ELEMENTS

OF

RHETORIC AND LITERARY CRITICISM,

WITH COPIOUS PRACTICAL EXERCISES AND EXAMPLES.

FOR THE USE OF COMMON SCHOOLS AND ACADEMIES.

INCLUDING, ALSO,

A SUCCINCT HISTORY OF

THE ENGLISH LANGUAGE,

AND OF

BRITISH AND AMERICAN LITERATURE

FROM THE EARLIEST TO THE PRESENT TIMES.

ON THE BASIS OF THE RECENT WORKS OF ALEXANDER REID AND ROBERT CONNEL;

WITH LARGE ADDITIONS FROM OTHER SOURCES.

OF CONGRESS 2872

COMPILED AND ARRANGED

BY J. R. BOYD, A.M.,

PRINCIPAL OF BLACK RIVER L. AND R. INSTITUTE.

37

NEW-YORK:

HARPER & BROTHERS, 82 CLIFF-ST.

1844.

Deposited in the Clerks Office

THE LIBRARY OF CONGRESS

PE1401
B65
1844

Entered, according to Act of Congress, in the year 1844, by
HARPER & BROTHERS,
In the Clerk's Office of the Southern District of New-York.

5497

BOYD'S RHETORIC

FOR COMMON SCHOOLS AND ACADEMIES.

THE following testimonials relating to the merits of the "ELEMENTS OF RHETORIC AND LITERARY CRITICISM," by J. R. BOYD, A.M., Principal of Black River L. and R. Institute, are from gentlemen long engaged in the business of instruction, or occupied in superintending the management of schools, and may therefore be relied upon as worthy of confidence.

The following notice is from T. ROMEYN BECK, LL.D., Principal of the Albany Academy, and from Prof. P. BULLIONS, D.D., connected with the same institution.

Albany, July 31, 1844.

The Rev. James R. Boyd, Principal of the Literary and Scientific Institute at Watertown, Jefferson county, has now for several years conducted that institution with ability and success. He has necessarily become acquainted with the numerous text-books in use, and it has occurred to him that an improvement might be made on those in common use for instructing in English Composition and Rhetoric. He has prepared a work from those of Reid and Connel, with numerous emendations and additions from his own pen, and we have no doubt, from a general examination of its contents, that it is deserving of publication, and that its introduction will prove useful both in academies and common schools.

(Signed) T. ROMEYN BECK,
P. BULLIONS.

Communication from S. S. RANDALL, Esq., Deputy Superintendent of Common Schools of the State of New-York.

Secretary's Office, Department of Common Schools,
Albany, August 2, 1844.

Having examined the manuscript sheets of the Rev. Mr. Boyd's proposed publication on the "Elements of Rhetoric and Literary Criticism," I am free to express the high gratification it has afforded me, not only as a work admirably adapted to the purpose for which it seems specially to have been designed, a text-book in rhetoric for the use of our common schools, but also as a valuable and tasteful compilation of specimens of the great masters both in prose and poetry, at home and abroad. As a text-book in our elementary as well as higher institutions of public instruction, it is, in my judgment, unsurpassed by any of its predecessors; indeed, I am not aware of the existence of any elementary work upon the same plan; and I shall regard its publication at this time as a valuable contribution to the cause of popular education, no less than to the interests of a sound literary taste.

(Signed) S. S. RANDALL, *Dept. Supt. Com. Schools.*

THE LIBRARY OF CONGRESS

The following, from the Hon. SAMUEL YOUNG, Secretary of State, was received simultaneously with that from Prof. Beck and Bullions.

Albany, August 1, 1844.

I have examined the plan of the work on Rhetoric mentioned within, but have not had time to read the body of the manuscript. A Treatise on Rhetoric, simplifying its rules, and giving clear explanations and lucid examples, is very much needed for the young. If the plan of the work is judiciously executed by the author (as, from his reputation for science, experience, and industry, is to be inferred), it will be a great acquisition to our schools.

(Signed) S. YOUNG.

The following note, addressed to the Messrs. Harper of New-York, is from the pen of FRANCIS DWIGHT, Esq., Editor of the Common School Journal.

GENTLEMEN, *Albany, August* 2, 1844.

I have given a cursory examination to Mr. Boyd's work on Rhetoric, and am much pleased with its plan and execution. Such a work is much needed in our schools, and if it can be afforded cheap, will probably obtain a large circulation. I commend it to your careful examination.

(Signed) Truly yours, FRANCIS DWIGHT.

A still more particular account of this work, after a careful examination of it, has been furnished by practical teachers in the counties of Jefferson and Lewis.

The following is from LYSANDER H. BROWN, Esq., Superintendent of Common Schools in Jefferson county.

Watertown, July 31, 1844.

I have examined in manuscript a work entitled "Elements of Rhetoric and Literary Criticism," by J. R. Boyd. It is an *admirable compilation*, designed as a practical text-book on the science of composition. It is *adapted to schools of every grade*, the primary as well as the higher; and it aims to teach by example and illustration. The compiler has embraced in a plain, judicious arrangement, the whole method of expressing thoughts by means of the pen, exhibiting rules applicable to the entire subject, from the higher qualities of sublimity, beauty, and taste, down to the correct spelling of words, the proper distribution of pauses and of capital letters, and the construction of sentences and paragraphs.

The beauty of the book is that it is eminently practical. Every rule is familiarly illustrated. Beautiful examples light every page. The extracts, with which the compilation abounds, are from the best specimens in the language, useful, entertaining, and practical. They would, of themselves, furnish the scholar with a key to all the higher qualities of English composition. *From a long and intimate acquaintance with the wants of our schools, I am impressed with the belief that they need nothing more than just such a book as that with which Mr. Boyd designs to present them.* There is no reason why children should not be taught to express their thoughts upon paper with as much ease, and beauty, and force, as they do with the organs of speech.

I would most cheerfully recommend the work to teachers, and all others interested in the welfare of schools, as one eminently adapted to secure the end designed, that of forming habits of writing with ease, correctness, and facility. Let this book be introduced into our "Common Schools," and we shall soon see less of awkward letter-writing and illegible composition in our men of business, and even in our public officers.

(Signed) LYSANDER H. BROWN, *Supt. Com. Schools Jefferson Co.*

The next review of the proposed work is from the pen of D. P. MAYHEW, Esq., Principal of Lowville Academy, in Lewis county.

Lowville Academy, July 5, 1844.

In the work now given us by Mr. Boyd, every teacher will find an efficient aid; for any one who has taught rhetoric must have noticed in the *narrow* abridgments, or *too voluminous* original treatises, a want of adaptation to the capacity of those who *should* pursue this study. Acquisition of rhetorical principles naturally *follows* the study of *English grammar*, since the student is supposed to be then constantly engaged in "composition Exercises," and in as great need, therefore, of those principles as those of grammar; but, instead of their being *thus* furnished him by the text-books in use, either he must wait until, when disciplined by other studies, he is adapted to the study of rhetoric, or a laborious and toilsome task is imposed upon the teacher in adapting the study of rhetoric to him. Mr. Boyd not only frees us from such a dilemma, but, by combining "progressive" composition exercises with the principles of rhetoric, enables the student to reduce theory to immediate practice. Mr. B. has so arranged his Exercises as to fix the attention, and by *degrees insensibly to make the scholar an analyst.* But, besides this effect, the illustrations are so selected as to fortify the affections and improve the heart.

Nor is this all: *love of country* is incidentally inculcated; that strongest love, based upon *respect for what that country has produced, and can produce.* We are taunted with having no literature of our own; but the American student will find a full refutation of that slander in Mr. Boyd's account of American writers, and his judicious selections from both their *poetry* and *prose.* *Teachers and students will bid it welcome.*

(Signed) D. P. MAYHEW, *Principal.*

Of the same purport is the communication of another practical teacher, ALANSON P. SIGOURNEY, Esq., Supt. of Common Schools for Watertown.

Watertown, July 29, 1844.

SIR,

Having examined in manuscript a work entitled "Elements of Rhetoric and Literary Criticism for the use of Common Schools and Academies," written and selected from the pens of the most able writers of the age, by yourself, I can say I am well pleased with it. It is a work that should be used by every teacher of youth, and by every pupil studying the grammar of the English language.

Your work I believe to be well calculated to aid the pupil in communicating his own thoughts either orally or on paper, and may and should be used, not only as a class-book for recitation, but for reading exercises; and I am satisfied that *the interests of our public schools require its introduction.* I therefore recommend it to the favorable consideration of teachers, and particularly to those engaged in elevating the standard of common schools.

(Signed) Yours respectfully, ALANSON P. SIGOURNEY,
Supt. Com. Schools for Watertown.

To Rev. J. R. Boyd, Prin. Black River L. and R. Institute.

The *trustees* of Black River L. and R. Institute, at their meeting July 26, 1844, passed the following resolution:

"Resolved, that from our knowledge of the qualifications of the author, and the statement of his plan submitted to us, we judge the publication of the Rev. Mr. Boyd's work on Rhetoric, and its introduction into this institution, highly desirable."

(Signed) I. BRAYTON,
Secretary of the Board of Trustees.

Extracts from a communication by P. MONTGOMERY, Esq., County Superintendent of Common Schools for Southern Section of Jefferson.

Adams, July 27, 1844.

For a long time I have noticed with regret the *almost entire neglect of the art of original composition in our common schools*, and *the want of a proper text-book* upon this essential branch of education.

Hundreds graduate from our common schools with no well-defined ideas of the construction of our language. I have just arisen from an examination of a work prepared by Mr. Boyd, Principal of the Black River L. and R. Institute. We are happy to find that a gentleman of Mr. Boyd's character as a scholar and experience in teaching has taken this unoccupied field, and has succeeded in preparing a work to meet the wants of our schools. *This work must take the field without competition.* It leads the pupil gradually from the incipient steps in original composition up to a natural and easy expression of thought in all the varied style of which our language is capable. *It may be used as a spelling, reading, and parsing book; it is what our common schools need.* We cheerfully commend the work to the confidence and patronage of the friends of education.

(Signed) P. MONTGOMERY,
County Supt. Com. Schools, Southern Section, Jefferson.

CONTENTS.

Page
PRELIMINARY OBSERVATIONS . . . ix

PART I.

I. SPELLING.

SECT. I. Capital Letters . . . 17
II. Spelling, how best learned . . . 19

II. PUNCTUATION.

Remarks on its Importance and Necessity . . . 19

III. USE OF WORDS.

SECT. I. Elliptical Sentences . . . 22
II. Words to form Sentences . . . 23
III. Words to form Sentences (*continued*) . . . 24
IV. Derivative Words . . . 24
V. Variety of Expression . . . 25
VI. Variety of Expression (*continued*) . . . 25
VII. Words suggested to form Sentences . . . 26

IV. STRUCTURE OF SENTENCES.

SECT. I. Variety of Construction . . . 27
II. Simple Sentences . . . 27
III. Abridgment of Complex Sentences . . . 28
IV. Abridgment of Complex Sentences (*continued*) . . . 29
V. Variety of Structure . . . 29
VI. Variety of Structure and Expression . . . 30
VII. Complex Sentences . . . 30
VIII. Ideas suggested to form Sentences . . . 31

V. ARRANGEMENT OF SENTENCES.

SECT. I. Variety of Arrangement . . . 34
II. Variety of Arrangement (*continued*) . . . 34
III. Variety of Arrangement (*continued*) . . . 35
IV. Expression of Ideas . . . 35
V. Expression of Ideas (*continued*) . . . 36
VI. Expression of Ideas (*continued*) . . . 36
VII. Expression of Ideas (*continued*) . . . 36

PART II.

I. STYLE.—II. FIGURATIVE LANGUAGE.

PRELIMINARY CHAPTERS.

CHAP. I. Of Language, and its Origin . . . 37
II. Alphabetic Writing . . . 38
III. Materials Anciently used in Writing . . . 39
IV. Scarcity of Books in former Times . . . 40

Page
CHAP. V. Composition 41
VI. Genius 42
VII. Taste 43
VIII. SECT. I. Beauty and Sublimity in Nature . . . 46
II. Beautiful and Sublime in Writing . . 50

I. STYLE.

IX. Of Style and Idiom 51
X. Of different Kinds of Style 52
XI. Perspicuity 53
XII. Purity 54
XIII. Propriety 56
XIV. Precision 59
XV. Perspicuity in the Structure of Sentences . . 61
XVI. Of Clearness 62
XVII. Of Unity 65
XVIII. Of Strength 68
XIX. Of Harmony 71
XX. Of Sound united to the Sense 74
XXI. Choice of Words with a View to Energy and Vivacity . 76
XXII. Critical Examination of Sentences . . . 77

II. OF FIGURATIVE LANGUAGE.

XXIII. Of Figurative Language 78
XXIV. Of Simile 80
XXV. Of Metaphor 82
XXVI. Of Allegory 86
XXVII. Of Personification 88
XXVIII. Of Apostrophe 90
XXIX. Of Metonymy and Synecdoche 92
XXX. Of Climax and Enumeration 93
XXXI. Of Antithesis 95
XXXII. Of Hyperbole and Irony 97
XXXIII. Of Interrogation and Exclamation 100
XXXIV. Of Vision and Alliteration 101
XXXV. Of additional Secondary Tropes 102
XXXVI. Of Miscellaneous Figures of Speech 104
XXXVII. Of Allusions 105
XXXVIII. Of Wit 108
XXXIX. Critical Examination of Passages containing Figurative Language 111
XL. Of the more General Rules for Composition . . . 111

PART III.

OF THE DIFFERENT KINDS OF COMPOSITION.

General Statements 113
CHAP. I. Of Letters 114
SECT. I. On Letter-writing 114
II. Letter-writing *(continued)* 117
III. Specimens of Letter-writing 120
II. Of Dialogue and Enigmas 129
III. Of History 130
IV. Essays and Philosophy 133
V. SECT. I. Orations 134
II. Criticisms on Everett, Webster, Calhoun, and Clay 136

Page
CH. VI. Of Novels 142
VII. Of Blank Verse and Rhyme 144
VIII. Of the Structure of Verse 146
IX. Of Varieties of Verse 148
X. Of Poetic Pauses 150
XI. Of Pastoral and Descriptive Poetry 152
XII. Of Didactic and Lyric Poetry 153
SECT. II. Examples of English Lyrics . . . 155
XIII. Of Epic Poetry 158
XIV. Of Dramatic Poetry 159
XV. Of Hymns, Elegy, &c. 161
XVI. Of the Sonnet 163
XVII. The Literary Merit and Style of the English Bible . 165
XVIII. The Form of Bible Poetry 168

PART IV.

OF ORIGINAL COMPOSITION.

CHAP. I. Selection of proper Subjects 172
II. Narrative Essays 174
III. Descriptive Essays 175
IV. Descriptive Essays *(continued)* 175
V. Miscellaneous Essays 176
VI. Miscellaneous Essays *(continued)* 177

PART V.

HISTORY OF THE ENGLISH LANGUAGE.

CHAP. I. Of different Languages 180
II. Of the Primitive Languages of Europe 181
III. Of the English Language 182
IV. Of the early History of the English Language . . . 184
V. The Effect on it of the Saxon Conquest 185
VI. The Effect on it of the Danish Conquest 187
VII. The Effect on it of the Norman Conquest 188
VIII. Of the Modern History of our Language 190
IX. The same Subject continued 191
X. Of Periodical Literature 193
XI. The component Parts of the English Language . . 194

PART VI.

MODERN BRITISH LITERATURE.

CHAP. I. English Literature under the Tudors and the first Stuarts . 197
II. English Literature from the Restoration to the Reign of George III. 198
III. English Literature of the present Age 199
IV. English Novels and Romances 202
V. The English Periodical Press 203
VI. English Philosophers and Critics of the present Century . 204

BRITISH POETS.

Criticisms and Specimens.

VII. SECT. I. Shakspeare 207
II. Milton 210

Page
CH. VII. SEC. III. Samuel Butler, Author of Hudibras . . . 219
IV. Young . . . 220
V. Dr. Samuel Johnson, his Criticism on Milton . 222
VI. Alexander Pope . . . 223
VII. Thomas Gray . . . 227
VIII. James Beattie . . . 229
IX. Thomson . . . 230
X. Cowper . . . 232
XI. Oliver Goldsmith . . . 236
XII. George Crabbe . . . 237
XIII. Samuel Rogers . . . 237
XIV. Thomas Campbell . . . 239
XV. Mark Akenside . . . 241
XVI. Samuel T. Coleridge . . . 242
XVII. Robert Southey . . . 245
XVIII. James Montgomery . . . 246
XIX. Lord Byron . . . 250
XX. Robert Pollok . . . 253
XXI. Mrs. F. D. Hemans . . . 255
XXII. Henry Kirke White . . . 257
XXIII. William Wordsworth . . . 259
XXIV. Thomas Moore . . . 265
XXV. Robert Burns . . . 266
XXVI. Sir Walter Scott . . . 269

PART VII.

AMERICAN LITERATURE.

AMERICAN POETS.

CHAP. I. SECT. I. Poets of our Revolutionary Period . . . 276
II. James K. Paulding . . . 278
John Pierpont . . . 278
III. Richard H. Dana . . . 280
James A. Hillhouse . . . 281
IV. Charles Sprague . . . 282
Charles Wilcox . . . 283
V. William C. Bryant . . . 283
Fitz-Greene Halleck . . . 285
VI. N. P. Willis . . . 286
Mrs. L. H. Sigourney . . . 288
VII. Hannah F. Gould . . . 290
Lucretia and Margaret Davidson . . . 291
James G. Percival . . . 291
VIII. J. G. C. Brainard . . . 292
H. W. Longfellow . . . 293
IX. John G. Whittier . . . 294
X. A. B. Street . . . 295
XI. E. W. B. Canning . . . 296
XII. Concluding Remarks on American Poets . . . 299
II. SECT. I. Sketch of American Literature since 1815 . . . 300
II. The present State of American Literature, and its Relation to that of England. . . . 302
III. Concluding Remarks upon our National Literature 305

PRELIMINARY OBSERVATIONS.

THE OCCASION FOR THIS WORK.

LONG experience in teaching has convinced the compiler that none of the numerous works known to him on the subject of Rhetoric and Composition are sufficiently adapted to a large class of scholars, in academies and common schools, that need, and are susceptible of, instruction in this important branch of knowledge. He has been compelled, therefore, by a regard to the interests of the young, and to the interests of the community, to undertake the compilation of a work from the best sources, which, being the result of long experience, may not only aid teachers and scholars in this branch of education, but may render the pursuit of it more agreeable than any other treatise within his knowledge. One great objection to almost every treatise hitherto furnished to schools, is their dry, uninteresting, and even repulsive character in the view of the young; which, added to the dislike to efforts in composition which the young generally entertain, render those works of comparatively little service.

THE IMPORTANCE OF THIS BRANCH OF EDUCATION BEING MORE EXTENSIVELY AND THOROUGHLY TAUGHT IN ACADEMIES AND COMMON SCHOOLS.

The compiler of the present work begs leave to express his conviction that the labors of teachers in all our schools are directed too exclusively to the securing of correct habits in speaking and reading the language; and that *altogether too limited an amount of time and share of attention are employed in teaching the art of correctly* WRITING *the language.* He believes that during several years of attendance at school, the time of the pupil could not be more profitably employed, during an hour or a half hour of each day, than in transcribing from books, or in composing, until the art is acquired of correctly committing to paper what may be heard or thought. To do this, implies a practical and thorough knowledge of orthography, punctuation, and proper use of capital letters, in addition to a knowledge of grammatical and rhetorical principles.

When we consider how many, who have enjoyed the advantages of common and even of academic schools, are unable to write down their own thoughts or the speeches of other persons; how much occasion every one has in life for the ability to communicate or preserve his thoughts by writing; when we consider how many persons of strong powers of reflection make no record of their valuable thoughts because they were not educated to the practice of it at school; when we consider, also, how difficult and protracted the process must be of learning to reduce our

thoughts to a written form with grammatical and rhetorical ac-
curacy; when we reflect upon the pleasures, as well as the nu-
merous advantages, of readiness and excellence in the art of com-
posing, is it not important to secure the attention, and the vigor-
ous action, both of teachers and of parents, to this long-neglect-
ed branch of education? and is it not desirable that works shall
be used on the subject that shall be best fitted to secure the im-
portant end in view? Is it not desirable that the young should
be trained, under competent instructers, *to think and to write out
their thoughts as readily as to speak their thoughts?*

Besides, is there a more effectual method of securing closeness,
connection, accuracy, and completeness in habits of thought, than
to habituate ourselves to write upon the subject of investigation?
Is there any better mode of guarding ourselves against vagueness
and obscurity in the language we habitually employ? How often
do we suppose ourselves well versed in a subject until we attempt
to write upon it? Our own muddiness of mind, or that of others,
is discovered not so readily by speech as by writing.

The habit of *writing* much with accuracy would greatly aid us,
also, in *speaking* the language with accuracy and elegance—a
very great, but not common accomplishment. When about to
speak, we should then be likely to inquire of ourselves how we
would express on paper the ideas we are about to communicate.
Many things that appear tolerably well when addressed to the
ear, can not escape condemnation, perhaps ridicule, when submit-
ted to the eye. *The writing, then, of the English language, and
composing in it, should form as regular a part of the daily exercises of
every school as that of reading the language.* It has more to do with
intellectual discipline, with giving vigor to all the powers of the
youthful mind. Even the humble business of copying accurately
from a book, from reading books, geographies, grammars, or any
other text-book, is a suitable exercise, until it can be done with
exactness in every particular. Why is it that those who are ac-
customed to set type in a printing-office not only spell well, but
so generally learn to compose well, but that they have thus em-
ployed themselves in copying the language of those who compose
well?

If one hour, therefore, of each day were devoted to the writing
of our language, either in copying pages of scientific and literary
works, or, afterward, in giving a written form to the scholar's
own thoughts, observations, and recollections, there would be
gained so much of mental discipline, such a habit of mental ap-
plication and exactness, as would facilitate his progress in all his
other studies. While, in relation to the latter, there would, there-
fore, be no loss sustained by the time thus directly withdrawn
from them, there would be acquired the great positive gain of in-
creased mental discrimination and power, besides a most valu-
able readiness in turning to a useful account the daily results of
the scholar's reading, observation, and experience.

Do we not need, then, in this respect, a RADICAL CHANGE IN

ALL OUR SCHOOLS, and should not teachers be expected and re-
quired to instruct all their scholars of a suitable age, from eight
years upward, in the manner referred to, at least one hour of each
day? and should not instructers qualify themselves to carry out
the above system in a thorough and efficient manner? Should
not those be refused employment who are not competent to pro-
mote such an object successfully? In respect to the precise age
when such a course may be advantageously commenced, it may
be entered upon as soon as the scholar is able to write a legible
hand, and should be continued until the art of composing well
has been matured, and is acquired as perfectly as the art of speak-
ing the language well.

OBJECTS AND PLAN OF THIS WORK.

Its object is to train the young mind to think, and to be able to
give a perspicuous, forcible, and elegant expression to thought in
a written form. It is designed, also, to cultivate the taste, the
judgment, the imagination; to exhibit not only the rules, but co-
pious examples of conformity to those rules, in the study of
which the scholar may learn to criticise the literary efforts of
others as well as his own. It combines, also, what is conceived
important to the awakening of a literary spirit in our youth, a
succinct but satisfactory history of our excellent mother-tongue;
also of the classes of writings which have been composed in it,
and of their progress toward perfection. For the same purpose,
it imbodies biographical and critical notices of the most distin-
guished poets of Great Britain and of the United States, illustra-
ted by a carefully-prepared selection from their works, the daily
study of which for a few weeks must produce important and ben-
eficial results in a course of education. Notices are also given
of other classes of writers, of orators, of historians, and philoso-
phers. Critical remarks are made upon their merits and defects
—their prominent peculiarities. A brief history is given of Amer-
ican literature from the early settlement of the United States to
the present time—a portion of the work that should give it favor
with the patriot teacher and scholar. The characteristics of Eng-
lish and American literature are set forth, and estimates are pro-
duced of the comparative merits of each. It is believed that
such sketches and specimens will do more to awaken that literary
spirit which gives birth to excellence and vigor in composition
than any other plan that has been adopted. The philosophy of
rhetoric will thus be acquired with little effort, and in such a
manner as to be agreeable to every mind.

The work contains copious practical exercises, from the most
simple, progressively to the most difficult; and yet it is believed
that no exercises are introduced which, from their difficulty, can
not and will not be used, as is too much the case with books on
composition. The character of these exercises will, in part, be
seen by a reference merely to the table of contents.

In the compilation, the author has had reference to the wants

of COMMON SCHOOLS as well as of academies, and has rendered it of a character suitable to the middle and older classes of the former, as well as to students in the latter. He is persuaded that no work is more needed than one of this kind. Large portions of it may be used for reading or parsing lessons.

In his selections he has been guided by a regard to the moral as well as literary culture of the youthful mind. He has also drawn largely from distinguished American authors, many of whom will bear an honorable comparison with the best writers of the parent country.

SOURCES WHENCE THIS WORK HAS BEEN DRAWN.

The author lays no claim, in this work, to an original production. It is merely a compilation; yet he claims to have derived it from the best and most recent sources—to have embraced in his plan a more comprehensive course of instruction than will be found in other works on rhetoric—to have used, in its preparation, the labors of such authors as are worthy of the highest confidence, and to have employed great care and diligence in the arrangement and mutual adaptation of the materials he has thrown together. He offers it, therefore, to the literary public with more confidence than he would dare to entertain in reference to an original production of his own. He hopes, on the same ground, for its adoption and use, extensively, in the common schools and academies of our state

The *basis of the work* consists of Connel's Catechism of Composition, entire, and of portions of Reid's Rudiments of English Composition, both recent Edinburgh publications. With these has been incorporated abridged and selected matter from Beattie's Rhetoric, Blair's Rhetoric, Montgomery's Lectures on Poetry and other Literature, Lacon, Dr. Spring's Lectures, Dr. Cheever's Lectures, and some other similar productions.

The *Department of English and American Literature* has been supplied chiefly from Chambers's History of Literature, edited by Robbins, a very curious and valuable work; from Hall's and Frost's Selections from the British Poets; from Griswold's, Kettel's, and Cheever's Collections of American Poetry; from the North American Review and the Democratic, from Scott's, Wilson's, and Macauley's Miscellanies, and Hazlitt's Lectures.

Considerable attention has been paid to the subject of LETTER-WRITING, on account of its universal utility, and the deplorable need of instruction that extensively prevails in regard to it. Beautiful examples of this kind of writing have been selected, that may answer, with slight modifications, as models of the style to be aimed at by those who have yet to learn this elegant and most useful art.

In the *criticisms* drawn from various publications, the compiler has aimed to present a candid and brief, yet full statement, of the peculiarities of style belonging to the authors quoted, in the study of which, the art of literary criticism and the elements of a correct taste may be acquired, with equal facility and pleasure.

The author had prepared, chiefly from Chambers's History, by Robbins, a sketch of American authors in the various departments of literature, but has laid it aside, to avoid increasing too much the size of the book; and must content himself, therefore, with only referring the student to the work above named. The general Review, however, of American Literature at the close of this volume, is perhaps sufficient, without the other.

In respect to the *History and Character of the English Language and Literature*, Mr. Connel, in his Preface, justly remarks, "If to compose well be an object of importance, no less so is a knowledge of the history and the character of the English language and literature. For this reason, a succinct account of both of these subjects, from the earliest to the present times, has been subjoined to what relates more immediately to the matter of Composition. All the important facts, with their causes and consequences, connected with this subject, will be found imbodied in this brief detail, and the different characters of the English language and literature, at different periods, carefully pointed out"

The present work is designed as a *sequel to the ordinary textbooks on grammar;* yet there are parts of it which may be advantageously used in connexion with such text-books. The author would also suggest to teachers the advantage of introducing into their schools, as preparatory to the use either of this work or of a grammar, some such exercises as the following, which have proved highly useful in the institution with which the author is connected. In his judgment, all our common schools, as well as academies, where they have not been used, would be much improved by the introduction of them.

EXERCISES SUITABLE TO PRECEDE AND TO ACCOMPANY THE USE OF THIS BOOK.

1. Scholars, as soon as they are able to write a legible hand, should daily be employed in copying their reading-books and other text-books, to familiarize them with correct spelling, punctuation, use of capitals, and the division of paragraphs into sentences, as well as the combination of sentences into paragraphs.

2. They should be required to write down, in an accurate manner, what may be said or read to them by their teacher; and this process of verbal dictation and writing should form a regular daily exercise in every school

3. As the easiest method of beginning to learn to compose, when scholars shall have occasion to speak to their teacher on any subject, let them occasionally, each day, be required to write down on paper, or on a slate, what they desire to communicate. Let them be required to do this until they shall be able to transfer their thoughts, on familiar subjects, to paper, in a ready, as well as an exact manner. Let their written communication, in each case, be critically examined, and all its errors pointed out; and let neatness of penmanship be duly regarded.

4. It will be found highly advantageous to put young students to the practice of writing a journal of their observations and attainments every day—a record of incidents which may have occurred to themselves or others, &c.

5. In the judgment of the author, the best purposes of English grammar would be answered by requiring those who study it to write out, carefully, all the Exercises in False Syntax, and to require them to rewrite such exercises until the scholar shall have attained perfect grammatical and literal accuracy. This practice would be found a readier help to the art of writing and of speaking the language correctly, than that of employing, or, rather, of wasting months and years, as is too commonly done, in simply *parsing* the language. Parsing is good, and necessary, in its place, but mischievous when used as a substitute for writing off correctly the Exercises in False Syntax.

By the plan thus recommended above, of writing off printed matter which is correct in Syntax, and of correcting Exercises in False Syntax, and writing off a correct copy of them, the surest method will be adopted of making correct writers and speakers of our language, which is one of the most important uses of English grammar.

6. In addition to the above suggestions, students who are engaged in the study of Latin and Greek, or of French authors, should be required, once or twice a week, to furnish correct and tasteful translations of portions that may be designated by the teacher. This will serve to make critical scholars, not only in respect to those languages, but in respect to our own.

7. It is earnestly recommended that all the *Practical Exercises in this work be carefully written* by each scholar using it. When convenient, the short exercises may be written in the class, and the longer passages at home, to be afterward examined and corrected by the teacher.

8. The author would recommend that all the parts of this work, except the first, be used in the ordinary *reading Exercise* until rendered perfectly familiar. Thus the arts of Reading and of Rhetoric may be learned simultaneously. Young scholars should read over each lesson, in the class, the day before it is to be recited.

9. This work is constructed, especially Parts VI. and VII., as a book for *Parsing*. When so employed, the teacher should elicit rhetorical as well as grammatical principles. He should also study to improve the literary taste and critical powers of the student.

10. *In correcting the Exercises and Compositions* of students, the author has found great advantage in the use of *red ink*. The errors are thus rendered conspicuous, and, to sensitive scholars, formidable. They are not pleased with the glaring character given to their mistakes, or with the disfigured aspect which such corrections impart to their paper, and are led to greater care to avoid the evil in future essays.

The corrections should be particular, relating to ortnography, capitals, proper division into sentences and paragraphs, as well as to sentiments and alleged facts. Yet the corrections should not extend to the alteration of the style of the writer, unless very faulty; lest originality be sacrificed to accuracy or polish.

The compiler will consider himself well rewarded for his labour in preparing this work for the use of his young countrymen, if it shall find its way extensively into their hands; for, if properly used, it will secure to them suitable instruction, while at school, in the indispensable art which is here set forth and recommended. His strongest desire, in relation to the literary management of schools, is, that *a radical change may soon be introduced in the course of instruction, both in common schools and academies, until it shall embrace, and secure the art, of the ready and elegant communication of thought with the pen, as well as with the tongue.* A change like this will contribute greatly to the diffusion of valuable thoughts that now vanish with the breath, or even vanish without utterance; it will add much to social and individual happiness; it will advance the improvement, and increase the native vigor of the human mind.

Black River L. and R. Institute,
Watertown, Jefferson Co., N. Y., August 1, 1844.

PART I.

PRACTICAL EXERCISES IN THE USE OF WORDS—IN THE STRUCTURE AND ARRANGEMENT OF SENTENCES.

INTRODUCTION.

COMPOSITION is the art of expressing ideas in written language.

To compose correctly, it is necessary to have a practical knowledge of *Spelling*, *Punctuation*, the *Use of Words*, and the *Structure* and *Arrangement of Sentences.*

To compose with perspicuity and elegance, it is also necessary to have a practical knowledge of the various qualities of *Style*, and of the use of *Figurative Language.*

To be able to write with facility, it is farther necessary to have considerable practice in *Original Composition.*

I.—SPELLING.

SPELLING is the art of expressing words by their proper letters.

Letters are of two forms, *capitals* and *small letters.*

SECTION I.

CAPITAL LETTERS.

CAPITAL LETTERS are used in the following situations:

I. The first word of every sentence.
II. The first word of every line of poetry.
III. The first word of a quotation in a direct form.
IV. The names of the Supreme Being.
V. Proper names, and adjectives derived from proper names.
VI. The names of the days of the week, and of the months of the year.

VII. Any very important word; as, the Reformation.

VIII. The pronoun *I*, and the interjection *O*.

IX. Generally the name of an object personified.

EXERCISES.

Correct the errors in the following passages:

I. The love of praise should be kept under proper subordination to the principle of duty. in itself, it is a useful motive to action; but when allowed to extend its influence too far, it corrupts the whole character. to be entirely destitute of it, is a defect. to be governed by it, is depravity.

How many clear marks of benevolent intention appear every where around us! what a profusion of beauty and ornament is poured forth in the face of nature! what a magnificent spectacle presented to the view of man! what a supply contrived for his wants!

On whom does time hang so heavily, as on the slothful and lazy? to whom are the hours so lingering? who are so often devoured with spleen, and obliged to fly to every expedient, which can help them to get rid of themselves?

II. Restless mortals toil for naught;
bliss in vain from earth is sought;
bliss, a native of the sky,
never wanders. mortals, try;
there you cannot seek in vain,
for to seek her is to gain.

III. An ancient heathen king, being asked What things he thought most proper for boys to learn, answered: "those which they ought to practice, when they come to be men." a wiser than this heathen monarch has taught the same sentiment: "train up a child in the way he should go, and, when he is old, he will not depart from it."

A celebrated philosopher expressed in his motto, That time was his estate: An estate, which will produce nothing without cultivation; but which will abundantly repay the labors of industry.

IV. There lives and works
a soul in all things, and that soul is god.
the lord of all, himself through all diffused,
sustains, and is the life of all that lives.

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

V. Our fields are covered with herbs from holland, and roots from germany; with flemish farming, and swedish turnips; our hills with forests of the firs of norway. the chestnut and the poplar of the south of europe adorn our lawns, and below them flourish shrubs and flowers, from every clime, in great profusion. arabia improves our horses, china our pigs, north america our poultry, and spain our sheep.

VI. We left home on monday morning, arrived at liverpool on tuesday, went to manchester, by the railway, on wednesday, and reached this place on thursday evening.

Blessed that eve!
the sabbath's harbinger, when, all complete,
in freshest beauty, from jehovah's hand,
creation bloom'd; when eden's twilight face
smiled like a sleeping babe.

VII. The first monarch of great britain and ireland, after the revolution of 1688, was william the third. the reign of his successor, queen anne, was rendered remarkable by the victories of the duke of Marlborough on the continent of europe, and the union between england and scotland.

VIII. I am monarch of all i survey,
my right there is none to dispute;
from the centre all round to the sea,
i am lord of the fowl and the brute.

IX. o solitude! where are the charms
that sages have seen in thy face?
better dwell in the midst of alarms,
than reign in this horrible place.

The hope of future happiness is a perpetual source of consolation to good men. under trouble, it soothes their minds; amid temptation, it supports their virtue; and, in their dying moments, it enables them to say, "o death! where is thy sting? o grave! where is thy victory?"

SECTION II.

RULES FOR SPELLING.

Correctness in Spelling is to be acquired chiefly by attending to the practice of the best modern writers and lexicographers; by frequent copying from books; and by writing from the dictation of the teacher, which should be pursued till perfect accuracy is attained.

II.—PUNCTUATION.

The Points used in Composition are the *Comma* (,), the *Semicolon* (;), the *Colon* (:), the *Period* (.), the Point of *Interrogation* (?), the Point of *Exclamation* (!), the *Dash* (—), and the *Parenthesis* ( ).

For Rules of Punctuation, consult Grammars.

No instructer, or intelligent pupil, can read the following remarks on Punctuation (extracted from the "Young Ladies' Own Book"), and not be thoroughly convinced, and that in a manner the most amusing, of the necessity of acquiring a practical knowledge of this art—the art of so pointing our sentences as to convey our meaning without ambiguity.

Punctuation is a matter of the utmost consequence in every species of composition: without it there can be no clearness, strength, or accuracy. *Its utility consists* in separating the different portions of what is written, in such a manner, that the subjects may be properly classed and subdivided, so as to convey the precise meaning of the writer to the reader; to show the relation which the various parts bear to each other; to unite such as ought to be connected, and to keep apart such as have no mutual dependance.

The same words, by means of different modes of punctu-

ation, may be made to express two meanings exactly opposite to each other; an ambiguous passage may frequently be rendered clear by a comma; and the sense of an unintelligible sentence be made manifest by the simple remedy of a couple of colons, judiciously applied. Were many letters to be read aloud, precisely as they are written, they would sound like the mere "farrago of nonsense."

To acquire the leading principles of punctuation, no better plan can be adopted, than to copy page after page of good editions of modern authors—copying the points as well as words. It is also advisable to copy occasionally a page or two without capitals or points; and after it has been laid aside a few days, to endeavor to write it again with the proper points. By a subsequent comparison with the original, the writer may discover the errors made, and guard against similar blunders in future exercises.

To show the necessity of not merely using points, but of punctuating properly, examine the following passage:

"The persons inside the coach were Mr Miller a clergyman his son a lawyer Mr Angelo a foreigner his lady and a little child"

This passage, thus written without points, is unintelligible: by different modes of punctuating it, several alterations may be made in its sense; not only as to the number of persons in the coach, but, also, as to their country, professions, and relationship to each other. By a change of points, the lady may be described as the wife of either one of two persons: Mr. Miller's son may be made a clergyman, or a lawyer, at will; or his son may be taken from him and given to a clergyman, whose name is not mentioned.

The following variations, by use of points, will equally amuse and instruct:

(1.) "The persons inside the coach were Mr. Miller, a clergyman, his son, a lawyer, Mr. Angelo, a foreigner, his lady, and a little child."

By this mode of pointing, it would appear that there were eight individuals in the coach, namely, a clergyman, a lawyer, a foreigner and his lady, a little child, Mr. Miller, Mr. Angelo, and the clergyman's son.

(2.) "The persons inside the coach were Mr. Miller, a clergyman; his son, a lawyer; Mr. Angelo, a foreigner; his lady; and a little child."

This change in the punctuation would reduce the parties in the coach, exclusive of the lady and child, to three per-

sons; and make Mr. Miller himself a clergyman, Mr. Miller's son a lawyer, and Mr. Angelo a foreigner.

(3.) "The persons inside the coach were Mr. Miller; a clergyman, his son; a lawyer, Mr. Angelo; a foreigner, his lady, and a little child."

Here Mr. Miller's son becomes a clergyman, Mr. Angelo a lawyer, and the lady and child those of a foreigner who is nameless.

(4.) "The persons inside the coach were Mr. Miller; a clergyman, his son; a lawyer; Mr. Angelo; a foreigner, his lady; and a little child."

Mr. Angelo here ceases to be a lawyer; there is no longer a foreigner who is the husband of the lady and the father of the child; but the lady is described as being a foreigner, and Mr. Angelo's wife; and the child is not understood as being akin to any person in the coach.

Other alterations might be made in the sense of this passage by altering the punctuation; but sufficient has been done to show the necessity of pointing a passage so as to accord with the fact it is intended to relate.

III.—USE OF WORDS.

Words are divided, according to their use in expressing ideas, into nine classes, namely:

I. *Articles*, or words which limit the signification of other words.
II. *Nouns*, or names of persons, places, and things.
III. *Adjectives*, or words which qualify nouns.
IV. *Pronouns*, or words used in place of nouns.
V. *Verbs*, or words which affirm.
VI. *Adverbs*, or words which qualify verbs, adjectives, or other adverbs.
VII. *Prepositions*, or words which show the relation of one thing to another.
VIII. *Conjunctions*, or words which connect words and sentences.
IX. *Interjections*, or words which express sudden emotion.

SECTION I.

ELLIPTICAL SENTENCES.

Supply the words omitted in the following examples:

I. flower. apple. house. honour. garden. fields. rainbow. clouds. variety. Rhine. abbess. Pope. pens. ornament. sun. earthquake. Thames. rivulet. continent. laws.

II. A good . A wise . A strong . An obedient . A diligent . A happy . Shady . A fragrant . The verdant . A peaceful . An affable . The king's The duty. discovers a little . is the of and .

III. A sea. The tempest. A cavern. streams. A winter. doves. The firmament. breezes. An countenance. A agreement. war. An - subject. A resolution , , and . A - mind is an treasure.

IV. am sincere art industrious. is disinterested. honour them. encourage commend . assisted . completed journey. fears will detect . Let improve was choice? books are ? best friends are , tell of faults, and teach how to correct .

V. Vice misery. your lessons. The book his: it mine. Her work her credit. Your conduct their approbation. All talents to . not of the favours you . It a great blessing to pious and virtuous parents. Whatever also the heart. They who nothing to , often relief to others by - what they we to the chambers of sickness and distress, we frequently them with the victims of intemperance.

VI. The task is performed. We resolve, but perform. He has been diligent, and deserves to succeed. We are and formed. will they arrive? shall we stop? the lark sings! is no greater felicity, than to be able to look on a life and employed.

VII. They traveled France Italy. virtue vice the progress is gradual. We are often our wishes, and our desert. this imprudence he was plunged new difficulties. The best preparation all the uncertainties futurity, consists a good conscience, and a cheerful submission the will Heaven.

VIII. My father mother are in town, my brother is in the country. We must be temperate, we would be healthy. he is often advised, he does not reform. prosperity adversity has improved him. Her talents are more brilliant useful. There is nothing on earth stable to assure us of undisturbed rest, powerful to afford us constant protection.

IX. Virtue! how amiable thou art! me! what shall I do! Thou who reignest above! ! I have been too often occupied with trifles. ! the delusions of hope. , Simplicity! source of genuine joy. ! how the tempest rages! ! how pleasant it is for brethren to dwell together in unity!

1. An youth lamented, terms of sincere , the death of most parent. His companion to console by

reflection, he had behaved the deceased duty, tenderness, respect. "I thought," replied the , "while parent was ; but I - , with pain sorrow, instances disobedience and , for which, ! it is late to atonement."

2. On a morning summer, two bees forward in of honey; the wise temperate, the careless and - . They soon at a garden with herbs, the most flowers, the most fruits. They regaled with the various that spread before : the one his thighs, at intervals, provisions for the against the winter; other reveled in , without to any thing his present . At they a wide-mouthed vial, hung beneath bough a peach-tree, with honey ready tempered, and exposed to their in most alluring . thoughtless epicure, in of his friend's , plunged into the vessel, resolving to himself in the of sensuality. His philosophic , on the other , sipped little caution; being of danger, off to and flowers; where, by the of meals, improved his relish the enjoyment them. the evening , he upon his friend, to inquire he would to the hive; but he found him in sweets, he was as to leave to enjoy. Clogged in his , enfeebled in his , and his frame enervated, was just able to his adieu; and to with his breath, that a taste pleasure quicken relish life, an indulgence to destruction.

SECTION II.

WORDS TO FORM SENTENCES.

Take the following words, and connect and arrange them so as to make sense:

EXAMPLE.

Prompts, others, relieve, compassion, to, wants, the, of, us
Compassion prompts us to relieve the wants of others.

EXERCISES.

1. Heart, has, in, true, its, politeness, the, seat.
2. Unwilling, pain, a, give, to, good, is, mind.
3. Evils, great, is, by, a, human, ourselves, proportion, of, created.
4. Vanity, if, greatness, our, flatters, our, multiplies, it, dangers.
5. For, preparing, another, in, world, this, must, life, we, duties, the, neglect, of, not.
6. Amiable, there, and, is, more, nothing, respectable, life, in, than, human, humble, benevolent, character, man, the, of, a, truly, and.
7. In, multitudes, obscure, the, stations, most, broils, are, petty, in, not, less, their, eager, by, nor, passions, tormented, their, less, contend, than, if, they, princely, for, which, prize, were, the, honours.
8. Parent, anxious, with, does, what, the, care, hen, together, call, her, and, offspring, them, wings, her, with, cover! Suggest, mother, does, to, your, this, you, of, not, the, sight, and, tenderness, affection? Helpless, watchful, infancy, protected, her, care, you, in, period, the, of, nourish, when, milk, she, with, you, her, and, move, to, your, taught, limbs, and, accents, its, tongue, unformed, to, your, lisp. Childhood, in, your, griefs,

she, your, little, over, mourned, delights, in, your, rejoiced, innocent, healing, to, sickness, administered, the, balm, in, you, and, mind, of, instilled, the, wisdom, into, love, your, truth, and, of, virtue.

SECTION III.

WORDS TO FORM SENTENCES (*continued*).

Supply such words as are necessary to make sense of the following exercises:

EXAMPLE.

Old, age, joyless, dreary, season, arrive, unimproved, corrupted, mind.
Old age *will prove a* joyless *and* dreary season, *if we* arrive *at it with an* unimproved *or a* corrupted mind.

EXERCISES.

1. No, errors, trivial, deserve, mended.
2. Work, dull, performance, capable, pleasing, neither, understanding, imagination.
3. When, Socrates, fell, victim, madness, truth, virtue, fell.
4. Gay, pleasing, sometimes, insidious, dangerous, companions.
5. Taste, useful, knowledge, provide, great, noble, entertainment, other, leave.
6. Anxious, votary, riches, negligent, pleasure.
7. Perseverance, laudable, pursuits, reward, toils, effects, calculations.
8. Changes, continually, place, men, manners, opinions, customs, private, public.
9. Religious, unjustly, romantic, visionary, unacquainted, world, unfit, live.

SECTION IV.

DERIVATIVE WORDS.

Make out a list of derivatives from the following primitive words, and then write a sentence, either quoted or original, containing each of them:

EXAMPLE.

Act, actor, actress, action, active, activity, actively, actual, actually, actuary, actuate, counteract, enact, exact, exactly, exactor, exactness, exaction, inaction, inactive, inactivity, overact, react, reaction, transact, transaction.

I scarcely know how to *act* in the matter. Like a dull *actor* now, I have forgot my part. Who is the most celebrated *actress* of the present day? Both the body and the mind should be kept in *action*. The steward is an *active* man of business. Do not remit your *activity*. We are *actively* employed. Every man is daily guilty of *actual* transgression. How often is old age *actually* arrived before we suspect it. The *actuary* of the court died very lately. Our passions too frequently *actuate* our conduct. *Counteract* the mischief by doing all the good you can. It is *enacted* in the laws of Venice. I now *exact* the penalty. John was here *exactly* at the hour. *Exactions* and *exactors* overspread the land. You have performed the task with great *exactness*. I lie in a refreshing kind of *inaction*. *Inactive* youth will be followed by profitless old age. Virtue concealed is *inactivity* at best. You [illegible] should undardo. The son *reacts* the father's crimes.

The action and *reaction* are equal. My father *transacted* business in the office to-day. Give me a minute account of all your *transactions*.

EXERCISES.

1. Art.	5. Firm.	9. Mediate.	13. Note.
2. Cede.	6. Heir.	10. Migrate.	14. Part.
3. Claim.	7. Join.	11. Mission.	15. Pure.
4. Err.	8. Just.	12. Move.	16. Serve.

SECTION V.

VARIETY OF EXPRESSION.

Vary the expression in the following sentences by changing the parts of speech:

EXAMPLES.

1. *Wisdom* is better than riches. *To be wise* is better than *to be rich*. *The wise* are better than *the rich*.
2. Be *humble* in your whole *behavior*. Always *behave* yourself *humbly*. *Behave* yourself with *humility* on all occasions.

EXERCISES.

1. Piety and virtue will make our whole life happy.
2. Modesty is one of the chief ornaments of youth.
3. The eager and presumptuous are continually disappointed.
4. Friendly sympathy heightens every joy.
5. Praise is pleasing to the mind of man.
6. To deceive the innocent is utterly disgraceful.
7. A family where the great Father of the universe is duly reverenced, where parents are honored and obeyed, and where brothers and sisters dwell together in affection and harmony, is surely a most delightful and interesting spectacle.

SECTION VI.

VARIETY OF EXPRESSION (*continued*).

Vary the expression in the following sentences by using synonymous words and phrases:

EXAMPLE.

Wrath kindles wrath. Anger inflames anger. Strife begets strife. One angry passion excites another.

EXERCISES.

1. The avaricious man has no friend.
2. It is not easy to love those whom we do not esteem.
3. Few have courage to correct their friends.
4. Passion swells by gratification.
5. The great source of pleasure is variety.
6. Knowledge is to be gained only by study.
7. Sir Isaac Newton possessed a remarkably mild and even temper. This great man, on a particular occasion, was called out of his study to an adjoining apartment. A little dog, named Diamond, the constant but incurious attendant of his master's researches, happened to be left among the papers, and threw down a lighted candle, which consumed the almost finished labors of some years. Sir Isaac soon returned, and had the mor-

tification to behold his irreparable loss. But with his usual self-possession he only exclaimed, "Oh, Diamond! Diamond! thou little knowest the mischief thou hast done."*

SECTION VII.

WORDS SUGGESTED TO FORM SENTENCES.

Let one pupil name a subject, and each of the others, at the suggestion of the teacher, successively give a word or phrase.

Let the words and phrases be written down as they are suggested, and afterward re-written so as to make sense:

EXAMPLE.

Name a subject. *The horse.* A noun common to the horse and all other animals of the same kind? *Quadruped.* An adjective descriptive of some property in the horse? *Beautiful.* An adverb to increase the signification of beautiful. *Most.* Is the horse the most beautiful of quadrupeds? He *appears* to be so.

The horse, quadruped, beautiful, most, appears.

A noun which refers to the largeness or smallness of the horse? *Size.* A noun applicable to his *skin? Smoothness.* A noun applicable to his *motions? Ease.* A noun applicable to his *shape? Symmetry.* Adjectives descriptive of the horse, to qualify these nouns? *Fine, glossy, graceful, exact.* What do all these properties *entitle* the horse to? *Distinction.*

Size, skin, smoothness, motions, ease, shape, symmetry, fine, glossy, graceful, exact, entitle, distinction.

Of all quadrupeds, the horse appears to be the most beautiful. His fine size, the glossy smoothness of his skin, the graceful ease of his motions, and the exact symmetry of his shape, entitle him to this distinction.†

EXERCISES.

1. Dog.	5. Copper.	9. Solomon.	13. Air.
2. Ostrich.	6. Man.	10. Alfred.	14. Rain.
3. Whale.	7. Body.	11. Sun.	15. Earth.
4. Gold.	8. Mind.	12. Moon.	16. Wood.

IV.—STRUCTURE OF SENTENCES.

A SENTENCE is any number of words joined together in such a manner as to form a complete proposition.

Every complete proposition or sentence contains a *subject*, or thing spoken of, and a *predicate*, or what is said of the subject.

* Pupils may be exercised, according to the two preceding sections, on their daily reading-lessons.

† In answer to his suggestions and questions the teacher will get a variety of words, in selecting the most appropriate of which he may exercise the judgment and taste of his pupils. He may also make them vary the expression according to Sections V. and VI. The exercises in this section may be extended to any length.

When the affirmation is not limited to the subject, a complete proposition or sentence also contains an *object.*

The *subject* of a sentence is always a noun, or two or more nouns joined together; a pronoun, or pronouns; the infinitive of a verb; or a part of a sentence.

The *predicate* is always a verb, or a clause containing a verb.

The *object* is always a noun, a pronoun, the infinitive or present participle of a verb, or a part of a sentence.

The principal rules to be observed in joining words together in sentences, must be sought in the grammar.

SECTION I.

VARIETY OF CONSTRUCTION.

Vary the construction in the following sentences by changing the subjects, the predicates, or the objects:

EXAMPLE.

Temperance in eating and drinking is the best preservative of health. *To be temperate in eating and drinking* is the best preservative of health. *To eat and drink temperately* is the best preservative of health. *The best preservative of health* is temperance in eating and drinking. *The best way to preserve health* is to eat and drink temperately. Temperance in eating and drinking *best preserves* health. Health *is best preserved* by temperance in eating and drinking. To eat and drink temperately *is the best way to preserve* health. Temperance in eating and drinking *promotes* health. Health *depends upon* temperance in eating and drinking. Health is promoted *by temperance in eating and drinking.* Health is promoted *by eating and drinking temperately.* We must eat and drink temperately *to preserve health.*

EXERCISES.

1. To live soberly, righteously, and piously, is required of all men.
2. To grieve immoderately shows weakness.
3. Timid men fear to die.
4. That it is our duty to be just and kind to our fellow-creatures, admits not of any doubt in a rational and well-informed mind.
5. To cultivate piety toward God, to exercise benevolence toward others, and to be of a pure and humble mind, are the sure means of becoming peaceful and happy.
6. By observing truth you will command esteem.

SECTION II.

SIMPLE SENTENCES.

Sentences are either *simple* or *complex.*

A *simple* sentence contains only one proposition.

A *complex* sentence consists of two or more simple sentences so combined as to make but one complete proposition.

Divide the following complex into simple sentences:

EXAMPLE.

Friendship improves happiness, and abates misery, by doubling our joy and dividing our grief.

Friendship improves happiness. Friendship abates misery. Friendship doubles our joy. Friendship divides our grief.

EXERCISES.

1. Modesty is not properly a virtue, but it is a very good sign of a tractable disposition, and a great preservative against vice.

2. Thousands, whom indolence has sunk into contemptible obscurity, might have attained the highest distinctions, if idleness had not frustrated the effect of all their powers.

3. At our first setting out in life, when yet unacquainted with the world and its snares, when every pleasure enchants with its smile, and every object shines with the gloss of novelty, let us beware of the seducing appearances which surround us, and recollect what others have suffered from the power of headstrong desire.

SECTION III.

ABRIDGMENT OF COMPLEX SENTENCES.

The clauses of a complex sentence are either *principal* or *secondary*.

The *principal* clause is that which contains the leading proposition; and it must express a complete idea, even when separated from the rest of the sentence.

A *secondary* clause is a simple sentence, or part of a sentence, modifying the principal clause.

Secondary clauses may be divided into *Adjective*, *Relative*, *Participial*, *Adverbial*, *Connective* or *Conjunctive*, *Absolute*, *Apposition*, *Parenthetical*, &c.

An *adjective* clause is introduced by an adjective.

A *relative* clause is introduced by a relative pronoun.

A *participial* clause is introduced by a participle, which describes some other word in the sentence.

An *adverbial* clause is introduced by an adverb.

A *connective* or *conjunctive* clause is introduced by a conjunction.

An *absolute* clause is not dependent upon any other word or words in the sentence.

An *apposition* clause contains a noun placed in apposition with the word or clause going before.

A *parenthetical* clause is enclosed by a parenthesis.

Abridge the following passages by writing only the principal clauses, making each a separate sentence:

EXAMPLE.

Socrates, though primarily attentive to the culture of his mind, was not negligent of his external appearance. His cleanliness resulted from those ideas of order and decency which governed all his actions.

Socrates was not negligent of his external appearance. His cleanliness resulted from his ideas of order and decency.*

SECTION IV.

ABRIDGMENT OF COMPLEX SENTENCES (*continued*).

Abridge the following passages by writing in each sentence the principal clause, and such secondary clauses only as the sense may require:†

EXAMPLE.

Sir Philip Sidney, at the battle near Zutphen, was wounded by a musket-ball, which broke the bone of his thigh. He was carried about a mile and a half to the camp; and being faint with the loss of blood, and probably parched with thirst, through the heat of the weather, he called for drink. It was immediately brought to him; but as he was putting the vessel to his mouth, a poor wounded soldier, who happened at that instant to be carried past him, looked up to it with wistful eyes. The gallant and generous Sidney took the bottle from his mouth, and delivered it to the soldier, saying, "Thy necessity is yet greater than mine."

Sir Philip Sidney was wounded by a musket-ball, which broke the bone of his thigh. He was carried to the camp; and being faint with the loss of blood, he called for drink. As he was putting the vessel to his mouth, a poor wounded soldier looked up at it with wistful eyes. The gallant and generous Sidney delivered him the bottle, saying "Thy necessity is yet greater than mine."

SECTION V.

VARIETY OF STRUCTURE.

Vary the structure of the following sentences by changing the form of the clauses:

* The teacher may select exercises from any reading book, for this and the following sections.

† In exercises like this, the teacher may suggest whether the secondary clauses should be adjective, relative, participial, adverbial, connective, absolute, apposition, or parenthetical.

EXAMPLF

The boy, *attentive* to his studies, is sure to excel. The boy, *who* is attentive to his studies, is sure to excel. The boy, *being* attentive to his studies, is sure to excel. The boy is sure to excel, *as* he is attentive to his studies. The boy is sure to excel, *if* he be attentive to his studies. *By* being attentive to his studies, the boy is sure to excel.

EXERCISES.

1. Shame being lost, all virtue is lost.
2. The king, who had never before committed an unjust action, dismissed his minister without inquiry.
3. He descended from his throne, and ascended the scaffold, and said, "Live, incomparable pair."
4. She was deprived of all but her innocence, and lived in a retired cottage with her widowed mother, and was concealed more by her modesty than by solitude.

SECTION VI.

VARIETY OF STRUCTURE AND EXPRESSION.

Vary both the structure and the expression of the following sentences:

EXAMPLE.

A wolf let into the sheepfold, will devour the sheep. A wolf being let into the sheepfold, the sheep will be devoured. If we let a wolf into the fold, the sheep will be devoured. The wolf will devour the sheep, if the sheepfold be left open. If the fold be not shut, the wolf will devour the sheep. Slaughter will be made among the sheep, if the wolf get into the fold.

EXERCISES.

1. Gentleness corrects whatever is offensive in our manners.
2. All mankind must taste the bitter cup which destiny has mixed.
3. The places of those who refused to come were soon filled with a multitude of delighted guests.
4. He who lives always in the bustle of the world, lives in a perpetual warfare

SECTION VII.

COMPLEX SENTENCES.

Combine the following simple into complex sentences, making the secondary clauses adjective, relative, participial, adverbial, connective, absolute, apposition, or parenthetical, as the sense may require:

EXAMPLE.

The wall of China is evidence of a rich nation. The wall of China is evidence of a populous nation. The wall of China is evidence of an effeminate nation. Men of courage defend themselves by the sword. Men of courage do not defend themselves by bulwarks.

The wall of China is evidence of a rich and populous nation; but it is also evidence of an effeminate nation: men of courage defend themselves by the sword, not by bulwarks.

EXERCISES.

1. Diligence is a material duty of the young. Industry is a material duty of the young. Proper improvement of time is a material duty of the young.
2. Patience preserves composure within. Patience resists impressions from without. Trouble makes impressions from without.
3. Our sky seems settled and serene. In some unobserved quarter gathers the little black cloud. In the little black cloud the tempest ferments. In the little black cloud the tempest prepares to discharge itself on our head.
4. The benevolent John Howard settled his accounts at the close of the year. He found a balance in his favor. He proposed to his wife to make use of it in a journey to London. He proposed to make use of it in any other amusement she chose. "What a pretty cottage for a poor family it would build!" was her reply. This charitable hint met his cordial approbation. The money was laid out accordingly.
5. A farmer stepped into a field to mend a gap in one of the fences. At his return he found the cradle turned upside down. He had left his only child asleep in the cradle. The clothes were all torn and bloody. His dog was lying near the cradle besmeared also with blood. He immediately conceived that the dog had destroyed his child. He instantly dashed out the dog's brains with the hatchet in his hand. He turned up the cradle. He found his child unhurt. He found an enormous serpent lying dead on the floor. The serpent had been killed by the faithful dog. The courage and fidelity of the dog preserved the life of the child. The courage and fidelity of the dog deserved a very different return.

SECTION VIII.

IDEAS SUGGESTED TO FORM SENTENCES.

Let the teacher propose a subject, and each pupil, at his suggestion, successively express an idea upon it. Let the ideas be written down as first expressed, and afterward re-written in simple or compound sentences, as the sense may require:

EXAMPLE.

Write about *Silver*. Name some of its properties. *It is brilliant. It is sonorous. It is ductile.* Where is it found? *In various parts of the world. Particularly in South America. At Potosi.* What are its uses? *It is coined into money. It is manufactured into silver-plate.*

Silver is a brilliant, sonorous, and ductile metal. It is found in various parts of the world, and particularly at Potosi in South America. It is coined into money, and manufactured into silver-plate.

EXERCISES.

1. Iron.	5. Corn.	9. Music.	13. Sabbath.
2. Oak.	6. Paper.	10. Pyramids.	14. Scriptures.
3. Bee.	7. Tiger.	11. Abraham.	15. Soul.
4. Silkworm.	8. Day.	12. Paul.	16. Wisdom.

V.—ARRANGEMENT OF SENTENCES.

THE ARRANGEMENT of words in sentences is either *grammatical* or *rhetorical*.

Grammatical arrangement is the order in which words are usually placed in speaking and writing.

Rhetorical arrangement is that order of the words, in which the emphatical parts of the sentence are placed first.

The rhetorical arrangement is used chiefly in poetry and impassioned prose.

The principal rules for arranging words in sentences are as follows:

I. In sentences grammatically arranged, the subject or nominative is generally placed before the verb; as, "The *birds* sing;" "*To obey* is better than sacrifice."

In sentences rhetorically arranged, the subject or nominative is often placed after the verb; as, "Shines forth the cheerful *sun*;" "Great is *Diana* of the Ephesians."

The nominative is also placed after the verb in the following instances:
1. When the sentence is interrogative; as, "Do *riches* make men happy?"
2. When the sentence is imperative; as, "Go *thou*."
3. When a supposition is expressed by an ellipsis; as, "Were *it* true."
4. When the sentence begins with *there, here,* &c.; as, "There was a *commotion* among the people;" "Here are five *leaves*."
5. In such phrases as, *said he, replied they,* &c.

II. The article is always placed before the noun, whose signification it limits; as, "*A* table;" "*An* inkstand;" "*The* book."

1. When the noun is qualified by an adjective, the article is placed before the adjective; as, "*A* large house."
2. The indefinite article is placed between the noun and the adjectives *many* and *such*; and also between the noun and all adjectives which are preceded by *as, so, too,* and *how*; as, "Many *a* man has attained independence by industry and perseverance;" "Such *a* misfortune has seldom happened;" "So great *a* multitude;" "How mighty *a* prince!"
3. The definite article is placed between the noun and the adjective *all*; as, "All *the* people are assembled."

III. In sentences grammatically arranged, the adjective is generally placed before the noun which it qualifies; as, "A *beautiful* tree;" "A *swift* horse."

In sentences rhetorically arranged, the adjective, when emphatic, is sometimes placed at the be-

ginning of the sentence; as, "*Just* and *true* are all thy ways."

The adjective is frequently placed after the noun in the following instances:
1. When it is used as a title; as, "Alexander the *Great*."
2. When other words depend upon it; as, "A man *generous* to his enemies."
3. When several adjectives belong to one noun; as, "A man *wise, just,* and *charitable*."
4. When the adjective expresses dimension; as, "A wall ten feet *high*."
5. When it expresses the effect of an active verb; as, "Vice renders men *miserable*."
6. When a neuter verb comes between it and the noun or pronoun; as, "It seems *strange*."

IV. The pronoun of the third person is placed after that of the second; and the pronoun of the first person after those of the second and third; as, "*You* and *I* will go;" "Shall it be given to *you*, to *him*, or to *me*?"

V. In sentences grammatically arranged, the active verb is generally placed before the word which it governs; as, "If you *respect* me, do not *despise* my friend."

In sentences rhetorically arranged, the active verb is frequently placed after the word which it governs; as, "Silver and gold *have* I none."

The active verb is also placed after relative pronouns; as, "He is a man whom I greatly *esteem*."

VI. In sentences grammatically arranged, the infinitive mood is placed after the verb which governs it; as, "He loves *to learn*."

In sentences rhetorically arranged, the infinitive mood, when emphatic, is placed before the word which governs it; as, "*Go* I must, whatever may ensue."

VII. Adverbs are generally placed immediately before or immediately after the words which they qualify; as, "*Very* good;" "He acted *wisely*."

Adverbs, when emphatic, are sometimes placed at the beginning of a sentence; as, "*How completely* his passion has blinded him!"

VIII. Prepositions are generally placed before the words which they govern; as, "*With* me;" "*To* them."

In familiar language, prepositions are sometimes placed after the words which they govern, and even at a distance from them; as, "Such conduct I am at a loss to account *for*."

IX. Conjunctions are placed between the words or clauses which they connect; as, "Come *and* see;" "Be cautious; *but* speak the truth."

1. Conjunctions of one syllable, with the exception of *then*, are always placed first in the clauses or sentences which they connect; as, "Virtue is praised by many, *and* doubtless would be desired also, *if* her worth were really known: see, *then*, that you do as she requires."

2. Conjunctions of more than one syllable (with the exception of *whereas*, which must always be the first word in the sentence or clause) may be transferred to the place where they are the most agreeable to the ear in reading; as, "Piety and holiness will make our whole life happy; *whereas* sinful pursuits will yield only a few scattered pleasures Let us diligently cultivate the former, *therefore*, while we carefully abstain from the latter."

SECTION I.

VARIETY OF ARRANGEMENT.

Vary the arrangement of the following sentences by transposing the members or clauses:

EXAMPLE.

I had long before now repented of my roving course of life, but I could not free my mind from the love of travel.

Of my roving course of life I had long before now repented, but from the love of travel I could not free my mind.

I could not free my mind from the love of travel, though I had long before now repented of my roving course of life.

From the love of travel I could not free my mind, though of my roving course of life I had long before now repented.

EXERCISES.

1. The Roman state evidently declined in proportion to the increase of luxury.

2. For all that you think, and speak, and do, you must at the last day account.

3. The greatness of mind which shows itself in dangers and labors, if it wants justice, is blamable.

4. It is a fact, about which men now rarely differ, that the paper-mill and the printing-press are inventions for which we can not be too thankful.*

SECTION II.

VARIETY OF ARRANGEMENT (*continued*).

Change the grammatical into the rhetorical arrangement in the following passages:

EXAMPLE.

You may set my fields on fire, and give my children to the sword; you may drive myself forth a houseless, childless beggar, or load me with the fetters of slavery; but you never can conquer the hatred I feel to your oppression.

* Exercises similar to those under Sections I., II., III., IV., V., may be prescribed from the reading-lessons of a class.

My fields you may set on fire, and my children give to the sword; myself you may drive forth a houseless, childless beggar, or load with the fetters of slavery; but the hatred I feel to your oppression never can you conquer.

EXERCISES.

1. All the Jews, who knew me from the beginning, if they would testify, know my manner of life from my youth, which was at the first among mine own nation at Jerusalem, that I lived a Pharisee after the straitest sect of our religion.

2. I weep for Cæsar, as he loved me; I rejoice, as he was fortunate; I honor him, as he was valiant; but I slew him, as he was ambitious.

3. The noon of day is calm. The inconstant sun flies over the green hill. The stream of the mountain comes down red, through the stony vale. O Morar! thou wert tall on the hill; fair among the sons of the plain. Thy wrath was as the storm; thy sword, in battle, as lightning in the field. Thy voice was like thunder on distant hills. But how peaceful was thy brow when thou didst return from war! Thy face was like the sun after rain; calm as the breast of the lake when the loud wind is hushed into repose. Thy dwelling is narrow now: the place of thine abode is dark. O thou who wast so great before! I compass thy grave with three steps.

SECTION III.

VARIETY OF ARRANGEMENT (*continued*).

Change passages of poetry into prose, making such alterations, both in arrangement and in structure, as the meaning and harmony of the sentences require:

EXAMPLE.

A solitary blessing few can find;
Our joys with those we love are intertwined;
And he whose wakeful tenderness removes
Th' obstructing thorn which wounds the friend he loves,
Smooths not another's rugged path alone,
But scatters roses to adorn his own.

Few can find a solitary blessing; our joys are intertwined with those whom we love; and he, whose wakeful tenderness removes the thorn which wounds his friend, not only smooths the rugged path of another, but scatters roses to adorn his own.*

SECTION IV.

EXPRESSION OF IDEAS.

Let the pupil express the ideas contained in the following passages, in sentences of his own construction and arrangement:

EXAMPLE.

When a man says, in conversation, that it is fine weather, does he mean to inform you of the fact? Surely not; for every one knows it as well as he does. He means to communicate his agreeable feelings.

* Let EXERCISES be drawn from the poetry in the latter part of this volume.

Almost every one whom you meet by the way begins the conversation by remarking, "It is a fine day." But when he does so, it is not because he supposes the fact known to him and not to you; he is merely giving expression to those agreeable feelings which the fineness of the weather excites.

[EXERCISES may be selected by the teacher from this work.]

SECTION V.

EXPRESSION OF IDEAS.

Let the pupil write from the following hints, expressing the ideas in sentences of his own construction and arrangement:

EXERCISES

1. The camel: where found; the varieties of this animal found in some countries; description of countries in which found: what got from it; what its special use; how adapted for traveling; its docility; anecdotes of the camel.
2. The cotton-plant: where cultivated; how raised; what it yields; how produce gathered; how prepared; cotton-manufactures; where carried to greatest perfection; by what means; improvers of cotton-manufactures; influence upon comfort, habits, and civilization of mankind.
3. Who are our neighbors: in a literal sense; in the Scriptural sense; who taught us this; in what parable; what gave rise to it; the circumstances of the parable; the practical lessons which it teaches.

SECTION VI.

EXPRESSION OF IDEAS (*continued*).

Let the pupil write from memory the substance of the lessons read in the class, expressing the ideas in sentences of his own construction and arrangement.*

SECTION VII.

EXPRESSION OF IDEAS (*continued*).

Let the pupil write from memory the substance of what has been told or read by the teacher, or of lectures or sermons which he may have heard, expressing the ideas in sentences of his own construction and arrangement.†

* The exercises under this and the following section are necessarily left to the teacher.

† The teacher will find it of great use, in teaching his pupils fluency of expression, to make them do *orally* what they are required to do in writing in the two preceding sections.

PART II.

ON STYLE AND FIGURATIVE LANGUAGE.

CHAPTER I.

OF LANGUAGE, AND ITS ORIGIN.

Q. By what is man chiefly distinguished from the brute creation?

A. By his powers of reflection and reason, and his great susceptibility of improvement.

Q. On what do these mainly depend?

A. On his being farther distinguished by the use of speech or language.

Q. What do you understand by speech or language?

A. Those sounds of the voice by which we express our thoughts or ideas.

Q. What is supposed to have been the origin of language?

A. It is supposed by some to be the fruit of human invention; but the more common opinion is, that it was a Divine gift, bestowed upon man at his creation. (See note.)

Q. Under what different aspects may language be considered?

A. As a medium of thought, it may be regarded either as spoken or written.

Q. What is the difference between spoken and written language?

A. Spoken language constitutes the immediate signs of our ideas; while written language forms merely the signs of spoken language.

Q. In what does a knowledge of written language consist?

A. In being able to convert it into spoken language, so as to know the ideas which it is intended to represent.

Q. Is *written* language of as high antiquity as *spoken* language?

A. That can hardly be supposed, as men would no doubt long enjoy the power of speech before they would attempt giving permanency to their thoughts by means of writing.

[For able arguments to show that Adam at his creation was endowed with a knowledge of language, and prepared to use it in thought and speech, consult Dr. Magee on Atonement, and Dr. Spring on the "Obligations of the World to the Bible."]

CHAPTER II.

OF ALPHABETIC WRITING.

Q. What is the simplest and most effectual means of preserving our thoughts?

A. The adoption of certain signs to represent the various sounds of the human voice.

Q. What name is given to this method of preserving and transmitting thought?

A. It is called alphabetic writing, and, next to reason and speech, is one of the greatest blessings that mankind possess.

Q. Is any thing known with certainty respecting the origin of alphabetic writing?

A. The remoteness of its origin has caused it to be buried in great obscurity, and many have even doubted its being a human invention.—(See *Dr. Spring's Lectures.*)

Q. What alphabet is supposed to be the most ancient?

A. The Hebrew, or Samaritan, which is sometimes called the Phœnician.

Q. What chiefly gives rise to this supposition?

A. The circumstance of its being the earliest alphabet of which we have any certain account, as well as the source whence almost all known alphabets have been derived.

Q. How did this alphabet find its way to other countries?

A. It was, about 1000 years before Christ, imported into Greece by one Cadmus, a Phœnician; from Greece it passed into Italy; and from Italy it has spread over the most of the civilized world.

Q. Was there ever any other mode of transmitting thought besides that of alphabetic writing?

A. Yes; there prevailed, at one time, picture and symbolic writing, the latter called hieroglyphics.

Q. In what did picture writing consist?

A. In drawing a figure resembling the object respecting which some information was to be imparted; as two men with drawn daggers, to denote a battle.

Q. In what did symbolic writing, or hieroglyphics, consist?

A. In making one thing serve to represent another; as, an *eye* to denote *knowledge;* and a *circle* to denote *eternity.*

Q. By whom have these two methods of writing been chiefly practised?

A. Picture writing has been practised by many rude nations, but particularly by the Mexicans, prior to the discovery of America; and hieroglyphics, principally by the ancient Egyptians.

[*Note.*—For an interesting course of argument, to show that *alphabetic characters were* most probably *invented* by *God himself*, as an instrument of his written revelation to man, and that he first presented them on Mount Sinai to Moses, on the tables of stone, "written by the finger of God," see the able work of Dr. Spring, referred to in a former note.]

CHAPTER III.

OF THE MATERIALS ANCIENTLY USED IN WRITING, ETC.

Q. What was for some time the peculiar character of writing?

A. It was for a long time a species of engraving, and was executed chiefly on pillars and tablets of stone.

Q. What substances came next into use?

A. Thin plates of the softer metals, such as lead; and then, as writing became more common, lighter substances, as the leaves and bark of certain trees, or thin boards covered with wax.

Q. What proof is there of the bark of trees having been thus used?

A. The same word which, in many languages, denotes a book, denotes also a tree, or the bark of a tree; as, the word *liber* in Latin, which means either the *bark* of a tree or a *book.*

Q. What was the next step in the progress of writing?

A. The manufacture of a substance called papyrus, which was prepared from a reed of the same name, that grew in great abundance on the banks of the Nile.

Q Were not the skins of animals often used for writing upon?

A. Yes; and it is said to have been during a great

scarcity of the Egyptian papyrus that the important art of making skins into parchment was discovered.

Q. Where and about what time did this happen?

A. In Pergamus, a city of Asia Minor; but at what time is rather uncertain.

Q. How long did parchment and papyrus continue principally in use?

A. Down to about the beginning of the fourteenth century, when the superior substance of paper was invented.

Q. In what manner did some of the ancients write their characters in forming words?

A. The Assyrians, the Phœnicians, and the Hebrews, wrote from right to left, as did also the Greeks for some time.

Q. Did the Greeks abandon this plan all at once?

A. No; for, in making a change, they first adopted the plan of writing from right to left, and from left to right, alternately; and, at length, the more convenient mode, which at present prevails, of writing solely from left to right.

Q. What name was given to this mode of writing from right to left, and from left to right, alternately?

A. It was called *boustrophedon*, because it resembled the turning of oxen at the end of the ridges in the operation of ploughing.

CHAPTER IV.

OF THE SCARCITY OF BOOKS IN FORMER TIMES.

Q. Were books always as abundant as they are at present?

A. Far from it; for, at no very remote period, they were so scarce as to be in the hands of only the wealthy and the noble; and a very few volumes would then have brought a price equal to the purchase of a good estate.

Q. To what was the scarcity of books in ancient times to be ascribed?

A. To the great labor and expense of copying or transcribing them, which rendered every copy almost as costly as the first.

Q. What was the consequence of this scarcity?

A. A great deficiency of learning among all except the wealthier classes of society, as no others possessed the means of purchasing books.

Q. To what is the great abundance of books now owing?

A. To the invention of printing, which happened early in the fifteenth century.

Q. Where and by whom did this take place?

A. The cities of Strasburg, Haarlem, and Mentz, have all preferred their claim to this distinguished honor; and Coster, Faustus, Schoeffer, and Guttemberg, have all been named as the inventors.

Q. What is the cause of such uncertainty?

A. It probably is, that the inventor in this case, as in many others, has been frequently confounded with the improver.

What benefits has the invention of printing produced?

A. It has multiplied books, cheapened knowledge, and given an entirely new aspect to society.

CHAPTER V.

OF COMPOSITION.

Q. What do you understand by the term composition as applied to language?

A. The clear, accurate, and forcible expression of our thoughts and opinions in writing.

Q. Is the term ever employed in any other sense.

A. It is frequently used in reference to music, painting, and architecture, or to any material mixture, as well as to writing.

Q. What is the origin and strict meaning of the word

A. It is formed from the two Latin words *con*, together, and *positio*, a placing, and literally means a placing together.

Q. How comes it from this definition to possess its present signification?

A. Because in composition we place words together for the purpose of expressing our thoughts and ideas.

Q. Is composition an important acquirement?

A. Perhaps the most so of any, as upon it mainly depend the spread of knowledge and the enlightening of the world.

Q. Has it any other advantages?

A. It is a source of very refined pleasure, and of much mental improvement, to those who practise it.

Q. What are other requisites for attaining accuracy in composition?

A. A thorough knowledge of the signification of words, and a constant perusal of the best authors

Q. How are these best attained?

A. By close study and application, but particularly, by constant attention to the manner of expressing our own ideas, whether in speaking or writing.

Q. What effect has close attention to one's manner of speaking and writing upon his own mind?

A. It tends to produce close and accurate thinking, for thought and speech mutually assist each other.

Q. What are the requisites for attaining great eminence in composition?

A. Next to study, already mentioned, the greatest requisites are, genius and taste.

Q. What are the requisites for attaining facility in composition?

A. Considerable practice in original composition.

CHAPTER VI.

OF GENIUS.

Q. What do you mean by genius?

A. Some considerable degree of mental power or superiority, or a person possessing these.

Q. Can you recollect any other signification that it has?

A. It is frequently used to denote a particular bias or bent of the mind toward any pursuit, art, or science; as when we say, such a one has a genius for music, for painting, for mathematics, &c.

Q. But what is the strict import of the term?

A. When properly applied, it denotes that particular faculty of the mind, by which a man is enabled to invent, or discover, or at least produce, something new.

Q. Can you mention any whom you would consider men of genius, in this sense of the term?

A. Archimedes, Newton, Franklin, and Watt, were men of this class, because they were distinguished both for their inventions and discoveries.

Q. When is it that an author may be considered a man of genius?

A. When he gives birth to new trains or combinations of thought, or produces some original piece of composition.

Q. What do you mean by original composition?

A. Composition which combines the distinguished quality of great excellence, with its not being an imitation of any previous production.

Q. Are these qualities very common?

A. Far from it; as it is only once or so in an age that they make their appearance.

Q. Can you mention any authors whose writings entitle them to be called men of genius?

A. Homer and Virgil in ancient, and Shakspeare, Milton, Bacon, Bunyan, and Johnson. in modern times.

CHAPTER VII.

OF TASTE.

Q. What do you mean by taste?

A. That faculty by which we are enabled to perceive and relish the beauties of composition. In a more general sense, it is a name for that faculty, or for those faculties, which fit us for receiving pleasure from what is beautiful, elegant, or excellent, in the works of Nature and art. He who derives no pleasure from such elegance, excellence, or beauty, is said to be a man of *no taste;* he who is gratified with that which is faulty in works of art, is a man of *bad taste;* and he who is pleased or displeased, according to the degree of excellence or faultiness, is a man of *good taste.*

Q. What faculties or talents does good taste imply?

A. (1.) A *lively imagination*—by which a man is qualified for readily apprehending the meaning of an author or artist, tracing out the connection of his thoughts, and forming the same views of things which he has formed. Yet the man who is unacquainted with Nature can never be a man of taste, because he can not know whether the production of art resemble

Nature or not; and if he know not this, he can receive from the imitative arts no real satisfaction.

(2.) Another quality necessary to good taste, is a *clear* and *distinct apprehension of things*.

(3.) To this must be added a quick perception of, or a capacity of being easily and pleasurably affected with, those objects that gratify the secondary senses, particularly sublimity, beauty, harmony, and imitation. The term *secondary* senses, by some called internal senses, and by others emotions, have thus been described by Dr. Beattie, to whom chiefly we are indebted for this article. We perceive colors and figures by the eye; we also perceive that some colors and figures are *beautiful*, and others not. This power of perceiving beauty, which the brutes have not, though they *see* as well as we, I call a secondary sense. We perceive sounds by the ear; we also perceive that certain combinations of sound have *harmony*, and that others are dissonant. This power of perceiving harmony, called in common language a musical ear, is another secondary sense, which the brutes have not, and of which many men who hear well enough are utterly destitute. Of these secondary senses there are many in the human constitution, among others those of novelty, sublimity, beauty, imitation, harmony, and ridicule, which, together with sympathy, form what is called *good taste*. The pleasures received from the secondary senses are, by Addison and Akenside, called *pleasures of imagination*.

The only *way of improving the secondary senses* is by studying Nature and the best performances in art; by cultivating habits of virtue; and by keeping at a distance from every thing gross and indelicate, in books and conversation, in manners and in language.

(4.) The next thing necessary to good taste is *sympathy*, by which, supposing ourselves in the condition of other men, we readily adopt their sentiments and feelings, and make them, as it were, our own; and so receive from them some degree of that pain or pleasure which they would bring along with them if they

were really our own. Without this moral sensibility our minds would not be open to receive those emotions of pity, joy, admiration, sorrow, and imaginary terror, which the best performances in the fine arts, particularly in poetry, are intended to raise within us; nor, by consequence, could we form a right estimate of the abilities of the author, or of the tendency and importance of his work.

The *last* thing requisite to form good taste is *judgment*, or *good sense*, which is indeed the principal thing, and may, without much impropriety, be said to comprehend all the rest. Without this we could not compare the imitations of Nature with Nature itself, so as to perceive how far they agree or differ; nor could we judge of the probability of events in a fable, or of the truth of sentiments; nor whether the plan of a work be according to rule or otherwise.

It might also have been stated, that as virtue is the perfection of beauty, *the love of virtue is essential to true taste*.

Q. What is the chief peculiarity of this faculty?

A. Its great susceptibility of improvement when regularly and judiciously exercised.

Q. What are the chief means of improving it?

A. The study of the best authors, and attention to all the finest models and specimens of composition.

Q. What are the chief characteristics of taste?

A. Delicacy and correctness; the one, however, to a certain degree implying the other, though not precisely the same.

Q. In what does delicacy of taste chiefly consist?

A. In a quick and accurate perception of all the finer and less obvious beauties of any performance.

Q. In what does correctness consist?

A. In a ready detection of false ornament, and a due appreciation of all the more substantial qualities of a literary work.

Q. Are both attributable to the same source?

A. Delicacy of taste is chiefly founded on feeling, and is more a gift of nature: correctness depends principally upon cultivation, and is more allied to reason and judgment.

Q. Is taste ever employed upon any thing besides language?

A. Yes; it may be employed upon all sorts of objects, whether the product of nature or of art.

Q. With what sort of objects is taste chiefly conversant?

A. Those chiefly which are distinguished for their beauty or sublimity.

CHAPTER VIII.

OF BEAUTY AND SUBLIMITY.

Q. What do you understand by beauty?

A. That quality possessed by such objects as may be contemplated with a high degree of satisfaction.

Q. And on what does beauty in an object chiefly depend?

A. On shape, color, or the quality of fitness and utility. That which in the smallest compass exhibits the greatest variety of beauty, is a fine human face. It embraces variety, uniformity, proportion, convenience, colors, delicacy, and the expression of moral and intellectual virtues. *Human beauty*, therefore, at least that of the face, is not merely a corporeal quality, but derives its origin and essential characters from the soul; and almost any person may, in some degree, *acquire* it who is at pains to improve his understanding, to repress criminal thoughts, and to cherish good affections; as every one must lose it, whatever features or complexion there may be to boast of, who leaves the mind uncultivated, or a prey to evil passions, or a slave to trifling pursuits.

Q. What is sublimity?

A. That quality in objects which, when they are contemplated, excites in the mind sentiments of awe and grandeur; makes us conscious of something like an expansion or elevation of our faculties, as if we were exerting our whole capacity to comprehend the vastness of the object.

Q. On what does the feeling of sublimity chiefly depend?

A. On a perception of immense extent, whether of space, duration, or numbers, and of great power and energy.

Q. Can you give an *example* of objects remarkable for their sublimity?

A. The *Deity;* the source of happiness and the standard of perfection; who creates, preserves, pervades, and governs all things; whose power is unlimited, whose wisdom is perfect, whose goodness is without bounds, whose greatness is incomprehensible; who was from all eternity, and of whose dominion there can be no end: he is undoubtedly, and beyond all comparison, the most sublime object which it is possible to conceive or to contemplate; and of all created sublimity, his works exhibit the most perfect and most astonishing examples. Such are the cloudless or starry sky—the troubled ocean—a majestic river—a deafening cataract—a lofty mountain—volcanoes—earthquakes—the solar system—the universe.

Q. What, probably, was the design of our Creator in bestowing upon us a capacity for deriving pleasure from great and sublime objects?

A. It was, to raise our minds above the present world, and to prepare us for the contemplation of the Divine nature, and of the works of creation and Providence, which will, no doubt, constitute the supreme and final felicity of the good.

Our taste for the sublime, cherished into a habit and directed to proper objects, *may, therefore, promote our moral improvement*, by leading us to contemplate the Creator in his wonderful works; by keeping us at a distance from vice, which is the vilest of all things, and by recommending virtue for its intrinsic dignity and loveliness.

Q. What gives occasion to the *emotion of moral beauty and sublimity?*

A. The emotion of moral beauty arises where we observe a coincidence between the sense of duty and certain inferior principles of action. The emotion of moral sublimity is awakened when the sense of duty is opposed by inclination or affection, or by any or all the inferior principles of action, and triumphs over them. Its principle consists in a power of self-control and of self-sacrifice, in those cases in which they are difficult.

Q. Can you illustrate these remarks by an example?

A. The conduct of that young man, who labors hard and denies himself that he may support an aged mother, or add to her comfort, is highly beautiful; but natural affection co-operates with a sense of duty, and, therefore, it is not sublime. The act of our Savior upon the cross, of remembering his mother and providing for her wants, was beautiful — how beautiful! His prayer for his murderers was sublime. It is, in general, acts of tenderness, gentleness, condescension, pity, gratitude, humanity, that are beautiful; while it is, on the other hand, acts of magnanimity, of fortitude, of inflexible justice, of high patriotism, and, on proper occasions, of contempt of danger and of death, that are sublime. Hence we see why it is that periods of difficulty, and oppression, and persecution, are favorable to the exhibition of the moral sublime. Such was the Reformation under Luther.

For an admirable view of this and kindred topics, you may consult two lectures by President Hopkins, on the "Connection between Taste and Morals," whence we have copied freely in this article.

Q. Is the sense of the beautiful a part of our nature?

A. It is as really so as the sense of the true or of the right, and "the forms, and shades, and groups of thought," that are fitted to produce the emotion of beauty in us, are as diversified as the sights or sounds which supply the ever-changing pleasures of the eye and the ear.

Q. How is this sense of the beautiful to be improved?

A. "It would seem," says Professor Hadduck, "that the sense of beauty of which we are made capable by nature, is developed in the mind by exercise; and though, like other powers, it may be conferred on men in different degrees, is always nourished and matured by its appropriate aliment — THE BEAUTIFUL. It is strengthened by being indulged. It is called out by being appealed to; and the aid which theory and criticism afford in its cultivation, is merely to point out and supply appropriate objects—the natural *occasions* for its exercise."

Q. What do you mean by beauty of language?

A. That quality which it possesses, when it may be read or listened to with a high degree of pleasure.

Q. And what is sublimity in language?

A. That quality which it possesses, when it excites in the mind of the reader or hearer, grand and exalted notions of the objects described.

Q. What sort of language may be said to be most in accordance with correct taste?

A. That in which beauty and sublimity are both conspicuous, the one quality serving to shed lustre upon the other.

Q. Can you give *examples of the beauty of language?*

A. The following are from the "Poetry of Life," by Mrs. Ellis:

"There is poetry in the low-roofed cottage standing on the skirts of the wood, beneath the overshadowing oak, around which the children of many generations have gamboled, while the wreathing smoke coils up among the dark green foliage, and the gray thatch is contrasted with golden moss and glittering ivy. We stand and gaze, delighted with this picture of rural peace and privileged seclusion. We long to shake off the shackles of artificial society, the wearying cares of life, the imperative control of fashion, or the toil and traffic of the busy world, and to dwell, for the remainder of our days, in a quiet spot like this, where affection, that is too often lost in the game of life, might unfold her store of fireside comforts, and where we and ours might constitute one unbroken chain of social fellowship, under the shelter of serenity and peace."

"Nature is full of poetry, from the high mountain to the sheltered valley, from the bleak promontory to the myrtle grove, from the star-lit heavens to the slumbering earth."

Speaking of a modern poet, Mrs. Ellis beautifully observes,

"His charmed numbers flow on like the free current of a melodious stream, whose associations are with the sunbeams and the shadows, the leafy boughs, the song of the forest birds, the dew upon the flowery bank, and all things sweet, and genial, and delightful, whose influence is around us in our happiest moments, and whose essence is the wealth that lies hoarded in the treasury of nature."

To exhibit the justness of the above criticism, are quoted the following among other fine specimens:

"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."

"Seldom, indeed, had Athens witnessed such a scene. The ground that formed the original site of the garden had from time to time received continual additions; and the whole extent was laid out with that perfect taste, which knows how to wed Nature with Art, without sacrificing her simplicity to the alliance. Walks leading through wildernesses of shade and fragrance—glades opening, as if to afford a pleasure-ground for the sunshine—temples, rising on the very spots where Imagination herself would have called them up—and fountains and lakes, in alternate motion and repose, either wantonly courting the verdure, or calmly sleeping in its embrace: such was the variety of feature that diversified these fair gardens; and animated, as they were on this occasion, by the living wit and loveliness of Athens, it afforded a scene such as my own youthful fancy, rich as it was then in images of luxury and beauty, could hardly have anticipated."

THE SUBLIME IN WRITING.

For the best and most perfect examples of this, the Bible must be consulted. In its very first chapter, how sublime is the declaration, "God said, Let there be light, and there was light!"

Read, also, portions of the Psalms of David—the book of Job, and the prophecies of Isaiah, and others. These may be referred to again in the chapter on the Poetry of the Bible, which will deserve particular study.

Milton, Young, Pollok, and other poets, abound in fine examples of the sublime. Dr. Chalmers excels among prose writers.

Dr. Young thus addresses Night:

"Night, sable goddess! from her ebon throne,
In rayless majesty now stretches forth
Her leaden sceptre o'er a slumbering world.
Silence how dread! and darkness how profound!
Nor eye nor listening ear an object finds;
Creation sleeps! 'Tis as the general pulse
Of life stood still, and Nature made a pause
An awful pause! prophetic of her end."

Q. When is poetry sublime?

A. (1.) When it elevates the mind, and makes it, as it were, superior to the cares and troubles of this world: (2.) when it infuses any sublime affection, as devoted piety, universal benevolence, the love of virtue and of our country: (3.) when it affects the mind with an awful and imaginary, but not unpleasing horror: (4.) when it describes the sentiments or actions of those persons whose character is very elevated, and (5.) when it conveys a lively idea of any grand appearance, natural, artificial, or imaginary.

Q. What is properly termed a *sublime style?*

A. That which makes us readily conceive any great object or sentiment in a lively manner; and this is often done when the words are very plain and simple. When bold figures and high-sounding expressions are employed without a corresponding elevation of thought, they become ridiculous, and are called *bombast,* or false sublime.

CHAPTER IX.

OF STYLE AND IDIOM.

Q. What do you understand by Style as applied to writing?

A. The particular manner in which a writer or speaker expresses his thoughts by means of language.

Q. From what is the word style derived?

A. From the Latin word *stylus,* a pointed steel instrument, with which the ancients used to write upon their waxen boards and tablets.

Q. Is there much diversity of style among men?

A. Very great; as almost every writer has a style or manner peculiar to himself; though in some this is more marked and striking than in others.

Q. On what does this diversity of style depend?

A. Partly on mental constitution; partly on the nature and quality of the education which a person may have received.

Q. Who are the men that are most distinguished by peculiarity of style?

A. Those, generally, of greatest genius, greatest vigor of mind, or of highest mental cultivation.

Q. Can you state the difference between style and idiom?

A. Style is characteristic of different writers; idiom

of different languages: hence we speak of the style of Addison, but of the idiom of the English language.

Q. What do you consider, then, the true import of idiom?

A. That peculiarity in the mode of expression, and arrangement of words, which distinguishes one language from another.

Q. Do languages differ much in point of idiom?

A. Very considerably; modes of expression and arrangement appearing quite proper in one, which would be harsh and uncouth in another.

CHAPTER X.

OF DIFFERENT KINDS OF STYLE.

Q. Can you mention any of the different qualities of style?

A. The strong, the weak, the simple, the florid, the concise, the diffuse.

Q. What do you mean by a strong or vigorous style?

A. A style that makes a deep and powerful impression upon the mind of the hearer or reader.

Q. And what by a weak or feeble style?

A. A style that has little power of arresting the attention, or exciting the feelings of the reader or hearer.

Q. Can you express your opinion of a simple style?

A. Simple style is that in which there is little apparent labor, and no attempt at any thing but merely to be understood.

Q. And what do you mean by a florid style?

A. Style in which there is great profusion of ornament, and an obvious desire to produce effect.

Q. What have you to say of the concise style?

A. It is the style which a writer or speaker uses, who expresses his thoughts in very few words.

Q. And what of the diffuse?

A. Diffuse style is that which persons employ, who express themselves very fully, and dwell long on the same thoughts.

Q. Are there any more qualities of style?

A. Yes; but it is impossible to enumerate them all, for they are as diversified as the characters of men's

minds, and the occasions on which they require to speak or write?

Q. What do you mean by a natural style?

A. A style in strict accordance with the rules and principles of the language, in which a person speaks or writes, and such as one, deeply impressed with his subject, uses without apparent effort or labor.

Q. What is a bombastic style?

A. A style in which great swelling words are employed to express common thoughts.

Q. When should one kind of style be used in preference to another?

A. That depends entirely upon the nature of the subject, as well as the occasion on which a person may be called to speak or write.

[*Note.*—For examples of different kinds of style, let the scholar be requested to make selections from books or periodicals: Mrs. Tuthill's "Young Ladies' Reader" is a valuable book of reference.]

CHAPTER XI.

OF PERSPICUITY.

Q. What do you conceive to be the greatest excellence of style to whatever class it belongs?

A. Perspicuity, or that quality which enables us to see at once an author's meaning, and renders it impossible for us to misunderstand it.

Q. What quality stands next to perspicuity in importance?

A. Ornament, or elegance, which, joined with perspicuity, forms the highest excellence that style can possess.

Q. What renders perspicuity so essential in style?

A. The circumstance of its being necessary that composition should be easily understood; for without this no other quality is of any value.

Q. On what does perspicuity depend?

A. Partly on the choice of words, and partly on their structure in sentences.

Q. What are the chief things to be attended to in the choice of words?

A. Purity, Propriety, and Precision.

Q. What arrangement of words, or structure of sentences, do you think best?

A. That, whatever it may be, which is best fitted to express the meaning intended to be conveyed.

CHAPTER XII.

OF PURITY.

Q. What do you mean by Purity of style?

A. The use of such words and modes of expression as are perfectly English, and warranted by good authority.

Q. What do you consider a violation of purity?

A. The use of such words as are either foreign to the language, or have become antiquated by disuse.

Q. Can you give an example of the violation of purity in respect of foreign words?

A. *Fraicheur*, for coolness; *fougue*, for turbulence; *politesse*, for politeness, are examples of French words used instead of English.

Q. Can you give an example of the latter species of violation of purity?

A. *Behest*, for command; *erst*, for formerly; and *sith*, for since, are now of this class, though they were once in common use.

Q. What is the standard of purity?

A. The practice and authority of the best speakers and writers.

Q. Are words much subject to change?

A. Almost as much so as any thing connected with human affairs.

Q. In what manner do they suffer these changes?

A. On some occasions they change their signification; as, *let* once signified to *hinder;* on others they drop out of use, or become obsolete; as, *strook*, which once was used instead of struck.

Q. In what does purity of construction consist?

A. In the arranging of words in a sentence according to the English idiom, or mode of expression.

Q. Can you give any examples of the violation of this principle?

A. "He will *repent himself* of such conduct," is a French, not an English mode of expression.

Q. How would you correct this?

A. By leaving out the word *himself.*

Q. Are all writers alike restricted in the use of words?

A. All writers are restricted to a certain degree; but poets take, and are allowed much greater liberties in this respect than prose writers.

Q. Can you give an example?

A. "The sunset of life gives me mystical *lore:*" here the word lore is an antiquated word, denoting learning, and would hardly be tolerated in any thing but poetry.

Q. Will you endeavor to correct the following violations of purity? He stroamed idly about the fields. He was certainly an extra genius. They showed too much hauteur.

A. He *roamed* idly, &c. He was certainly an *uncommon* genius. They showed too much *haughtiness.*

EXERCISES.

I. Correct the grammatical errors in the following sentences:

1. A variety of pleasing objects charm the eye.
2. If the privileges to which he has an undoubted right, and has so long enjoyed, should now be wrested from him, would be flagrant injustice.
3. The religion of these people, as well as their customs and manners, were strangely misrepresented.
4. Whether one person or more was concerned in the business, does not yet appear.
5. The mind of man can not be long without some food to nourish the activity of his thoughts.
6. They ought to have contributed the same proportion as us, yet we gave a third more than them.
7. Who should I meet the other evening but my old friend.
8. Those sort of favors do real injury under the appearance of kindness.
9. I saw one or more persons enter the garden.
10. Every person, whatever be their station, is bound by the duties of morality and religion.
11. The conspiracy was the easier discovered from its being known to many.
12. The pleasures of the understanding are more preferable than those of the senses.
13. Eve was the fairest of all her daughters.
14. I can not tell who has befriended me, unless it is him from whom I have received so many favors.
15. The confession is ingenuous, and I hope more from thee now than I could if you had promised.
16. Each of these words imply some pursuit or object relinquished.
17. No nation gives greater encouragement to learning than we do; yet, at the same time, none are so injudicious in the application.
18. I should be obliged to him if he will gratify me in that particular.
19. We have done no more than it was our duty to have done.
20. His vices have weakened his mind, and broke his health.
21. They could not persuade him, though they were never so eloquent.

22. We need not, nor do not, limit the divine purposes.
23. He is resolved of going abroad.
24. He was accused with having acted unfairly.
25. The wisest princes need not think it any diminution to their greatness, or derogation to their sufficiency, to rely upon counsel.*

II. Correct the errors in the use of foreign, obsolete, or new-coined words and phrases, in the following sentences:

1. The popular lords did not fail to enlarge themselves on the subject.
2. The queen, whom it highly imported that the two monarchs should be at peace, acted the part of mediator.
3. All these things required abundance of finesse and delicatesse to manage with advantage, as well as a strict observance of times and seasons.
4. The hauteur of Florio was very disgracious, and disgusted both his friends and strangers.
5. When I made some a propos remarks upon his conduct, he began to quiz me: but he had as lief let it alone.
6. They thought it an important subject, and the question was strenuously debated pro and con.

CHAPTER XIII.

OF PROPRIETY.

Q. What do you mean by Propriety as applied to style?

A. The selection of such words as are best adapted to express the meaning intended to be conveyed.

Q. What is the first rule to be observed with regard to propriety?

A. Avoid such words and expressions as are low and vulgar, or tend to excite mean conceptions: as, to see a thing with *half an eye;* to get *into a scrape;* which should be, to see a thing at a glance; to get into a difficulty.

Q. What is the second rule?

A. In writing prose, we should reject such words as belong entirely to the province of poetry; as, *morn,* for morning; *eve,* for evening; *lone,* for lonely.

Q. What is the rule next to be observed?

A. We should avoid technical terms, or terms peculiar to some particular art or profession, unless when writing to persons who understand them; as, we *tacked* to the *larboard;* we may construct the shelves without *haffets.*

Q. What is the next rule?

A. It is, not to use the same word too often, or in different senses; as, "The king communicated his intention to the minister, *who* disclosed it to the secretary, *who* made it known to the public." "His own *reason* might have suggested better *reasons.*"

Q. How would you rectify these sentences?

A. Thus: "The king communicated his intention to the minister, the minister disclosed it to the secretary, and the secretary made it known to the public." "His own judgment might have suggested better reasons."

Q. What is the next rule to be attended to?

A. All words that are necessary to complete the sense ought to be supplied; thus, instead of "This action increased his former services;" we should say, "This action increased the *merit* of his former services."

Q. What rule have you next to give?

A. Avoid all equivocal or ambiguous expressions.

Q. What do you mean by equivocal or ambiguous expressions?

A. Such expressions as are either susceptible of a double or a doubtful meaning.

Q. Can you give an example of this?

A. "I can not find *one* of my books;" which may mean either that there is one of my books which I can not find, or that I can find none of them at all.

Q. Have you any farther rule to give?

A. One, and but one; avoid unintelligible and inconsistent words and phrases; as, "I have but an *opaque* idea of the subject."

Q. What word ought to be used instead of *opaque* in this case?

A. The word confused or indistinct, which signifies not clear, while opaque means not fit to be seen through.

Q. Can you point out the errors, and make the necessary corrections in the following sentences? I had as lief say a thing after him as after another. I need say no more concerning the drift of these letters. What is it but a sort of rack that forces men to say what they have no mind to? These persons know not what to make of themselves. Our friend does not hold long in one mind.

* If his pupils have not been thoroughly instructed in grammar, the teacher may revert to the rules of syntax, on which he will find abundance of exercises in all the ordinary text-books.

A. I should like as well to say a thing after him as after another. I need say no more concerning the purport of these letters. What is it but a sort of rack that forces men to say what they wish to conceal, or do not wish to communicate? These persons know not how to employ their time. Our friend does not continue long in one opinion.

EXERCISES.

I. Correct the vulgar or technical expressions in the following sentences:

1. He is not a whit better than those whom he so liberally condemns.
2. The meaning of the phrase, as I take it, is very different from the common acceptation.
3. I exposed myself so much among the people, that I had like to have gotten one or two broken heads.
4. He is very dexterous in smelling out the views and designs of others.
5. You may perceive, with half an eye, the difficulties to which such conduct will expose you.
6. It fell out, unfortunately, that two of the principal persons fell out, and had a fatal quarrel.

II. Supply the words which are necessary to make the sense complete in the following sentences:

1. He is engaged in a treatise on the interests of the soul and body.
2. Some productions of nature rise in value, according as they more or less resemble those of art.
3. He is impressed with a true sense of that function, when chosen from a regard to the interests of piety and virtue.

III. Correct the improper use of the same word in different senses, in the following sentences:

1. An eloquent speaker may give more, but can not give more convincing arguments, than this plain man offered.
2. They were persons of very moderate intellects, even before they were impaired by their passions.
3. The sharks, who prey on the inadvertency of young heirs, are more pardonable than those, who trespass upon the good opinion of those, who treat them with great confidence and respect.

IV. Correct the equivocal or ambiguous expressions in the following sentences:

1. When our friendship is considered, how is it possible that I should not grieve for his loss?
2. The eagle killed the hen, and eat her in her own nest.
3. Solomon, the son of David, who built the temple of Jerusalem, was the richest monarch that reigned over the Jewish people.
4. The Divine Being heapeth favors on his servants, ever liberal and faithful.

V. Correct or omit such words and phrases, in the following sentences, as are unintelligible, inapplicable, or less significant than others, of the ideas which they are intended to express:

1. I seldom see a noble building, or any great piece of magnificence and pomp, but I think, how little is all this to satisfy the ambition, or to fill the idea, of an immortal soul.
2. The attempt, however laudable, was found to be impracticable.
3. He is our mutual benefactor, and deserves our respect and obedience.
4. Vivacity is often promoted by presenting a sensible object to the mind, instead of an intelligible one.
5. It is difficult for him to speak three sentences together.
6. The negligence of timely precaution was the cause of this great loss.
7. By proper reflection, we may be taught to mend what is erroneous and defective.

CHAPTER XIV.

OF PRECISION.

Q. What do you mean by the term Precision?

A. The using of no more words to convey our meaning than the sense absolutely requires.

Q. To what does precision stand opposed?

A. To that looseness and vagueness of style which arise from too great a multiplicity of words.

Q. What tends most to produce precision?

A. Clear and accurate thinking. We must perfectly know our own meaning, and thoroughly understand the words we make use of.

Q. What is the evil of employing too many words to express an idea?

A. It distracts the attention of the reader or hearer, and prevents him from forming a correct conception of the subject under discussion.

Q. Is want of precision a common error?

A. Perhaps the most so of any that can be named; as many, not content with one word to express an idea, are apt to subjoin another, which, conceiving it to be of the same import, will, they think, make the thought much plainer.

Q. What is the best rule for avoiding this error?

A. Select the word that exactly expresses the idea intended to be communicated, and use that and no other for the purpose.

Q. When is precision most apt to be violated?

A. In the use of what are called synonymous terms,

or words which are considered of the same signification.

Q. Are there any words perfectly synonymous?

A. On this point there is great difference of opinion, but many are reputed synonymous which are not so in reality.

Q. Can you give an example of this?

A. *Courage* and *fortitude* are generally deemed of the same import; but the difference between them is considerable. Courage braves danger, fortitude supports pain.

Q. Is precision alike necessary in all sorts of composition?

A. In all it is important; it is the very essence of poetry; but in novels and romances it is much less necessary, than in works which inculcate truth, or teach some art or science.

Q. Can you correct the following sentences in which precision has been disregarded? James desisted from, and renounced his designs. He abhorred and detested being in debt. This lady was a pattern of piety, virtue, and religion.

A. James desisted from his designs. He detested being in debt. This lady was a pattern of piety and virtue.

EXERCISES.

I. Omit the superfluous expressions in the following sentences:

1. The human body may be divided into the head, trunk, limbs, and vitals.
2. His end soon approached, and he died with great courage and fortitude.
3. There can be no regularity or order in the life and conduct of that man, who does not give and allot a due share of his time to retirement and reflection.
4. His cheerful, happy temper, remote from discontent, keeps up a kind of daylight in his mind, excludes every gloomy prospect, and fills it with a steady and perpetual serenity.

II. Correct the tautology in the following sentences:

1. The birds were clad in their brightest plumage, and the trees were clad in their richest verdure.
2. The occurrence which the sentinel told the sergeant, he told the captain, who told it to the general.
3. Notwithstanding the rapidity with which time passes, men pass their lives in trifles and follies; although reason and religion declare, that not a moment should pass without bringing something to pass.
4. He used to use many expressions not usually used, and which are not generally in use.
5. The writing which mankind first wrote, was first written on tables of stone.

6. Our expectations are frequently disappointed, because we expect greater happiness from the future than experience authorizes us to expect.
7. No learning that we have learned is generally so dearly bought, or so valuable when it is bought, as that which we have learned in the school of experience.

III. Correct the following errors in the use of words commonly employed as synonymous:

1. The secretary left the place of trust he held under government, gave up his party, quitted his parents in affliction, and deserted the kingdom forever.
2. A patriot acknowledges his opposition to a corrupt ministry, and is applauded; a gentleman confesses his mistake, and is forgiven; a prisoner avows the crime of which he stands accused, and is punished.
3. A hermit is severe in his life; a casuist rigorous in his application of religion or law; a judge austere in his sentences.
4. The earl, being a man of extensive abilities, stored his mind with a variety of ideas; which circumstance contributed to the successful exertion of his vigorous capacity.
5. By the habit of walking often in the streets, one acquires a custom of idleness.
6. Philip found an obstacle to managing the Athenians, on account of their natural dispositions; but the eloquence of Demosthenes was the great difficulty in his designs.
7. He is master of a complete house, which has not one entire apartment.
8. An honest man will refrain from employing an ambiguous expression; a confused man may often utter equivocal terms without design.
9. This man, on all occasions, treated his inferiors with great haughtiness and disdain.
10. Galileo discovered the telescope; Harvey invented the circulation of the blood.
11. He is a child alone, having neither brother nor sister.
12. A man may be too vain to be proud.
13. The traveler observed the most striking objects he saw; the general remarked all the motions of the enemy.
14. I am amazed at what is new or unexpected; confounded at what is vast or great; surprised at what is incomprehensible; astonished by what is shocking or terrible.
15. He died with violence; for he was killed by a sword.

CHAPTER XV.

OF PERSPICUITY IN THE STRUCTURE OF SENTENCES.

Q. What is the first requisite in the structure of sentences?

A. To be careful to make them neither too long nor too short; and not to have too many that are either very long or very short following in succession.

Q. What is generally the effect of making sentences too long?

A. It tends to confuse and fatigue the reader or hearer, and consequently prevents him from distinct-

ly understanding, and feeling an interest in, what he hears or reads.

Q. What is the consequence of making them too short?

A. It gives an appearance of abruptness and want of connection to the composition, and represents a subject too much in loose and detached portions.

Q. How are both extremes best avoided?

A. By a due intermixture of long and short sentences, whether in speaking or writing.

Q. What will be the effect of this?

A. It will be productive of that variety which seldom fails to please; and to be pleased is one of the first steps toward being instructed.

Q. Under what heads do the more particular rules of this subject come?

A. Under Clearness, Unity, Strength, Harmony, and a judicious use of the Figures of Speech.

Q. Do not some of these more properly rank under beauty or ornament?

A. They all do so to a certain degree, but ornament depends more particularly upon harmony and a proper use of the figures of speech.

CHAPTER XVI.

OF CLEARNESS.

Q. What do you understand by Clearness?

A. Such an arrangement of the several words and members of a sentence as distinctly indicates an author's meaning.

Q. When is this most apt to be overlooked?

A. In the placing or arranging of such words or clauses as are of a qualifying or restrictive nature.

Q. What class of words come chiefly under this head?

A. Those denominated adverbs, which may, by an improper position, be made to qualify a wrong word, and thus bring out a meaning totally different from that intended.

Q. Can you exemplify what you have mentioned?

A. "William has set out upon his travels, and he not only means to visit Paris, but also Rome"

Q. Where does the error lie here?

A. In the position of *not only*, which, as they stand, are made to qualify *means*; whereas the word they should qualify is Paris; as, "He means to visit, not only Paris, but Rome also."

Q. When several restrictive or qualifying clauses occur in the same sentence, how should they be disposed?

A. The best way is, not to place them too near each other, but so to disperse and arrange them, as to leave the principal words of the sentence prominent and distinct.

Q. What is faulty in the following sentence: "A great stone that I happened to find, after a long search, by the sea-shore, served me for an anchor?"

A. The qualifying clause, "after a long search," is improperly placed.

Q. What may the meaning of the sentence be according to the present arrangement?

A. Why, that the search was confined to the sea-shore, whereas it is intended to be stated that the stone was found on the sea-shore.

Q. Can you give the sentence in a corrected form?

A. "A great stone that I happened, after a long search, to find by the sea-shore, served me for an anchor."

Q. What is the most general rule upon the subject of arrangement?

A. Place words so as best to preserve and exhibit the proper connection of the thoughts for which they stand, and which they are intended to convey.

Q. Is there any more specific rule?

A. Let all relative and connective words be so placed as best to indicate at once what they connect, and to what they refer.

Q. What will be the consequence of an improper position of words in a sentence?

A. It will obscure the sense, and produce confusion in the mind of the reader or hearer.

Q. Will you endeavor to correct the following sentences? It is folly to pretend to arm ourselves against the accidents of life, by heaping up treasures, from which nothing can protect us but the good providence of God. We shall now endeavor, with clearness and precision, to describe the provinces once united under their sway. The minister who grows less by his elevation, like a little statue on a mighty pedestal, will always have his jealousy strong about him.

A. It is folly to pretend, by heaping up treasures, to arm ourselves against the accidents of life, from which nothing can protect us but the good providence of God. We shall endeavor to describe, with clearness and precision, the provinces once united under their sway. The minister who, like a little statue on a mighty pedestal, grows less by his elevation, will always have his jealousy strong about him.

EXERCISES.

I. Correct the errors in the position of adverbs, in the following sentences:

1. By doing the same thing it often becomes habitual.
2. Not to exasperate him, I only spoke a few words.
3. Sixtus the Fourth was, if I mistake not, a great collector of books at least.
4. We do those things frequently, which we repent of afterward.
5. I was engaged formerly in that business, but I never shall be again concerned in it.
6. If Louis XIV. was not the greatest king, he was the best actor of majesty, at least, that ever filled a throne.

II. Correct the errors in the position of clauses and circumstances, in the following sentences:

1. I have settled the meaning of those pleasures of the imagination, which are the subject of my present undertaking, by way of introduction, in this paper; and endeavored to recommend the pursuit of those pleasures to my readers, by several considerations; I shall examine the several sources whence these pleasures are derived, in the next paper.
2. Fields of corn form a pleasant prospect; and if the walks were a little taken care of that lie between them, they would display neatness, regularity, and elegance.
3. I have confined myself to those methods for the advancement of piety, which are in the power of a prince, limited like ours, by a strict execution of the laws.
4. This morning, when one of the gay females was looking over some hoods and ribands, brought by her tirewoman, with great care and diligence, I employed no less in examining the box which contained them.
5. Since it is necessary that there should be a perpetual intercourse of buying and selling, and dealing upon credit, where fraud is permitted or connived at, or has no law to punish it, the honest dealer is often undone, and the knave gets the advantage.
6. As the guilt of an officer will be greater than that of a common servant, if he prove negligent, so the reward of his fidelity will be proportionably greater.
7. Let the virtue of a definition be what it will, in the order of things, it seems rather to follow than to precede our inquiry, of which it ought to be considered as the result.
8. This work, in its full extent, being now afflicted with an asthma, and finding the power of life gradually declining, he had no longer courage to undertake.
9. The witness had been ordered to withdraw from the bar, in consequence of being intoxicated, by the motion of an honorable member.

III. Correct the errors in the position or the too frequent repetition of pronouns, in the following sentences:

1. These are the master's rules, who must be obeyed.
2. They attacked the Duke of Northumberland's house, whom they put to death.
3. It is true what he says, but it is not applicable to the point.
4. He was taking a view, from a window, of the cathedral of Litchfield, in which a party of the royalists had fortified themselves.
5. It is folly to pretend to arm ourselves against the accidents of life, by heaping up treasures, which nothing can protect us against, but the good providence of our Heavenly Father.
6. Thus I have fairly given you my opinion, as well as that of a great majority of both houses here, relating to this weighty affair, upon which I am confident you may securely reckon.
7. From a habit of saving time and paper, which they acquired at the university, many write in so diminutive a manner, with such frequent blots and interlineations, that they are hardly able to go on without perpetual hesitation or extemporary expletives.
8. Lysias promised to his father never to abandon his friends.
9. Men look with an evil eye upon the good that is in others, and think that their reputation obscures them, and that their commendable qualities do stand in their light; and therefore they do what they can to cast a cloud over them, that the bright shining of their virtues may not obscure them.

CHAPTER XVII.

OF UNITY.

Q. What do you mean by the Unity of a sentence?

A. Closeness and compactness of arrangement, and the restriction of the sentence to one leading idea.

Q. When is unity most apt to be violated?

A. When the sentence is long, and crowded with a number of qualifying clauses, among which there is no very close connection.

Q. What, for the sake of unity, should there be in every sentence?

A. One principal object of thought, which should never be obscured, nor concealed from view.

Q. What is the first rule, then, for preserving unity?

A. Never, if possible, during the course of a sentence, to change the scene or the actor.

Q. Can you exemplify the violation of this rule?

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

Q. What is faulty in this sentence?

A. A frequent change of subject, as *we, they, I, who*, which are all nominatives to different verbs, and therefore tend to distract the attention.

Q. Can you give it in a corrected form?

A. "After we came to anchor, I was put on shore, where I was welcomed by all my friends, and received by them with the greatest kindness."

Q What is the next rule for obtaining unity?

A. It is, never to crowd into one sentence things so unconnected that they would bear to be divided into different sentences.

Q. Can you give an example?

A. "Virtuous men are always the most happy; but vice strows the path of her votaries with thorns."

Q. How would you correct this sentence?

A. By making each member a separate sentence; as, "Virtuous men are always the most happy. Vice strows the path of her followers with thorns."

Q. What is the next rule under this head?

A. It is to avoid all unnecessary parentheses, and all such words and members as interrupt the natural unity of thought which a sentence should exhibit.

Q. Are parentheses always improper?

A. By no means; for they sometimes give elegance and vivacity to a sentence. They should, however, be used very sparingly, as they tend, when improperly introduced, to clog and embarrass a sentence.

Q. Are parentheses as much in use as they once were?

A. No; for by modern writers they are mostly laid aside; but old writers were in general very profuse in the use of them.

Q. How may long and awkward parentheses be avoided?

A. Either by entirely rejecting them, or, if what they contain be necessary to the sense, by putting them into a separate sentence.

Q. Can you give an example of the right use of parentheses?

A. "The bliss of man (could pride that blessing find)
Is not to act or think beyond mankind."

Q. Will you endeavor to correct the following sentences, in which unity has been neglected? A short time after this injury, he came to himself; and the next day they put him on board a ship which conveyed him first to Corinth, and thence to the island of Ægina. Never delay till to-morrow (for to-morrow is not yours; and though you should live to enjoy it, you must not overload it with a burden not its own) what reason and conscience tell you ought to be performed to-day.

A. A short time after this injury, he came to himself; and being the next day put on board a ship, he was conveyed first to Corinth, and thence to the island of Ægina. Never delay till to-morrow what reason and conscience tell you ought to be performed to-day. To-morrow is not yours; and though you should live to enjoy it, you must not overload it with a burden not its own.

EXERCISES.

I. Correct the errors arising from the change of the scene or actor, in the following sentences:

1. The Britons, daily harassed by cruel inroads from the Picts, were forced to call in the Saxons for their defence; who, consequently, reduced the greater part of the island to their own power, drove the Britons into the most remote and mountainous parts; and the rest of the country, in customs, religion, and languages, became wholly Saxon.

2. All the precautions of prudence, moderation, and condescension, which Eumenes employed, were incapable of mollifying the hearts of these barbarians, and of extinguishing their jealousy; and he must have renounced the virtue and merit which occasioned it, to have been capable of appeasing them.

3. He who performs every employmont in its due place and season, suffers no part of time to escape without profit; and thus his days become multiplied, and much of life is enjoyed in little space.

4. Desire of pleasure ushers in temptation, and the growth of disorderly passions is forwarded.

II. Correct such errors, in the following passages, as arise from crowding into one sentence things which have no intimate connection:

1. The notions of Lord Sunderland were always good; but he was a man of great expense.

2. Cato died in the full vigor of life, under fifty: he was naturally warm and affectionate in his temper; comprehensive, impartial, and strongly possessed with the love of mankind.

3. In this uneasy state, both of his public and private life, Cicero was oppressed by a new and deep affliction, the death of his beloved daughter Tullia; which happened soon after her divorce from Dolabella, whose manners and humors were entirely disagreeable to her.

4. I single him out among the moderns, because he had the foolish presumption to censure Tacitus, and to write history himself; and your lordship will forgive this short excursion in honor of a favorite author.

III. Correct the errors in the use of parentheses, in the following sentences:

1. Disappointments will often happen to the best and wisest men (not through any imprudence of theirs, nor eve through the malice or ill de-

sign of others; but merely in consequence of some of those cross incidents of life which could not be foreseen), and sometimes to the wisest and best concerted plans.

2. It was an ancient tradition, that when the Capitol was founded by one of the Roman kings, the god Terminus (who presided over boundaries, and was represented, according to the fashion of that age, by a large stone) alone, among all the inferior deities, refused to yield his place to Jupiter himself.

CHAPTER XVIII.

OF STRENGTH.

Q. What do you mean by the Strength of a sentence?

A. The power which it possesses of making a deep impression upon the mind.

Q. What is the first requisite for obtaining strength?

A. It is, to avoid all tautology, and admit into a sentence no words and members but such as the sense absolutely requires.

Q. What am I to understand by tautology?

A. The application of several words to express the same idea—a practice which has, at all times, an enfeebling effect.

Q. Can you give an example of tautology?

A. "They returned back again to the same city from whence they came forth."

Q. What words are here redundant?

A. *Back*, *again*, *same*, *from*, and *forth*, the meaning of all which is implied in the other words of the sentence.

Q. What is the next rule for promoting the strength of a sentence?

A. To dispose of the principal words and members in such a manner that they will produce the greatest possible effect upon the mind of the reader or hearer.

Q. What must we often do to accomplish this?

A. We must frequently give the words an arrangement different from that which they usually have; as, "Great is Diana of the Ephesians," which gives much more spirit to the sentiment than, "Diana of the Ephesians is great." See chapter xv.

Q. What do you call the placing of words out of their natural order?

A. Inversion or transposition, which, when judiciously made, contributes both to the strength and elegance of a sentence.

Q. What is your next remark on the subject of strength?

A. It is, that a weaker assertion should never follow a stronger; nor a shorter member one of greater length.

Q. Can you give an illustration of this principle?

A. "When our passions have forsaken us, we flatter ourselves with the belief that we have forsaken them," is a better arrangement than, "We flatter ourselves with the belief that we have forsaken our passions, when they have forsaken us."

Q. What is your next observation on the strength of sentences?

A. It is, to avoid, if possible, concluding them with any short, trifling, or unemphatic word.

Q. What are the words which you would include in this class?

A. Some of the pronouns, several of the adverbs, and most of the prepositions.

Q. Will you exemplify what you have stated?

A. "Avarice is a crime, which wise men are often guilty of," is less forcible and dignified than "Avarice is a crime, of which wise men are often guilty."

Q. What have you farther to observe on this topic?

A. When two things are contrasted with one another for the purpose of expressing either resemblance or opposition, a similar resemblance or opposition should be observed in the structure of the sentence.

Q. Upon what principle is this rule founded?

A. Upon the principle that, when we find a correspondence among objects, we naturally expect a similar correspondence among the words by which they are denoted.

Q. Will you give an example of this?

A. "The idle never make so much improvement as diligent persons," should be, "The idle never make so much improvement as the diligent."

Q. Can you correct the following sentences? It is six years ago since I paid a visit to my relations. The reason why he acted in the manner he did, was not fully and completely explained. If I mistake not, I think he is improved both in knowledge and behavior. These two boys appear to be both equal in capacity.

A. It is six years since I paid a visit to my rela-

tions. The reason he acted in the manner he did, was never fully explained. If I mistake not, he is improved both in knowledge and behavior. These two boys appear equal in capacity.

EXERCISES.

I. Divest the following sentences of all redundant words and members:

1. Suspend your censure so long, till your judgment on the subject can be wisely formed.
2. How many are there by whom these tidings of good news were never heard!
3. He says nothing of it himself, and I am not disposed to travel into the regions of conjecture, but to relate a narrative of facts.
4. Never did Atticus succeed better in gaining the universal love and esteem of all men.
5. These points have been illustrated in so plain and evident a manner, that the perusal of the book has given me pleasure and satisfaction.
6. I was much moved on this occasion, and went home full of a great many serious reflections.
7. This measure may afford some profit, and furnish some amusement.
8. Less capacity is required for this business, but more time is necessary.
9. Thought and language act and react upon each other mutually.

II. Correct such errors, in the following passages, as arise from the improper use of copulatives, relatives, and particles employed in transition and connection:

1. The enemy said, I will pursue, and I will overtake, and I will divide the spoil.
2. There is nothing which promotes knowledge more than steady application, and a habit of observation.
3. The faith he professed, and which he became an apostle of, was not his invention.
4. Their idleness, and their luxury and pleasures, their criminal deeds, and their immoderate passions, and their timidity and baseness of mind, have dejected them to such a degree, as to make them weary of life.

III. Correct such errors, in the following sentences, as arise from the improper position of the most important words:

1. I have considered the subject with a good deal of attention, upon which I was desired to communicate my thoughts.
2. Whether a choice, altogether unexceptionable, has in any country been made, seems doubtful.
3. The praise of judgment Virgil has justly contested with Homer, but his invention remains yet unrivaled.
4. Ambition creates seditions, wars, discord, and hatred.
5. Sloth pours upon us a deluge of crimes and evils, and saps the foundation of every virtue.
6. The ancient laws of Rome were so far from suffering a Roman citizen to be put to death, that they would not allow him to be bound, or even to be whipped.

7. Every one who puts on the appearance of goodness, is not good.
8. Let us employ our criticism on ourselves, instead of being critics on others.
9. How will that nobleman be able to conduct himself, when reduced to poverty, who was educated only to magnificence and pleasure?

IV. Correct such errors, in the following sentences, as arise from placing weaker assertions or propositions after stronger ones:

1. Charity breathes long-suffering to enemies, courtesy to strangers, and habitual kindness to friends.
2. Gentleness ought to diffuse itself over our whole behavior, to form our address, and to regulate our speech.
3. The propensity to look forward into life, is too often grossly abused, and immoderately indulged.
4. The regular tenor of a virtuous and pious life will prove the best preparation for immortality, old age, and death.
5. In this state of mind, every employment of life becomes an oppressive burden, and every object appears gloomy.

V. Correct such errors, in the following passages, as arise from concluding the sentences with inconsiderable words:

1. May the happy message be applied to us, in all the virtue, strength, and comfort of it!
2. This agreement of mankind is not confined to taste solely.
3. Such a system may be established, but it will not be supported long.
4. The doctrine of the Trinity is a mystery which we firmly believe the truth of, and humbly adore the depth of.

VI. Correct such errors, in the following sentences, as arise from not preserving some resemblance in the language and construction of the members, in which two objects are either compared or contrasted:

1. I have observed of late the style of some great ministers very much to exceed that of any other productions.
2. The old may inform the young; and the young may animate those who are advanced in life.
3. Force was resisted by force, valor opposed by valor, and art encountered or eluded by similar address
4. A friend exaggerates a man's virtues; an enemy inflames his crimes.

CHAPTER XIX.

OF HARMONY.

Q. Can you mention any thing besides perspicuity, that gives peculiar grace to composition?

A. A smooth and easy flow of the words and members of sentences, and a freedom from all harshness of sound.

Q. What quality of style does this constitute?
A. That which is usually denominated *Harmony* or *Melody*.
Q. Do these two terms imply exactly the same idea?
A. Not precisely; melody denotes a succession of pleasing sounds; harmony, the agreement that one sound has with another.
Q. Is harmony an important quality of style?
A. It is certainly of less consequence than perspicuity; still it is a singular excellence, and affords considerable pleasure to the reader or hearer.
Q. On what does harmony of style depend?
A. Partly on the selection, partly on the arrangement of words.
Q. What words are generally most harmonious?
A. Those which contain a due proportion of liquid sounds, and have at the same time a proper mixture of vowels and consonants.
Q. Can you give any examples of this?
A. *Fortitude*, *contentment*, *subordinate*, are of this class.
Q. What words are generally most deficient in harmony?
A. Such as are derivatives from previous compounds, or crowded with consonants, the sounds of which do not readily coalesce; as, *shamefacedness*, *chroniclers*, *conventiclers*.
Q. Are there any others that are remarkably harsh?
A. Yes; such as contain either many short syllables following the seat of the accent, or a number of syllables nearly similar in sound; as, *primarily*, *cursorily*, *lovelily*, *farriery*.
Q. If the words be separately harmonious, will the whole sentence be so?
A. The one does not necessarily follow from the other; for the words may be separately both well chosen and agreeable in sound, and yet, if they are badly arranged, the sentence may be destitute of harmony.
Can you illustrate this by example?
A. "Office or rank may be the recompense of intrigue, versatility, or flattery," is a sentence composed of words individually melodious, and yet, in consequence of bad arrangement, it is not harmonious.

Q. How may the arrangement be improved?
A. "Rank or office may be the recompense of flattery, versatility, or intrigue."
Q. Can you give any general directions on this subject?
A. Too many words either uniform as to length, or the position of the accent, should never, if possible, be placed together.
Q. Can you illustrate this by example?
A. "No species *of joy can long please us*;" "James was *needy*, *feeble*, and *fearful*;" are less harmonious than "no species *of joy can long delight us*;" "James was *weak*, *timid*, and *destitute*."
Q. What have you farther to observe on this head?
A. Words resembling each other in the sound of any of their letters or syllables, as well as such as are difficult to pronounce in succession, should never stand in immediate connection.
Q. Can you give any illustration of this?
A. *A true union, an indulgent parent, a cruel destroyer, an improper impression*, are far less harmonious than *a true friendship, a kind parent, a cruel foe, a false impression*.
Q. Have you any thing farther to remark?
A. That a sentence may not be harsh, and, consequently, of difficult pronunciation, the several members of which it is composed should neither be too long, nor disproportionate to each other.
Q. In what sort of composition ought harmony to be most carefully studied?
A. In the composition of verse, one of the chief excellences of which consists in its being musical.
Q. What part of a sentence should we be the most careful to make harmonious?
A. The close; for it is to this part that the attention of the reader or hearer is generally most attracted.
Q. What name is commonly given to a graceful conclusion of a sentence?
A. It is commonly styled a cadence; and was by the ancients considered an essential requisite in every well-constructed sentence.
Q. What is faulty in point of harmony in the following sentence: "And an enormous serpent lay dead on the floor?"
A. It is the circumstance of the three syllables, *and*,

an, *en*, which are so much alike in sound, following each other, without any other word intervening

Q. How may it be corrected?

A. Thus, "And a serpent of enormous size lay dead on the floor."

EXERCISES.

Correct such errors, in the following sentences as arise from want of harmony in their structure:

1. Sober-mindedness suits the present state of man.
2. It belongs not to our humble and confined station to censure, but to adore, submit, and trust.
3. Tranquillity, regularity, and magnanimity, reside with the religious and resigned man.
4. Sloth, ease, success, naturally tend to beget vices and follies.
5. By a cheerful, even, and open temper, he conciliated general favor.
6. We reached the mansion before noon; it was a strong, grand, Gothic house

CHAPTER XX.

OF SOUND AS SUITED TO THE SENSE.

Q. What is considered the highest species of ornament arising from harmony in composition?

A. That which consists in a correspondence of the sound to the sense.

Q. By whom is this quality of style chiefly exhibited?

A. By all our best poets; though good prose writers also abound in beauties of a similar kind; as there is generally some agreement between the flow and modulation of the language, and the nature and character of the thoughts and sentiments expressed.

Q. When can the *sound* most readily be made an *echo* to the sense?

A. In cases in which sound or motion come to be described: though calm and gentle emotions may be always expressed to most advantage by smooth and gentle language; while harsh feelings and rugged sentiments naturally give rise to harsh and rugged diction.

Q. Can you give an example of the sound being an echo to the sense?

A. "A needless Alexandrine ends the song,
That, like a wounded snake, draws its slow length along."

"The waves behind impel the waves before,
Wide-rolling, foaming high, and tumbling on the shore."

"With many a weary step, and many a groan,
Up the high hill he heaves a huge round stone;
The huge round stone, resulting with a bound,
Thunders impetuous down, and smokes along the ground."

"On a sudden open fly,
With impetuous recoil and jarring sound,
The infernal doors, and on their hinges grate
Harsh thunder."

"They hand in hand, with wandering steps and slow,
Through Eden took their solitary way."

"Now the rich stream of music winds along,
Deep, *majestic*, *smooth*, and *strong*."

"From peak to peak the rattling crags among
Leaps the live thunder!"

Q. Who have been most distinguished for attention to harmonious composition?

A. The Greeks and Romans among the ancients, and the Italians and French among the moderns.

Q. What tended to promote the study of harmonious composition among the ancients?

A. Partly their own fine musical taste, and partly the highly melodious and flexible character of their language.

Q. Has this study never been carried to excess?

A. Frequently; and it is always so, when sense is, in the least degree, sacrificed to sound.

Q. Do not strength and harmony generally go together?

A. For the most part they do; and it frequently happens, that a sentence is weak or obscure in exact proportion to its want of harmony.

Q. Can you give an example of this?

A. "This is a mystery which we firmly believe the truth of, and we humbly adore the depth of," is neither so strong nor so harmonious as, "This is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore"

CHAPTER XXI.

CHOICE OF WORDS WITH A VIEW TO ENERGY OR VIVACITY.

WHATELEY has treated well the whole subject of style. He says, in substance,

FIRST. *We must ever prefer those words which are the least abstract and general.* Individuals alone having a real existence, the terms denoting them will, of course, make the most vivid impression on the mind, and exercise most the power of conception; and the more *specific* any term is, the more energy it will possess; in comparison of such as are more general, it will present a more bright and definite picture of the object.

It depends on our choice whether we will employ terms *more* general than the subject requires; which may almost always be done consistently with truth and propriety, though not with energy. If it be true that a man has committed *murder*, it may be correctly asserted that he has committed a *crime*. The former term would impress the fact more vividly upon our minds, because more specific and individualizing. Some prefer general terms because they consider them more refined, but, except for the purpose of making our statements more comprehensive, they enfeeble style.

The only proper occasion for the use of general terms is, when we wish to *avoid* giving a vivid impression—when our object is to soften what is offensive, disgusting, or shocking; as when we speak of an "execution" instead of a "hanging." On the other hand, in Antony's speech over Cæsar's body, his object being to *excite* horror, Shakspeare puts into his mouth the most *particular* expressions; "those honorable men (not who *killed* Cæsar, but) whose *daggers* have *stabbed* him."

SECONDLY, not only does a regard for energy require that we should not use terms *more* general than are exactly adequate to the objects spoken of, but we are also allowed, in many cases, to employ *less* general terms than are exactly "appropriate," by a figure called synecdoche. To illustrate this point, Dr. Campbell has cited the passage from one of our Lord's discourses (which are generally of this character), recorded in Luke, xii., 27, 28. "Consider the *lilies* how they *grow*: they *toil* not, they *spin* not; and yet, I say unto you, that *Solomon*, in all his *glory*, was not arrayed like one of these. If, then, God so clothe the *grass*, which *to-day* is in the *field*, and *to-morrow* is cast into the *oven*, how much more will he *clothe* you?"

Let us here adopt a little of the tasteless manner of modern paraphrasts, by the substitution of more general terms, and let us observe the bad effect of this change. "Consider the *flowers*, how they *gradually increase in 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. If, then, God in his providence doth so adorn the *vegetable productions* which continue but *little time* upon the *land*, and are afterward *devoted to the meanest uses*, how much more will he *provide clothing* for you?" How spiritless is the same sentiment rendered by these small variations! The very particularizing of *to-day* and *to-morrow* is infinitely more expressive of transitoriness, than any description wherein the terms are general, that can be substituted in its room.

CHAPTER XXII.

CRITICAL EXAMINATION OF SENTENCES.

THE author had prepared, from Blair's Lectures, a chapter of condensed critical remarks, on passages from the writings of Dean Swift and of Addison, but found that the limits proposed to this work forbid its introduction. He would, however, suggest, that Blair's Lectures (the full work) should be in the hands of every teacher, and the *critical lectures* should be read to students who are aiming to acquire correct literary taste.

He would also suggest that the compositions written by members of the class, the writer's name being concealed, should be freely criticised by the class, when assembled, in respect to the various qualities of style treated on in previous chapters.

CHAPTER XXIII.

OF FIGURATIVE LANGUAGE.

Q. What do you consider the next great requisite of a perspicuous and elegant style?

A. A judicious use of what is called Figurative Language.

Q. In how many different ways may language be employed?

A. Chiefly two: the one *literal*, the other *figurative*.

Q. What do you understand by literal language?

A. Language taken in its common and ordinary signification; as, I am fond of *sunshine;* this is a sweet *evening*.

Q. And what by figurative language?

A. Language used in such a way as to excite ideas or feelings different from those which it would produce, if employed in its common and ordinary acceptation; as, "Reason is the *sunshine* of the soul;" "Our friend is now in the *evening* of life."

Q. What is the meaning of *sunshine* and *evening* in these examples?

A. The one implies that reason has the same effect upon the soul that sunshine has upon the earth; the other, that period when life is drawing to a close.

Q. Why is language of this kind called figurative language?

A. Because it exhibits thoughts in a form or manner different from that in which they are usually represented.

Q. On what is figurative language founded?

A. Generally on some resemblance or opposition which one thing is supposed to bear to another.

Q. What constitutes the chief difference between literal and figurative language?

A. Literal language is the language chiefly of science and reason; figurative language, the language principally of passion and imagination.

Q. By whom is figurative language used in greatest profusion?

A. By rude and savage nations, whose stock of words is remarkably scanty; and by all persons, whether savage or civilized, who possess a quick and lively fancy.

Q. What is the most fertile source of figurative language?

A. The application of words that denote sensible objects, for the purpose of expressing the various qualities and operations of the mind.

Q. What, therefore, is the general character of language used to denote mental objects?

A. It is in general highly figurative; though to this circumstance we are so accustomed, that we often pass it without observing it to be so.

Q. Can you give examples of this?

A. A *clear* head, a *hard* heart, a *piercing* judgment; *inflamed* by passion, *puffed up* with pride, *melted* into grief, are all examples of this, and yet so common that we hardly regard them as figures of speech.

Q. What advantage does language derive from its figurative application?

A. It is rendered more varied and copious, more sprightly and energetic.

Q. How are these effects produced?

A. By a single word acquiring the power of expressing more than one thought or idea.

Q. Can you give an example of this?

A. "When we dip too deep in pleasure, we stir up a sediment that renders it impure and noxious," is a sentiment which could not be expressed either so briefly or so forcibly by any literal language that we could use.

Q. When is figurative language improper?

A. When it is either unnatural or far-fetched, used in too great profusion, or not calculated to deepen the impression intended to be made.—See *Beattie's Moral Science*, p. 471–478.

Q. Is figurative language all of one character?

A. Far from it; but, though exceedingly diversified, it may all be classed under certain heads, called the *figures of speech*.

Q. What, then, are the principal figures of speech?

A. Simile, metaphor, allegory, personification, apostrophe, metonymy, synecdoche, climax, antithesis, hyperbole, irony, interrogation, exclamation, vision, and alliteration.

CHAPTER XXIV.

OF SIMILE.

Q. What do you understand by comparison or simile?

A. That figure of speech by which we liken one thing to another, either for the purpose of informing the judgment, or of pleasing the fancy.

Q. Can you give an example of this figure?

A. "A virtuous man, slandered by evil tongues, is like a diamond obscured by smoke."

> "And, as a bird each fond endearment tries,
> To tempt its new-fledged offspring to the skies,
> He tried each art, reproved each dull delay,
> Allured to brighter worlds, and led the way."

Q. What is the foundation of this figure?

A. Analogy, or resemblance, either in character or effect.

Q. From what source, then, must similes be drawn?

A. From objects of a different class from those to be explained or illustrated, but yet possessing some quality in common with them.

Q. Why do we not compare things of the same kind?

A. Because the resemblance is then too close and obvious to admit of comparison; and exhibits not likeness, but identity.

Q. Do we never compare things of the same class?

A. We compare things of the same class, for the purpose of marking their difference; but those of a different class, with a view to point out their resemblance.

Q. What rule have you to give for the use of this figure?

A. When used for the purpose of illustration, it should always be taken from something that is better known than the thing to be explained.

. Can you give any example of this?

A. "As a river rolls its waters to the sea, whence its spring was supplied, so the heart of a grateful man delights to return a benefit received."

Q. What is the rule respecting similes when used for embellishment as well as illustration?

A. They ought always to be deduced from objects that are dignified and important, or such as may be contemplated with pleasure.

Q. Can you give any examples of this?

A. The following is taken from G. B. Cheever's Lectures on the Pilgrim's Progress. It approaches to an allegory.

"You follow with intense interest the movements of Bunyan's soul. You seem to see a lovely bark driving across the ocean in a hurricane. By the flashes of the lightning you can just discern her through the darkness, plunging and laboring fearfully in the midnight tempest, and you think that all is lost; but there again you behold her in the quiet sunshine; or the moon and the stars look down upon her, as the wind breathes softly: or in a fresh and favorable gale she flies across the flying waters. Now it is clouds, and rain, and hail, and rattling thunder, storms coming down as sudden, almost, as the lightning; and now again her white sails glitter in heaven's light, like an albatross in the spotless horizon. The last glimpse you catch of her, she is gloriously entering the harbor, the haven of eternal rest; yea, you see her like a star, that in the morning of eternity dies into the light of heaven. Can there be any thing more interesting than thus to follow the perilous course of an immortal soul, from danger to safety, from conflict to victory, from temptation to triumph, from suffering to blessedness, from the city of Destruction to the city of God!"

Q. By what terms are comparisons generally introduced?

A. By the words *like, thus, as, so, in like manner* &c.

Q. What, then, do you deem a perfect simile?

A. One that both illustrates and ennobles a subject; though it can not be said to be misapplied, should it do only the one.

Q. What sort of comparisons should we avoid?

A. Such as have no tendency either to explain or beautify; and, therefore, neither convey knowledge, nor excite new and pleasing trains of thought.

EXERCISES ON SIMILE OR COMPARISON.

Fill up the blanks in the following passages with suitable objects of comparison.

"Great men, like   , have many crooked cuts and dark alleys in their hearts, whereby he that knows them may save himself much time and trouble."

"Russia, like   , is rather unwieldy in attacking others, but most formidable in defending herself."

"When error sits in the seat of power and authority, and is generated in high places, it may be compared to   , which originates, indeed, in the mountain, but commits its devastation in the vale."

"The true motives of our actions, like   , are usually concealed; but the gilded and the hollow pretext is pompously placed in the front of show."

"Mental pleasures never cloy; unlike those , they are increased by repetition, approved by reflection, and strengthened by enjoyment."

"Society, like , must be viewed in all situations, or its colors will deceive us."

"The mob, like , is very seldom agitated without some cause superior and exterior to itself; but (to continue the simile) both are capable of doing the *greatest* mischief after the cause which *first* set them in motion has ceased to act."

"The beauties and sublimities of nature are like , which the storm shuts out, but when the heavens are serene they come out, one after another, to the eye that is watching for them, till the firmament glows with their light."

"Bad books are like , sailing under false colors in every sea, and delighting in the wreck and conquest of every thing precious."

CHAPTER XXV.

OF METAPHOR.

Q. What do you understand by a Metaphor?

A. A comparison in which the words denoting the similitude are suppressed; as, "I will be to her a wall of fire;" that is, "as a wall of fire."

Q. What is the *origin of metaphors?*

A. It may be *founded on a comparison,*

1. Of *the qualities of a man with those of a beast;* as when we call a crafty and cruel man *a fox:*
2. Of *one inanimate thing with another;* as when we say, *clouds* of dust, *floods* of fire:
3. Of *a man with an inanimate thing;* as when Homer calls Ajax a *bulwark* of the Greeks:
4. Of *inanimate things with what has life and feeling;* as when Virgil calls a plentiful crop a *joyful* one, *lætas segetes:*
5. Of *the qualities of mind with those of matter;* as when we say, a *solid* judgment, a *fiery* temper, a *hard* heart, &c. To this head may be referred a number of metaphors common in Holy Writ, which convey, in such a way as our finite natures can comprehend, some faint idea of the operations of the Supreme Being; as when God is said to *hear,* to *see,* to *repent,* to *be angry,* to *open his hand,* to *hide his face,* &c., phrases which nobody understands in the literal sense.

Q. In what respects does the *metaphor* differ from the *simile?*

A. The former, the most common of all the figures, substitutes one thing for another, and applies to the primary object language which is, strictly speaking, descriptive only of the secondary. Thus, in Wolsey's description of the state of man, "To-day he puts forth the tender leaves of hope, to-morrow blossoms," a tree is put for man, and the changes, which can in

strictness be predicated only of the secondary, tree, are attributed to the primary, man.

Comparison, or *Simile,* is founded on resemblance, as well as metaphor, but it has nothing else in common with it; and though it has been sometimes called a lengthened metaphor, it is altogether a distinct figure. Metaphor always asserts what is manifestly false; comparison asserts nothing but what is true. In metaphor, the resembling qualities in the two objects must be distinguishing qualities of those objects. In comparison, any striking resemblance may be made the subject of the figure. The former asserts that one object has the properties of another; the latter, that one object resembles another. The two figures are, indeed, near akin, but they have a distinct personality; they are sisters, the daughters of Likeness, by different fathers. The one is the child of Fancy, the other of Truth.

Q. Can you illustrate this difference by example?

A. When I say of a minister, "He upholds the state, like a pillar that supports an edifice," I use a comparison; but when I say, "He is the pillar of the state," I then use a metaphor.

Q. What is the first rule in the use of metaphors?

A. Do not employ them too profusely, and let them be such as accord with the natural train of the thoughts.

Q. What is the next?

A. Let the resemblance upon which the figures are founded be clear and perspicuous, and the metaphors drawn from such objects as are easily understood.

Q. On what is this rule founded?

A. On the circumstance that, if a word is unintelligible in a literal, it must be much more so in a metaphorical sense.

Q. What is the next rule?

A. Metaphorical and literal language should never be mixed together.

Q. Can you illustrate this by example?

A. "To thee the world its present homage pays;
The *harvest* early, but mature the *praise,*"

is a mixed metaphor; for *harvest* is figurative, but *praise* is literal, in its meaning.

Q. What would it require to be to make it accurate ?

A. "The harvest early, but mature the fruit," which would probably have been the word used, had it suited the poet's rhyme.

Q. What farther have you to remark respecting the use of metaphors?

A. We should neither pursue them too far, nor use, in reference to the same object, two metaphors that are inconsistent with each other.

By the first part of this rule is meant, that we should not seek to trace out a great number of resemblances between the thing illustrated by the figure, and the figure itself; for this would show that the writer's mind is wandering, and less intent upon sense than upon wit; which, when the matter requires seriousness and simplicity, is always offensive. Genius, regulated by correct taste, instead of fatiguing the attention with unnecessary circumstances, chooses rather to leave many things to be supplied by the reader's fancy; and is always too much engrossed by its subject to have leisure to look out for minute similitudes.

Q. Can you give any example of the latter part of the rule?

A. "I *bridle* in my struggling muse with pain,
That longs to *launch* into a bolder strain."

Q. What is the error here?

A. The muse is first compared to a horse, held in by a bridle, that it may not launch, an action which belongs properly to a ship; and then it is to launch, not into water, but into a strain or singing, which, being literal, produces a strange jumble of figures, altogether incompatible with correct writing. *The nature of the thing expressed by the figure should not be confounded with that of the thing which the figure is intended to illustrate.*

When Penelope, in Pope's Odyssey, calls her son a *pillar* of the state, the figure is good, because it signifies that he assisted in *supporting* the government; but when, in the next line, she complains that this *pillar* had *gone away* without *asking leave* or *bidding farewell*, there is a confusion of the nature of a pillar with that of a man:

"Now from my fond embrace by tempest torn,
Our other column of the state is borne,
Nor took a kind adieu, nor sought consent."

Flame is used metaphorically for the passion of love; but to say of a lover that he whispered his flame into the ear of his beloved (meaning that in a whisper he gave her intimation of his love) would be faulty: because it is not the property of *flame* to be blown into the *ear*, nor of a *whisper* to convey *flame* from one place to another.

Dr. Beattie informs us that he had heard of clergymen, in their intemperate use of figurative expressions in public prayer (in which it should be used as little as possible), committing strange blunders of this kind: as of one who prayed that God would be a *rock* to them that are afar off upon the *sea*; and that the *British navy*, like Mount Zion, *might never be moved.*

Moreover, *figures should not be too frequent.*

Blackmore, speaking of the destruction of Sodom, says,

"The gaping clouds pour lakes of sulphur down,
Whose livid flashes sickening sunbeams drown."

"What a noble confusion!" says a witty critic: "clouds, lakes, brimstone, flames, sunbeams, gaping, pouring, sickening, drowning, all in two lines!" See the *Art of Sinking* in poetry, in which the abuse of figurative language is well illustrated by a variety of examples.

Q. Can you give another example of a faulty metaphor, and correct it?

A. "Well indeed might he love this little mountain *flower*, for she was the last *link* of that broken *chain* which had bound him to the world."

EXERCISES ON METAPHORS.

Fill up the blanks with the metaphorical words needed to complete the sense.

"As there are some who have naturally a meager intellect, so there are others whose minds seem to be barren of those finer sympathies and affections of our nature which are   of the soul, and upon which the eye always rests with pleasure."

"In Rome eloquence was a   of late growth and of short duration."

"Fame is   that pays but little attention to the living, but bedizens the dead, furnishes out their funerals, and follows them to the grave."

"Nobility is a   that sets with a constant current directly into the great Pacific   of time; but, unlike all other   , it is more grand at its *source* than at its termination."

"Many causes are now conspiring to increase the   of infidelity, but materialism is the main root of them all."

CHAPTER XXVI.

OF ALLEGORY.

Q. What is an Allegory?

A. It is generally considered, but incorrectly, as a continuation of metaphor. No continuation of metaphor ever becomes an allegory; indeed, there are several essential properties that distinguish these figures. Allegory presents to immediate view the secondary object only; metaphor always presents the primary also. Metaphor always imagines one thing to be another; allegory, never. Every thing asserted in the allegory is applied to the secondary object; every thing asserted in the metaphor is applied to the principal. In the metaphor there is but one meaning; in the allegory there are two, a literal and a figurative. Allegory is a veil; metaphor a perspective-glass.

One of the finest allegories is to be found in the lxxxth Psalm:

"Thou hast brought a vine out of Egypt; thou hast cast out the heathen and planted it. Thou preparedst room before it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars—she sent out her boughs unto the sea, and her branches unto the river. Why hast thou then broken down her hedges, so that all they which pass by do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it. Return, we beseech thee, O God of hosts: look down from heaven, and behold and visit this vine."

Allegory is more seldom employed than either metaphor or simile. The latter require no study, and but a slight exertion of the imagination; but to form an allegory, the mind must look out for a likeness that will correspond in a variety of circumstances, and form an independent whole.

Q. What is the best occasion for the proper allegory?

A. It is, when it is of importance to gain a man's own judgment against himself, without exciting his suspicions of our intention. We all know the effect of the parable spoken by Nathan to David; and we can not fail to observe that no other form of speech could have supplied the place of allegory. Many of

the parables of Christ are of the same description; and the Scribes and Pharisees were often obliged to give judgment against themselves.

Q. Among whom did this style of writing most prevail?

A. Among the ancients, though many modern writers have used it with good effect.

Q. What is the chief thing to be observed in the use of this figure?

A. The great requisite is, to make it as lively and interesting as possible, to preserve a proper distinction between the figurative expression and the literal, and to introduce nothing unsuitable to the nature, either of the thing spoken of, or of the thing alluded to.

Q. What is to be observed concerning the length of allegories?

A. Some are quite short, others very long. Of the latter kind is the "Pilgrim's Progress," by John Bunyan, of immortal fame. This work is an allegory, continued through the volume, in which the commencement, progress, and conclusion of the Christian life, are ingeniously illustrated by the similitude of a journey.

A great deal of Homer and Virgil's *machinery*, that is, of the use they make of gods and goddesses, and other fictitious beings, is allegorical. Thus it is Apollo that raises the plague in the first book of the Iliad, agreeably to the old opinion that the sun, by drawing up noxious vapors from the earth, is the cause of pestilence. Thus it is Juno who instigates Æolus, in the first book of the Æneid, to raise a storm for destroying the Roman fleet; which intimates that a certain disposition of the air, over which Juno was supposed to preside, is the cause of wind. Thus, when Pallas, in the beginning of the Iliad, appears to Achilles and forbids him to draw his sword against Agamemnon, it is an allegory; and the meaning is, that Achilles was restrained on this occasion by his own good sense, Pallas being the goddess of wisdom. And when Virgil tells us that Juno and Venus conspired to decoy Dido into an amour with Æneas, it signifies that Dido was drawn into this amour partly by her ambition; Venus being the representative of the one passion and Juno of the other.

Samson's Riddle is an allegory: "Out of the eater came forth food, and out of the strong came forth sweetness."

CHAPTER XXVII.

OF PERSONIFICATION.

Q. What do you mean by Personification?

A. That figure by which we attribute life, sex, and action to inanimate beings.

Q. By what is this figure prompted?

A. Either by the exercise of an active imagination, or by intense feeling; and it arises from a certain proneness in the human mind to invest all surrounding objects with life and activity.

Q. What effect has it upon style?

A. It tends both to enliven and to embellish it, being, when judiciously used, one of its greatest ornaments.

EXAMPLE.

"Duty is to the affections in the conduct of life, what logic is to rhetoric in a discourse. Logic forms an excellent body for a discourse; we assent to it, we approve it, it is good, all good, but it awakens no admiration. It is not till rhetoric *sends its warm life-blood to mantle on the cold cheek of logic, and clothes its angular form in the garments of taste*, that we begin to admire the discourse. And so it is with duty," &c.

Q. Is our language favorable to the use of this figure?

A. There is none more so, and hence, in part, its peculiar fitness for poetry.

Q. To what is this to be ascribed?

A. To the circumstance of the distinction of gender in English nouns being in strict accordance with nature, which is not the case in many other languages.

Q. And what advantage does this give us?

A. While we, on ordinary occasions, speak of inanimate objects as destitute of sex, we are enabled, when the occasion requires it, to dignify them by appellations peculiar to males or females.

Q. Can the same not be done in every language?

A. No: for in most languages the gender of nouns is invariably fixed, and can not be changed at the will of the writer.

Q. Can you illustrate what you have stated by example?

A. In speaking of the sun, on common occasions, we say, *it* rises, or *it* sets; but in cases of greater moment, we ascribe to it the attributes of a male, and use *he*, as Thomson, in his Seasons:

"But yonder comes the powerful *king* of day,
Rejoicing in the east. The lessening cloud,
The kindling azure, and the mountain's brow,
Illumed with fluid gold, *his* near approach
Betoken glad. Lo! now, apparent all,
Aslant the dew-bright earth and colored air,
He looks in boundless majesty abroad;
And sheds the shining day, that burnish'd plays
On rocks, and hills, and towers, and wandering streams,
High gleaming from afar."

Q. In what species of writing does this figure chiefly abound?

A. It is used very frequently, and always with great propriety, in the Scriptures, as well as in the works of all our best poets and orators.

Q. Will you give an example from the Scriptures?

A. "When Israel went out of Egypt, the house of Jacob from a people of strange language, the sea saw it, and fled: Jordan was driven back! the mountains skipped like rams, and the little hills like lambs." "What ailed thee, O thou sea, that thou fleddest?"

Q. When may this figure be said to be abused?

A. When the actions ascribed to inanimate objects are unnatural, vulgar, or indelicate; or when the figure is so overstrained, as to be either ridiculous or unintelligible.

Point out the personifications in the following examples:

"Avarice begets more vices than Priam did children, and, like Priam, *survives* them all. It starves its keeper to surfeit those who wish him dead; and makes him submit to more mortifications to lose heaven, than the martyr undergoes to gain it."

The above example may perhaps claim the dignity of an allegory.

"Philosophy is a goddess, whose head indeed is in heaven, but whose feet are upon earth; she attempts more than she accomplishes, and promises more than she performs: she can teach us to *hear* or *read* of the calamities of others with magnanimity; but it is religion only that can teach us to bear our own with resignation."

"Hurry and Cunning are the two apprentices of Dispatch and Skill; but neither of them ever learns his master's trade."

"The greatest friend of Truth is Time; her greatest enemy is Prejudice, and her constant companion is Humility."

"Every where new pleasures, new interests awaited me; and though Melancholy, as usual, stood always near, her shadow fell but half way over my vagrant path, and left the rest more welcomely brilliant from the contrast."

How beautiful is the following language, which represents the wind as murmuring through the pine trees on Mount Pelion:

"And Pelion shook his fiery locks, and talk'd
Mournfully to the fields of Thessaly."

CHAPTER XXVIII.

OF APOSTROPHE.

Q. What do you mean by an Apostrophe?

A. A sudden address to a dead or absent person, as if he were alive or present, and could hear, and be affected by what is spoken.

Q. What is the character of this figure?

A. It is the boldest and most striking of all the figures, and always betokens the greatest warmth and fervor of mind.

Q. Can you give an example?

A. One of the most striking is that of David lamenting the death of his son Absalom: "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!"

Q. Is this figure ever used in reference to inanimate objects?

A. Frequently; and when so employed, it is always blended with personification; we first personify, and then apostrophize.

Q. Can you give an example of this?

A. "Ye mountains of Gilboa, let there be no dew, neither let there be rain upon you, nor fields of offerings; for there the shield of the mighty is vilely cast away, the shield of Saul, as though he had not been anointed with oil."

Q. When may this figure be said to be improperly applied?

A. When the object addressed is decked out in the garb of flowery language, or loaded with any sort of studied ornament.

Q. What is faulty in this?

A. It is contrary to nature; for this figure, being the product of highly-excited feeling, must never appear as the result of art or labor.

Q. Is there any other error connected with the use of this figure?

A. Yes: there is that of extending it too far, which must, on all occasions, destroy its effect, as giving it the appearance of being too studied and artificial.

EXAMPLES OF APOSTROPHE.

[Let the pupil point out the apostrophe in each.]

Daniel Webster, in addressing the surviving patriots of the Revolution that were before him on a certain occasion, remarked:

"But, alas! you are not all here! Time and the sand have thinned your ranks. Prescott, Putnam, Stark, Brooks, Read, Pomeroy, Bridge! our eyes seek for you in vain amid this broken band. You are gathered to your fathers, and live only to your country in her grateful remembrance and your own bright example."

E. Everett, in a Eulogy on Lafayette, spoke as follows:

"You have now assembled within these celebrated walls, to perform the last duties of respect and love, on the birthday of your benefactor, beneath that roof which has resounded of old with the master voices of American renown. Listen, Americans, to the lessons which seem borne to us on the very air we breathe, while we perform these dutiful rites! Ye winds that wafted the Pilgrims to the land of promise, fan, in their childrens' hearts, the love of freedom! Blood, which our fathers shed, cry from the ground! Echoing arches of this renowned hall, whisper back the voices of other days! Glorious Washington, break the long silence of that votive canvas; speak, speak, marble lips, teach us *the love of liberty protected by law.*"

CHAPTER XXIX.

OF METONYMY AND SYNECDOCHE.

Q. What do you understand by Metonymy?

A. That figure of speech by which we put the cause for the effect, or the effect for the cause; the container for the thing contained, or the sign for the thing signified.

Q. Can you give an example of each of these?

A. "I am reading Milton;" "Gray hairs should be respected;" "The kettle is boiling;" "He has at last assumed the sceptre."

Q. Can you explain the figures here used?

A. *Milton* is taken for his *works*, which is the cause for the effect; *gray hairs* for *old age*, which is the effect for the cause; the *kettle* for the *water* in it, which is the container for the thing contained; and the *sceptre* for *kingly power*, which is the sign for the thing signified.

Q. And what do you mean by Synecdoche?

A. That figure by which we put the whole for a part, or a part for the whole; a genus for a species, or a species for a genus; or any thing less, or any thing more, for the precise object meant.

Q. Can you give a *more full account of the synecdoche?*

A. There are several sorts of *wholes*, and, consequently, of *parts;* and hence a variety of synecdoches. A whole *genus* is made up of its several *species*—a whole *essence* of its *matter* and its *form*—a whole system of its several *parts* or *members*—whence three synecdoches when we use the name of the whole for a part, and other three when we use the name of a part for the whole: so this trope may be used in six different forms.

(1.) When the name of the *genus* is put for that of one of the *species* comprehended under it; as when we call a *dull man* a *stupid animal.*

(2.) When the name of a *species* is put for that of the *genus;* as when we speak of a garrison put to the *sword*, that is, killed by warlike weapons in general; or when a man is said to get his *bread* by his industry,

that is, to get the *necessaries of life*, of which *bread* is only one species.

(3.) When the name of the *whole essence* is put for *one of its constituent parts*, as in epitaphs, "here lies *such a man*," that is, the *body* of such a man.

(4.) The reverse of this; as, "I can not change your shilling, for I have no *copper*," that is, *copper coin.* Thus *soul* is put for person: "this town contains two thousand souls." We say, too, a good *soul*, a dear *soul.* We also speak of ten *head* of cattle. This last mode of speaking, in which the noun does not take the plural termination even when plurality is signified, we use of beasts only, or of men in contempt; as when Pope says, "a hundred head of Aristotle's friends," where a double contempt is intended, first, that the commentators on Aristotle were as dull as oxen or cattle; and, secondly, that, as individuals, they were so insignificant and had so little character, that they deserved to be reckoned by the dozen only, or by the hundred.

(5.) The fifth form of the synecdoche is, when the name of *any part* of any material system is put for *the whole;* as when we speak of *a sail*, meaning a *ship* at sea, or say, all *hands* were at work, meaning the *men.*

(6.) When the name of a *whole system* is put for that of a part of it; as when, in ancient authors, the Roman Empire is called the *world.*

Q. To what figure is synecdoche most allied?

A. To metonymy; both being figures of a similar kind, but founded upon different relations.

CHAPTER XXX.

OF CLIMAX AND ENUMERATION.

Q. What do you mean by a Climax?

A. A series of members in a sentence, each rising in importance above the one which precedes it, from the first to the last.

Q. When may a climax be considered as best constructed?

A. When the last idea of the former member be-

comes the first of the latter, and so on to the end of the series.

Q. Can you give an example of this figure?

A. "What hope is there remaining of liberty, if whatever is their pleasure, it is lawful for them to do; if what is lawful for them to do, they are able to do; if what they are able to do, they dare do; if what they dare do, they really execute; and if what they execute is no way offensive to you?"

Q. What is the character of this figure?

A. It is extremely beautiful; and, when properly managed, is calculated to make a powerful impression upon the mind of the reader or hearer.

Q. By whom is it chiefly used?

A. Chiefly by orators, though other writers also frequently avail themselves of its use.

Q. What is Enumeration?

A. A series of particulars merely, without that gradual increase in point of importance, which the climax exhibits, and necessarily implies.

Q. Can you give an example?

A. "The Bible is, beyond all controversy, the best book of education in the world. It is the best book for the formation of children's minds, the best book for their acquisition and preservation of a pure idiomatic style in their national language, the best book to promote and secure the purposes of family government, the best book to make our children enlightened and good citizens of the republic, the best book, in fine, to preserve them from all evil, and train them up in all good."—*Cheever.*

Q. Are not climax and enumeration sometimes conjoined?

A. They are in the above example, but more so in the following:

"How small a portion of our life it is that we really enjoy. In youth, we are looking forward to things that are to come; in old age we are looking backward to things that are gone past; in manhood, although we appear, indeed, to be more occupied in things that are present, yet even that is too often absorbed in vague determinations to be vastly happy on some future day, when we have time."—*Colton.*

Daniel Webster once uttered the following memorable climax "Let our object be our country, our whole country, and nothing but our country."

The landing of the Pilgrims, in 1620, has been thus *painted* by G. B. Cheever in his Lectures on Bunyan:

"It is a lowering winter's day; on a coast, rock-bound and perilous, sheeted with ice and snow, hovers a small vessel, worn and weary, like a bird with wet plumage, driven in a storm from its nest, and timidly seeking shelter. It is the Mayflower, thrown on the bosom of Winter. The very sea is freezing: the earth is as still as the grave, covered with snow, and as hard as iron; there is no sign of a human habitation; the deep forests have lost their foliage, and rise over the land like a shadowy congregation of skeletons. Yet there is a band of human beings on board that weather-beaten vessel, and they have voluntarily come to this savage coast to spend the rest of their lives, and to die there. Eight thousand miles they have struggled across the ocean, from a land of plenty and comfort, from their own beloved country, from their homes, firesides, friends, to gather around an altar to God, in the winter, in the wilderness! What does it all mean? It marks to a noble mind, the invaluable blessedness of freedom to worship God."

CHAPTER XXXI.

OF ANTITHESIS.

Q. What do you understand by Antithesis?

A. "It is a figure by which words and ideas very different, or contrary, are placed together in *contrast* or *opposition*, that they may mutually set off and illustrate each other."

Q. To what figure is antithesis most opposed?

A. To comparison, which is founded on resemblance; while antithesis is founded on contrast or opposition.

Q. For what purpose are objects generally contrasted?

A. For the purpose of more strongly marking their difference; as white never appears so bright as when contrasted with black.

Q. Is it a common figure?

A. Perhaps the most so of any, as all writers occasionally use it, and many very frequently.

Q. Can you give any examples of its use?

A. "Yet, at thy call, the hardy tar pursued,
Pale, but *intrepid; sad*, but *unsubdued*."

Q. What is the chief rule for the use of this figure?

A. To introduce it but sparingly, and let the ground of the contrast be always of a solid nature, not depending upon mere caprice; for "antithesis may be the blossom of wit, but it will never arrive at maturity unless sound sense be the trunk and truth the root."

Q. What effect have unnatural antitheses upon style?

A. They render it stiff and affected, and give it too much of a contentious air.

Q. Is antithesis always confined to single words?

A. No; for one sentence or one paragraph, as well as one word, may be, and often is, set in opposition to another.

A *fine example* of this is the following paragraph from the "Poetry of Life," by Mrs. Ellis, designed to show the wonderful adaptation of the Bible to every variety of human nature, feeling, and condition, as one of the clearest evidences of its Divine origin.

"Coeval with the infancy of time—it still remains, and widens in the circle of its intelligence. Simple as the language of a child—it charms the most fastidious taste. Mournful as the voice of grief—it reaches to the highest pitch of exultation. Intelligible to the unlearned peasant—it supplies the critic and the sage with food for earnest thought. Silent and secret as the reproofs of conscience—it echoes beneath the vaulted dome of the cathedral, and shakes the trembling multitude. The last companion of the dying and destitute—it seals the bridal vow, and crowns the majesty of kings. Closed in the heedless grasp of the luxurious and the slothful—it unfolds its awful record over the yawning grave. Bright and joyous as the morning star to the benighted traveler—it rolls like the waters of the deluge over the path of him who willfully mistakes his way."

EXERCISES.

Fill up the blanks in the following antitheses:

1. The science of the mathematics performs more than it *promises*, but the science of metaphysics
2. It shows much more stupidity to be grave at a good thing than
3. It has been well observed that the tongue discovers the state of the mind no less than ; but in either case, before the philosopher or the physician can judge, the patient must open his mouth. Taciturnity is wise if men are fools, but
4. If you would be known and not , *vegetate* in a village; if you would , and not , *live* in a
5. The society of dead authors has this advantage over , that they never flatter us to our faces, nor slander us behind our backs.
6. Examinations are formidable to the best prepared, for the greatest fool may ask more than the
7. It is better to have recourse to a quack, if he can cure our disorder, although he can not explain it, than
8. There is this difference between happiness and wisdom: he that thinks himself the happiest man really is so, but he that
9. An Irishman fights before he reasons; a Scotchman
10. As modesty is the richest ornament of a woman, the want of it ; for the better the thing, the worse will ever be its perversion; and if an angel f l's, the transition must be to

11. Where we can not invent, we may at least improve; we may give somewhat of novelty to , condensation to , perspicuity to , and currency to
12. It is sufficiently humiliating to our nature, to reflect that our knowledge is but as the rivulet, our
13. He that will not permit his wealth to do any good to others while he is alive, prevents

---

CHAPTER XXXII.

OF HYPERBOLE AND IRONY.

Q. What do you understand by Hyperbole?

A. The representation of a thing as either far greater, or far less, better or worse, than it is in reality: greater, as when we call a tall person a giant, or steeple; less, as when we say of a lean man, he is a mere skeleton, or a shadow.

Q. On what is this figure founded?

A. On that propensity in human nature, which prompts either to extol or vilify, beyond measure, whatever excites admiration or creates dislike.

Q. Of what, then, is it generally the result?

A. Either of strong passion, or of want of due discrimination.

Q. Is it a common figure of speech?

A. Very common in the conversation of passionate and ignorant people; and it is frequently to be found in the compositions of all bombastic writers.

Q. Is it, then, a figure always to be avoided?

A. By no means; it gives vivacity to the expression, and sometimes entertains by presenting a ludicrous image; and it may be, and often is used with excellent effect, especially when it is the spontaneous result of strong feeling.

Q. Can you give examples of this latter kind?

A. "They were swifter than eagles; they were stronger than lions." "Rivers of waters run down mine eyes because they keep not thy law."

What do you mean by Irony?

A. The expression of strong reproof or censure, under the appearance of praise.

Q. How, then, must the true meaning be known?

A. By the circumstances of the speaker in relation to the object that he means to censure.

Q. What end does irony serve?

A. It often gives greater poignancy to reproof, as it is generally calculated to bring ridicule upon the object to which it is applied.

Q. How is it best applied?

A. In reproving folly or vice; for, as applied to persons, it more frequently produces irritation than amendment.

Q. Can you give an example of this figure?

A. In saying of a very impudent fellow, "A person of his distinguished modesty could surely not be guilty of such a deed," would be an instance of strong irony, in which is said the very opposite of what is intended.

Q. What is the rule for the use of hyperbole and irony?

A. To use them both as sparingly as possible.

In regard to *hyperbole*, care is to be taken, in the use of it, not to lead others into any mistake concerning the real nature of things. The frequent use of this figure is offensive to persons of taste, and also to those who have a strict regard for truth.

It is not needful to present exercises for the practice of the student, as every person is liable, without instruction, to a too frequent use of this figure.

In regard to *irony*, it is sometimes entertaining, by giving variety and vivacity to discourse, but becomes offensive when too frequent. It has been employed by teachers of respectable and even of sacred characters, in exposing folly and absurdity. For instances, see 1 Kings, xviii., 27; Eccles., xi., 9; Mark, vii., 9. Socrates used it happily for the instruction of his friends and the confutation of the sophists, and thence got the name of 'Ο ειρων, or the ironical philosopher.

Care should be taken in the use of this trope, that there be such a choice of words and such an accent in pronunciation, as that our meaning may not be misunderstood; and with respect to all other tropes and figures, care should be taken that our meaning be cleared and enforced, but never obscured or weakened, by the use of them.

Q. Can you give an illustration of the danger sometimes attendant upon the use of irony and raillery?

A. The talented author of "Lacon," having remarked that some good-natured fellows have thus lost their lives, at the hands of a foe who found it easier to point a sword than a repartee, proceeds to illustrate his position as follows:

"I have heard of a man in the province of Bengal, who had been a long time very successful in hunting the tiger. His skill gained him great éclat, and insured him much diversion; at length he narrowly escaped with his life; he then relinquished the sport, with this observation: 'Tiger hunting is very fine amusement, so long as we hunt the tiger, but it is rather awkward when the tiger takes it into his head to hunt us.'

"Again, this skill in small wit, like skill in small arms, is very apt to beget a confidence which may prove fatal in the end. We may either mistake the proper moment, for even cowards have their fighting days, or we may mistake the proper man. A certain Savoyard got his livelihood by exhibiting a monkey and a bear. He gained so much applause from his tricks with the monkey, that he was encouraged to practice some of them on the bear. He was dreadfully lacerated, and on being rescued with great difficulty from the gripe of Bruin, he exclaimed, 'What a fool was I not to distinguish between a monkey and a bear! A bear, my friends, is a very grave kind of personage, and, as you plainly see, does not understand a joke!'"

EXAMPLES OF IRONY.

Modern Improvements.—HALLECK.

We owe the ancients something. You have read
Their works, no doubt—at least, in a translation;
Yet there was argument in what he said,
I scorn equivocation or evasion,
And own, it must, in candor, be confess'd,
They were an ignorant set of men at best.

'Twas their misfortune to be born too soon,
By centuries, and in the wrong place, too;
They never saw a steam-boat or balloon,
Velocipede, or Quarterly Review;
Or wore a pair of Back's black satin breeches,
Or read an almanac, or C——n's speeches.

In short, in every thing we far outshine them—
Art, science, taste, and talent; and a stroll
Through this enlighten'd city would refine 'em
More than ten years' hard study of the whole
Their genius has produced, of rich and rare—
God bless the corporation and the mayor!

And on our City Hall a justice stands;
A neater form was never made of board;
Holding majestically in her hands
A pair of steelyards and a wooden sword,
And looking down with complaisant civility—
Emblem of dignity and durability.

A finer example of irony can scarcely be found than the prose article by Washington Irving on the "Right of the Colonists to America," quoted in the "Young Ladies' Reader," by Mrs. Tuthill, an excellent work for classes, as a storehouse of rhetorical illustrations.

Shakspeare abounds in examples of hyperbole. It is heard, also, if not practiced, every day in conversation. *Junius* abounds in irony and satire.

CHAPTER XXXIII.

OF INTERROGATION AND EXCLAMATION.

Q. What do you mean by Interrogation?

A. Such a form of speech as serves to put in form of a question what is meant to be strongly affirmative.

Q. Is interrogation always used figuratively?

A. It is never so used when employed to make inquiry about any thing of which one is ignorant.

Q. When may it be said to be used figuratively?

A. Only when so used that, under the form of a question, it serves the purpose of strong declaration.

Q. Can you exemplify this?

A. "Canst thou by searching find out God? Canst thou find out the Almighty unto perfection?"

Q. What is implied in these questions?

A. A strong declaration that the Supreme Being is quite incomprehensible, and can not be found out.

Q. Is this a common figure?

A. Very much so; and it is often the strongest mode of reasoning, as implying the absence of all doubt respecting the object of the interrogation.

Q. What do you understand by Exclamation?

A. A mode of expression which exhibits great emotion of mind.

Q. By what is it generally produced?

A. By the deep or lively sense which we have of the greatness or importance of any object.

Q. In what does it differ from interrogation?

A. Chiefly in its being the language of passion and emotion; while interrogation is principally that of reason and judgment.

Q. Can you give an example of this figure?

A. "O the depth of the riches, both of the wisdom and the knowledge of God! How unsearchable are his judgments, and his ways past finding out!"

Q. Is this figure ever combined with any other?

A. It is often combined with climax, as in the following example: "What a piece of work is man! how noble in reason! how infinite in faculties! in action, how like an angel! in apprehension, how like a god!"

CHAPTER XXXIV.

OF VISION AND ALLITERATION.

Q. What do you mean by Vision?

A. That figure by which past, future, or distant objects are described as if they were actually present to the view of the speaker or writer.

Q. To what sort of composition is this figure adapted?

A. Only to such as is highly glowing and passionate.

Q. What effect has it when properly introduced?

A. It excites deep interest in the objects contemplated, and makes us fancy we see them present before our eyes.

Q. Can you give an example of this?

A. Cheever, in the use of this figure, thus describes Bunyan, when in prison, nearly two hundred years ago:

"And now it is evening. A rude lamp glimmers darkly on the table, the tagged laces are laid aside, and Bunyan, alone, is busy with his Bible, the concordance, and his pen, ink, and paper. He writes as though joy did make him write. His pale, worn countenance is lighted with a fire, as if reflected from the radiant jasper walls of the Celestial City. He writes, and smiles, and clasps his hands, and looks upward, and blesses God for his goodness,

and then again turns to his writing. The last you see of him for the night, he is alone, kneeling on the floor of his prison; he is alone, with God."

For another example, see the quotation from the same writer in chap. xxiv.

Q. What do you mean by Alliteration?

A. The use of such words, at certain intervals, as begin with or contain the same letter.

Q. Is this figure much in use?

A. It is very much in use by our best poets, and even sometimes by prose writers.

Q. On what is this figure founded?

A. On that pleasure which the ear feels in the recurrence of similar sounds at regular and stated distances.

Q. Can you give any examples?

A. "*R*uin seize thee, *r*uthless king."

"Up the *h*igh *h*ill *h*e *h*eaves a *h*uge round stone."

"*S*oftly *s*weet in Lydian measure*s*,
*S*oon he *s*oothed hi*s* soul to pleasure*s*.

"To *h*igh-born *H*oel's harp, or soft *L*lewe*l*lyn's *l*ay.

Q. Is this figure always the effect of study?

A. In some instances it may be purely accidental, and on these occasions it is always most natural, and its effects are then by far the most pleasing.

Q. What is the best and most general rule for all the figures of speech?

A. It is, never to make a deliberate search after them; use them only when they rise spontaneously out of the subject; never pursue them too far; and let them always be such as enforce and illustrate, as well as embellish a subject.

CHAPTER XXXV.

OTHER SECONDARY TROPES.

Q. What are secondary tropes?

A. Those which may be resolved into the primary which are metaphor, metonymy, synecdoche, and irony.

Q. What is *Antonomasia?*

A. It is a sort of synecdoche which we use when we put

a general term for a proper name, or a proper name for a general term: as when Aristotle calls Homer, *the poet;* as when we call a great warrior, *an Alexander;* a great orator, *a Demosthenes;* a great patron of learning, *a Mæcenas.* This trope may also be used when we intend to convey a lively image to the mind, as in that line of Milton,

"O'er many a frozen, many a fiery Alp."

Q. What is to be said of the use of this figure?

A. When too frequent, it makes language obscure, affected, or ostentatious of learning. It should never be used when the character alluded to may be supposed to be unknown to the reader or hearer.

Q. What is meant by the trope that is called *communication?*

A. It is when, from modesty, or respect to our hearers, we say *we* instead of *I* or *you.* It is a trope which puts *many* for *one.*

Q. What is *Litotes* or *Extenuation?*

A. It is used when we do not express so much as we mean, and which, therefore, may also be resolved into synecdoche, as when we say, "I can not commend you for that," meaning, "I greatly blame you." "The news I have to communicate will not be very agreeable" means "will be very disagreeable."

Q. What trope is nearly related to litotes?

A. *Euphemism,* as when it is said of the martyr Stephen that "he fell asleep," instead of "he died," the euphemism partakes of the nature of metaphor, intimating a resemblance between sleep and the death of such a person.

Q. What is *Catachresis* or *Abusio?*

A. It means improper use, and is any trope, especially a metaphor, so strong as to border on impropriety by seeming to confound the nature of things, as when we call the young of beasts "their sons and daughters;" or the instinctive economy of bees "their government;" or when the goat is called in Virgil "the husband of the flock;" when Moses calls wine "the blood of the grape;" for nothing but an animal can have blood; and sons, daughters, husbands, government, belong to rational beings only. We sometimes use this figure from necessity, because we have no other way so convenient to express our meaning, as when we say, a *silver* candle *stick,* a *glass* ink *horn.*

CHAPTER XXXVI

MISCELLANEOUS FIGURES OF SPEECH.

Q. What is the difference between Tropes and Figures?

A. A *trope* is the name of one thing applied emphatically to express another thing; a *figure* is a phrase, expression, sentence, or continuation of sentences, used in a sense different from the original and proper sense, and yet so used as not to occasion obscurity. Tropes affect single words chiefly; figures affect phrases and sentences.

Q. What is *Asyndeton?*

A. It is the omission of connective words in a sentence to give the idea of rapidity and energy. "I came, saw, conquered."

Q. What is *Polysyndeton?*

A. It is the full insertion of connectives for the purpose of retarding the progress of the narrative, that every particular may be considered by the mind. "You have ships, *and* men, *and* money, *and* stores, *and* all other things which constitute the strength of the city." Dr. Chalmers is fond of the use of this figure.

Q. What is *Repetition?*

A. It occurs when the same word in sound and sense is repeated, or one of a like sound or signification, or both.

The following is a fine specimen of *repetition* in reference to the Bible. "The book of the *world's* Creator and the *world's* Governor, the record of the *world's* history and the *world's* duty, the *world's* sin and the *world's* salvation, it will endure while that *world* lasts, and continue to claim its present authority as long as that government over the present *world* may continue."

The above is an instance also of *Pleonasm*, which, though often enfeebling to style, as has been shown heretofore, is yet often a figure of great beauty. So, also, sometimes is ellipsis, its opposite. The latter hurries over its objects, the former detains them as long as possible; and though at first sight it may appear strange that such opposite modes of speech should both be ornamental to style, they are alike founded in nature, and alike available to the purposes of the poet and the orator. They can not, indeed, both be beautiful in the same situation; but each has its proper place, which could not be supplied by the other. Pleonasm employs a redundancy of expression, not, however, without intention and effect. *I saw it with my eyes.* "Could you see it with your mouth?" replies the cynic. Both nature and the most correct taste interpret such phraseology, and give important meaning to the apparent redundancy.

Sometimes, after a general statement, various particulars are enumerated to express the deep impression made on the mind of the speaker. Milton speaks thus with respect to his blindness:

> "Nor to these idle orbs does day appear,
> Or sun, or moon, or stars, throughout the year,
> Or man, or woman."

After stating that he did not perceive the light of day, we needed not to be informed that he could not discern these other objects. But the person who should call this tautology would be as devoid of soul as an orang-outang. We can participate in the feelings of the poet, and brood with him over the objects of his regret. It soothes his melancholy to dwell on his bereavement, and it gives us a sad pleasure to accompany him.

It is from a like principle that *earnestness expresses its object again and again in nearly the same words*, as in the Psalms of David; also in his lament over Absalom, than which, nothing could be more affecting.

CHAPTER XXXVII.

OF ALLUSIONS.

STYLE is much improved and embellished by reference to what is found in writers of established reputation—to facts in history—in art—commerce, and other departments of human effort. The reference is not so formal as in comparison, but is founded on the same principles, and is followed by equally pleasing results in the mind of the reader, by awakening grateful associations. What we mean may be exhibited most clearly by examples.

1. *Scriptural Allusions.*

These should be sparingly and chastely introduced. The practice of some writers, both in periodical and other literature, of introducing them on trifling and low subjects,

for the sake of giving point to their wit, ridicule, or satire, can not be too severely condemned for its demoralizing influence in bringing the solemn truths of Scripture into an unhallowed familiarity; but no allusions, when judiciously introduced, are more happy in their influence on the mind.

John Q. Adams, in the close of his discourse on the Constitution of the United States, after describing the facts of sacred history relative to the curse put upon Mount Ebal, and the blessing upon Mount Gerizim, happily adds:

"Fellow-citizens, the *ark of your covenant* is the Declaration of Independence. Your *Mount Ebal* is the confederacy of separate state sovereignties, and your *Mount Gerizim* is the Constitution of the United States. In that scene of tremendous and awful solemnity, narrated in the Holy Scriptures, there is not a *curse* pronounced *against the people* upon Mount Ebal, *not a blessing promised* them upon Mount Gerizim, which your posterity may not suffer or enjoy, from your and their adherence to, or departure from, the principles of the Declaration of Independence, practically interwoven in the Constitution of the United States. *Lay* up these principles, then, *in your hearts*, and *in your souls—bind them for signs*," &c., &c.

"Now it is a melancholy pity, when a man's philosophy, instead of being *the angel that steps down into the Bethesda* of his speculations, to *trouble its waters* to effect a cure, only perplexes the depth of his being, and turns up mire and dirt."

"If those alone who 'sowed to the wind, did reap the whirlwind,' it would be well."

"Hypocrisy is a cruel stepmother, an '*injusta noverca*' to the honest, whom she cheats of her birthright, in order to confer it on knaves, to whom she is indeed a mother. '*Verily, they have their reward.*'"

The first part of the above quotation is a classical allusion and belongs to the next head.

2. *Classical Allusions*—(ancient).

"The mob is a monster *with the hands of Briareus, but the head of Polyphemus*—strong to execute, but blind to perceive."

"The learning of Burke was something which he always carried with ease and wielded with dexterity. At one time it was the *rattling quiver of Apollo*, from which he drew many a feathered shaft; at another it was a battle-axe in his hands, which would cleave the toughest skull."

Another example:

"To give the semblance of purity to the substance of corruption is to proffer the *poison of Circe* in a crystal goblet."

Again:

"Eloquence, to produce her full effect, should start from the head of the orator, as *Pallas from the brain of Jove completely armed and equipped.*

Again:

"There are many moral *Actæons* who are as miserably devoured by objects of their own choosing, as was the fabulous one by his own hounds."

3. *Classical Allusions*—(modern).

"We can not aspire to so high a character on cheaper terms, otherwise *Falstaff's* soldiers might be allowed their claim, since they are afraid of nothing but danger."

The allusion is here to a character in *Shakspeare's* plays, and awakens pleasing associations in those who admire Shakspeare. So is it with classical allusions in those who have read and appreciated the ancient classics.

4. *Mathematical Allusions.*

"The art of destruction seems to have proceeded *geometrically*, while the art of preservation can not be said to have advanced even in a plain *arithmetical progression.*"

"*Subtract* from many modern poets all that may be found in Shakspeare and trash *will remain.*"

5. *Historical Allusions.*

"Avarice begets more vices than *Priam did children*, and, like Priam, survives them all."

6. *Astronomical Allusions.*

"There may be intellectual food which the present state of society is not fit to partake of; to lay such before it, would be as absurd as to give *a quadrant* to an Indian."

7. *Allusions to other Branches of Physical Science.*

One thing I may affirm, that I have first considered whether it be worth while to say any thing at all, before I have taken any trouble to say it well; knowing that *words are but air*, and *that both are capable of much condensation.*"

"Knowledge is indeed as necessary as light, and in this coming age most fairly promises to be as common as water and as free as air. But as it has been wisely ordained that *light should have no color, water no taste, and air no odor*, so knowledge also should be equally pure and without admixture."

"*Too close a contiguity is as inimical to distinct vision, as too great a distance;* and hence it happens that a man often knows the least of that which is most near him—even his own heart."

8. *Legal Allusions.*

"When we apply to the conduct of the ancient Romans the pure and unbending principles of Christianity, we try those noble delinquents unjustly, inasmuch as we condemn them by the severe sentence of an '*ex post facto*' law"

9. *Allusions to Natural History.*

"In another publication I have quoted an old writer, who observes, 'That we fatten a sheep with grass, not in order to obtain a crop of hay from his back, but in the hope that he will feed us with mutton and clothe us with wool.' We may apply this to the sciences," &c.

10. *Commercial Allusions.*

"The excesses of our youth are *drafts* upon our old age, *payable with interest* about *thirty years after date.*"

From the above quotations it will be seen that allusions may be drawn from a great variety of sources—from the sciences and the arts—from books ancient and modern, and from Nature—and that they serve, like various figures of speech, to enliven discourse and adorn style. To be able to excel in the use of them, our knowledge can not be too extensive and exact, nor our taste too well cultivated and judgment too well improved, to determine when, and how, and what to introduce, by way of allusion.

CHAPTER XXXVIII.

OF WIT.

THE term *wit* is appropriated to such thoughts and expressions as are ludicrous, and also occasion some surprise by their singularity.

Wit in the thought consists of a junction of things by distant and fanciful relations, which surprise because they are unexpected. For example:

> "We grant, although he had much wit,
> He was very shy of using it,
> As being loth to wear it out;
> And therefore bore it not about,
> Unless on holydays or so,
> As men their best apparel do."

The unexpected discovery of *resemblance* between things supposed to be unlike, when it is clearly expressed in few words, constitutes what is commonly called wit, and is a very copious source of pleasantry. Such is that comparison in Hudibras, of the dawn of the morning to a boiled lobster:

> "Like a lobster boil'd, the morn
> From black to red began to turn."

At first there seems to be no resemblance at all; but when we recollect that the lobster's color is, by boiling, changed from dark to red, we recognize a likeness to that change of color in the sky which happens at daybreak.

Wit, as *distinguished from humor*, may consist of a single brilliant thought; but humor runs in a vein; it is not a striking, but an equable and pleasing flow of wit. Addison is a fine example of the latter. *Satire* and *irony* are personal and censorious kinds of wit, the first of which openly points at the object, and the second in a covert manner takes its aim. *Burlesque* is rather a species of humor than direct wit, which consists in an assemblage of ideas extravagantly discordant. The quality of *humor* belongs to a writer who, affecting to be grave and serious, paints his objects in such colors as to provoke mirth and laughter.

I. *Wit in the expression*, commonly called *a play of words*, is a low sort of wit, of which Lord Kames has exhibited many examples, some of them, however, not remarkable for their delicacy.

This sort of wit depends, for the most part, upon choosing a word that has different significations, and using it so as to produce amusement; a kind of amuse-

ment relished most, however, by those whose literary taste is not much improved. It was in high repute during the reigns of Elizabeth and James I., as would appear from the frequency of this play upon words in the writings not only of Shakspeare, but of grave and learned divines.

Lord Kames has distinguished it into several classes:

(1.) Where there is a seeming resemblance from the double meaning of a word.

> "Beneath this stone my wife doth lie.
> She's now *at rest*, and so am I."

(2.) A seeming contrast from the same cause, termed a *verbal antithesis*.

> "When Nelson fought his battle in the Sound, it was the result alone that decided whether he was to kiss a *hand* at *court*, or a *rod* at a *court-martial*."

(3.) Other seeming connections from the same cause.

> "To whom the knight with comely grace
> Put off his hat, to put his case."

> "Here thou, great Anna ! whom three realms obey,
> Dost sometimes counsel take, and sometimes tea."

> "This general (Prince Eugene) is a great taker of snuff as well as of towns."

(4.) A seeming opposition from the same cause.

> "Cold is that breast which warm'd the world before."

Playing with words is not ludicrous when the subject is really grave, and should not be employed in such a case at all.

A *parody* enlivens a gay subject by imitating some important incident that is serious. It is ludicrous, but ridicule is not a necessary ingredient, though sometimes employed in it.

II. In regard to the other branch of wit—wit in the thought—it consists, first, of ludicrous images: secondly, of ludicrous combinations and oppositions. Of the latter,

(1.) Fanciful causes are assigned that have no natural relation to the effects produced.

> "The trenchant blade, Toledo trusty,
> For want of fighting was grown rusty,

> And ate into itself, for lack
> Of somebody to hew and hack."

To account for effects by tracing them to a fanciful cause, is highly improper in any serious composition.

(2.) Ludicrous junction of small things with great, as of equal importance.

> "Then flash'd the living lightning from her eyes,
> And screams of horror rend the affrighted skies.
> Not louder shrieks to pitying heaven are cast,
> When husbands, or when lap-dogs breathe their last."

(3.) Premises that promise much and perform nothing.

> "With money enough in his purse, such a man would win any woman in the world, if he could get her good-will."

CHAPTER XXXIX.

CRITICAL EXAMINATION OF PASSAGES CONTAINING FIGURATIVE LANGUAGE.

BLAIR'S Critical Lectures on Addison should here be read to the class; and when compositions are criticised before, or by, the class, the errors and the beauties in the use of figurative language should be pointed out.

The teacher should also *direct the attention of his pupils to the figures which occur in their ordinary reading lessons*, and elicit remarks upon them.

CHAPTER XL.

OF THE MORE GENERAL RULES FOR COMPOSITION.

Q. On what, from all that has been said, do you consider accurate composition to depend?

A. On the selection and arrangement of words proper for expressing the thoughts which we intend to communicate.

Q. On what, again, do these depend?

A. On a knowledge of grammar in all its branches, and an intimate acquaintance with the meaning of words.

Q. What renders these so essential?

A. The circumstance that, without the one, we can not select, nor, without the other, arrange with propriety.

Q. And how are these to be obtained?

A. Only by reading and study, combined with constant attention to the mode in which we express our thoughts, as compared with that of good writers and speakers.

Q. What is farther requisite?

A. An intimate knowledge of the subject on which we desire either to speak or write.

Q. How comes this to be so necessary?

A. Because no man, whatever be his knowledge of language, can either speak or write well on a subject of which he is totally ignorant.

Q. How is this knowledge to be obtained?

A. To all knowledge there is but one path, and that is, constant study and attentive observation.

Q. Is any thing farther necessary?

A. Yes; for, in addition to the requisite knowledge, we must have great practice before we can compose well.

Q. What proof have you of this?

A. Men, possessing extensive information, can often speak well upon a variety of subjects, but yet, from want of practice, can write well upon none.

Q. On what subjects should a person write in order to gain this practice?

A. Such subjects as he perfectly understands; beginning with the more simple, and proceeding gradually to those of greater difficulty, according to the extent of his information.

Q. What will be the consequence of a person writing upon what he does not properly understand?

A. He will write in a stiff, affected, and unnatural style, such as no person will either hear or read with any pleasure.

Q. What are requisite for attaining eminence in composition?

A. Genius and taste; the former to prompt, the latter to correct and polish.

Q. How is ease in composition best attained?

A. By writing fearlessly and boldly; but, at the same time, guarding against every thing like extravagance either of sentiment or manner.

PART III.

OF DIFFERENT KINDS OF COMPOSITION.

Q. What are the principal divisions belonging to literary Composition?

A. They are those of prose and poetry.

Q. What do you understand by prose composition

A. The common and ordinary manner of expressing our thoughts, whether in speaking or writing.

Q. What do you understand by poetry?

A. Lively and striking combinations of thought, expressed in language arranged, for the sake of harmony, according to certain rules.

Q. In how many things, then, does poetry differ from prose?

A. In two: partly in the nature of the thoughts themselves, and partly in the selection and arrangement of the words.

Q. What sort of poetry may then be considered the best?

A. That which, without violating nature, differs most widely from common prose.

Q. Which kind of composition is supposed the most ancient?

A. Poetry; for though, in refined society, few express their thoughts in verse, compared to the numbers that do so in prose, yet history informs us that the most ancient species of composition, among all rude nations, is poetry.

Q. To what is this to be ascribed?

A. To the circumstance, that the imagination, on which poetry chiefly depends, comes earlier to maturity than reason and judgment, the main sources of prose.

. For what purpose was the earliest poetry used?

A. Either for the promulgation of laws, the celebration of great martial achievements, or for the purpose of being set to music and sung.

Q. Under what heads may prose composition be included?

A. Under those of Letters, Dialogue, History, Essays, Philosophy, Orations, and Novels.

Q. What are the divisions of poetry as regards its structure?

A. They are those of Rhyme and Blank Verse.

K 2

Q. What are the divisions as founded upon the subjects of which it treats?

A. They are Pastoral, Descriptive, Didactic, Lyric, Epic, and Dramatic Poetry.

CHAPTER I.

OF LETTERS AND DIALOGUE

Q. What is Letter-writing commonly called?

A. Epistolary correspondence.

Q. Is this an important branch of composition?

A. Perhaps the most so of any; as all persons who can write at all, require occasionally to write letters of business, of friendship, or of amusement.

Q. Is this species of composition confined to any particular subjects?

A. No; for a person may, in form of letters, discuss subjects of all sorts.

Q. But upon what occasions are letters chiefly composed?

A. Chiefly upon the common affairs or business of life.

Q. What should be the character of epistolary writing?

A. It should possess the greatest ease and simplicity, and approach more than any other species of composition to the nature of conversation.

In the "Young Ladies' Own Book" is found an excellent article on Letter-writing, from some female pen, to which we are indebted for the principal portion of what follows. It deserves not only careful study, but diligent effort to reduce it to practice.

A correspondence between two persons is simply *a conversation reduced to writing*; in which one party says all which she has to communicate, replies to preceding inquiries, and in her turn proposes questions, without interruption by the other; who takes precisely the same course in her answer. 1. *We should write to an absent person as we would speak to the same party if present.*

2. *Ambiguity*, in epistolary correspondence, *is a fault which ought most scrupulously to be avoided;* a word placed in an improper part of a sentence—a phrase that has a double signification—a phrase so blotted or ill-written as to be unintelligible—a careless mode of sealing, by which a portion of the manuscript is broken, or concealed, will often render it necessary for the party receiving the letter to write, and for the one who is guilty of the fault to reply, to another letter requiring the necessary explanation.

3. *Conciseness is one of the charms of letter-writing.* A letter should be expressed as briefly as perspicuity and elegance will permit. All parade of words should be omitted. Yet we must not fall into an abrupt and obscure style in order to secure brevity.

4. *Display is a great fault; ease is the grace of letter-writing.* Far-fetched words and studied phrases are not allowable, or ornamental. A passage, at once brilliant and brief, enriches a letter; but it must be artless, and appear to flow without effort from the writer's pen—to arise naturally from the subject, or the preceding passages.

5. *If you are at a loss for matter in writing* to a friend, imagine that that friend was at the moment entering your presence. What would you tell him? What would you inquire about? What former inquiry of his would you answer? *Whatever we should say to a person present, we may write to a person absent*, with this restriction, that we should be as select in our written communication, as we would be in conversation, if that friend could remain with us but a few minutes. In that case we should speak only of those things which were of the greatest importance, and express them at once as clearly and concisely as possible; and pleasantly, didactically, modestly, feelingly, or otherwise, according to their nature and the party whom we address.

6. *Letters of compliment, inquiry, congratulation, or condolence*, to those with whom we have little intimacy, should generally be restricted to the circumstance that gives occasion to the letter. They should be written with brevity, simplicity, and ease—sincerity and due moderation.

7. If we confer a favor, and announce the fact to the party whom we have obliged, it is necessary to avoid any expressions that may tend to wound the feelings. It is possible to grant a favor in such a manner as to offend, rather than delight; to create disgust, rather than gratitude.

8. A *letter of recommendation* is a letter of business, and should be composed with care: it is a guarantee to the extent of language, for the party recommended: truth, therefore, should never be sacrificed to condescension, false kindness, or politeness.

9. In a *letter of business*, to say all that is necessary and

nothing more, in a clear and distinct manner, is a great merit; so that the party addressed may understand fully our desires and opinions on the subject of correspondence.

10. In your letters be *sparing of advice.* In many instances, to volunteer it, is to be offensive to those whom you wish to benefit. It is a maxim with the discreet, never to give advice until they have been thrice asked for it. A friend should, perhaps, give advice to a friend, if he should see occasion so to do; but, in general, we can not be too sparing of our counsel.

11. *Letters of excuse.* In writing these, you must not forget that almost as much depends on the time as the manner of making an excuse: it may be too late to be effective; or so mistimed as to aggravate the previous offense. The excuse which would be freely accepted to-day, might be indignantly rejected a month hence.

12. *Familiar letters, or letters of intelligence,* should not be written carelessly; but even in them we should recollect what we owe to our language, to our correspondent, and to ourselves. We ought not to write any thing of which we may hereafter feel ashamed. Pertness and flippancy should be avoided.

In *a letter of intelligence,* state nothing but what is true; avoid mere scandal; and reject whatever is merely dubious —or, at least, state it to be so. If you have, by mistake, communicated any false intelligence, be the first to correct it; it is graceful to retrace one's steps when led astray. Select such facts as you know will be most interesting to your correspondent, and relate them, if of a pleasant nature, gayly, but without malice; if serious, adopt a style suitable to the circumstances.

13. *Notes. Avoid using the first person at the conclusion of a note which has been commenced in the third.* Hence it is an error to write thus: "Miss Walters presents her compliments to Mr. Travers, and begs to be informed at what hour Mr. Travers intends to start for Bath to-morrow, as *I* particularly wish to see him before his departure; and remain, sir, yours sincerely," &c. It should have been, "as *she* particularly wishes," &c. The last clause should be omitted.

Notes written in the third person are frequently rendered ambiguous, and sometimes quite unintelligible, by a confusion of the personal pronouns; which, unless the sentences be carefully constructed, seem to apply equally well to the writer as to the receiver. For example: "Mr. A. presents his compliments to his friend, Mr. B., and has the satisfaction of informing him, that he has just been appointed, by government, to the lucrative office of [naming the office] in his native town." How could the receiver of this note learn from it whether he or Mr. A. had been favored with the above appointment?

14. *Every letter that is not insulting, merits a reply, if it be required or necessary.* If the letter contain a request, accede to it gracefully and without ostentation, or refuse without harshness. An answer to a letter of condolence or congratulation should be grateful. The subjects should succeed each other in proper order; and the questions put be consecutively answered. In *all replies,* it is usual to acknowledge the receipt, and to mention the date, of the last letter received: this should be an *invariable rule;* by neglecting it, your correspondent may be left in doubt, or deem you guilty of offensive inattention.

15. In *answers to letters of business,* to avoid misunderstanding, the substance of the communication to which the writer is about to reply is generally stated. This should be done, also, in other kinds of letters. The manner of doing this is usually as follows: "In reply to your letter, dated, &c., in which you state that, &c. [briefly setting forth the principal points which you are about to answer], I beg to state," &c.

SECTION II.

ON LETTER-WRITING (*continued*).

I. *It is a bad practice to suffer letters to remain long unanswered.* It shows disrespect to a correspondent. There is in some a strange aversion to regularity; a desire to delay what ought to be done immediately, in order to do something else, which might as well be done afterward. Valuable correspondence is thus often sacrificed.

II. In letter-writing, as in other compositions, *the rules of grammar* should be strictly observed. So, also, of *spelling.* To spell correctly is no honor, but to *spell incorrectly is a great disgrace.*

A *parenthesis is objectionable,* if it break the sense and distort the sentence. It is rare that the subject of a parenthesis may not be better contained in a previous or following paragraph, or an elongation of the sentence, than thrown abruptly into the body of it.

The usual contractions in the English language are permitted in letters between friends, relatives, and equals—also in letters of business. Such only should be used, however, as polite custom has established.

III. *The Date—Address—Title—Signature—Postscript—Superscription—Folding—Postage.*

It is very improper to omit dating a letter.

The address, as well as the signature of the writer, and the address and name of the correspondent, should be written in a very legible hand. Instances have occurred of letters remaining unanswered, or of never reaching their place of destination, from a neglect in these particulars.

Postscripts are, for the most part, needless, and in bad taste. They may be avoided by pausing a few moments before closing a letter, to reflect whether you have any thing more to say. Above all things, you must not defer your civilities, or kind inquiries for any friend or acquaintance, to this part of a letter. To do so is a proof of thoughtlessness or disrespect.

To all *fantastic signatures* there is a strong objection; so, also, to all fantastic modes of *folding letters* or notes. It is no proof of talent or education, to fold them in such a manner as to require much time and labor in opening them. The common modes are the best. In these, pupils should be instructed and practiced by their teachers, provided the latter understand them; which, unhappily, is not always the case.

In *sealing a letter*, be careful not to cover any important word with the wafer. It is best, in writing, to mark off a space beforehand for the wafer.

In writing to any person upon a matter of business which concerns yourself more than your correspondent—also in opening a correspondence—forget not to *pay the postage.*

In Mr. Pierce's English Grammar may be found ample directions and illustrations in regard to the proper arrangement of the date, address, folding, &c.

The *terms of respect, and clauses connected with them at the close of the letter, should receive special attention.* It may be useful and gratifying to some to subjoin a few forms of expressions that have been adopted by writers of literary reputation.

Ever your affectionate son, R. C.

I have the honor to be, Rev. sir, &c., B. F.

The tenderest regard evermore awaits you, from your most affectionate, A. A.

Adieu, dear E.; continue to write to me, and believe none of your goodness is lost upon your, &c., M. W. M.

. . . . . therefore, good-night!
Yours ever, H. W.

May God bless and direct you, my dear friend.
Yours affectionately, H. M.

Pray, my friend, let it not be long before you write to your ever affectionate, A. S.

Believe me, my dear nephew, with true affection,
Ever yours, C.

Go on, my dear brother, in the admirable dispositions you have toward all that is right and good. I have neither paper nor words to tell you how tenderly I am yours, C.

Believe me to be, with the utmost sincerity, as I really am, madam, your faithful, humble servant, J. S.

If there be any thing with regard to the choice or matter of your studies in which I can assist you, let me know, as you can have no doubt of my being, in all things,
Most affectionately yours, G. H.

I shall only add, that I am, with sincere respect, madam,
Your faithful friend and obedient servant,
C. M.

With our wishes of all happiness to Mr. M. and yourself, I beg leave to subscribe myself, madam,
Your affectionate friend, C. M.

My love to brother and sister M. and their children, and to all my relatives in general.
I am your dutiful son, B. F.

Once more I beg to hear speedily from you. Jane and Dick are truly yours, so is my dear uncle, your affectionate kinsman and humble servant, E. B.

Adieu, my dear G., and believe me, to you and to all with you at B. and D., a most sincere and affectionate friend and kinsman,
E. B.

I need not desire you to bid any one remember me; but tell them I remember them. Say how Eliza does. Tell Amelia and Sarah I do not forget them. God bless you all.

J. P. C.

The best wishes that can be formed for your health, honor, and happiness, ever attend you, from yours, &c., B. F.

In the *superscription* of a letter, be careful not to give the double title of *Mr.* before the name, and *Esq.* after it. One of them is sufficient. It is proper also to give the *professional* title of a minister of the Gospel, a doctor, or lawyer, which are, respectively, Rev., M.D., and Esq. The latter title is often given to other gentlemen. These directions might be multiplied, but we now furnish a few specimens of letter-writing, worthy of being imitated.

SECTION III.

SPECIMENS OF LETTER-WRITING.

Dr. Beattie to the Duchess of Gordon, informing her of the death of his son.

Aberdeen, Dec. 1, 1790.

Knowing with what kindness and condescension your grace is interested in every thing that concerns me and my family, I take the liberty to inform you that my son James is dead; that the last duties to him are now paid; and that I am endeavoring to return, with the little ability that is left me, and with entire submission to the will of Providence, to the ordinary business of life. I have lost one who was always a pleasing companion; but who, for the last five or six years, was one of the most entertaining and instructive companions that ever man was blessed with: for his mind comprehended almost every science; he was a most attentive observer of life and manners; a master of classical learning; and he possessed an exuberance of wit and humor, a force of understanding, and a correctness and delicacy of taste, beyond any other person of his age whom I have ever known.

* * * * *

* * He lived twenty-two years and thirteen days. Many weeks before death came, he saw it approaching; and he met it with such composure and pious resignation as may, no doubt, be equalled, but can not be surpassed.

He has left many things in writing, serious and humorous, scientific and miscellaneous, prose and verse, Latin and English; but it will be a long time before I shall be able to harden my heart so far as to revise them.

I have the satisfaction to know that every thing has been done for him that could be done. * * * * But my chief comfort arises from reflecting on the particulars of his life, which was one uninterrupted exercise of piety, benevolence, filial affection, and, indeed, of every virtue which it was in his power to practice. I shall not, with respect to him, adopt a mode of speech which has become too common, and call him my *poor son;* for I must believe that he is infinitely happy, and that he will be so forever.

May God grant every blessing to your grace, your family, and all your friends.

The Duke of Gordon has done me the honor, according to his wonted and very great humanity, to write me a most friendly and sympathetic letter on this occasion.

I have the honor to be, &c.,

JAMES BEATTIE.

The Duchess of Gordon.

The Hon. Horace Walpole to R. West, Esq.

Naples, June 14th, 1740, *N. S.*

DEAR WEST:

One hates writing descriptions that are to be found in every book of travels, but we have seen something to-day that I am sure you never read of, and, perhaps, never heard of. Have you ever heard of the subterraneous town? a whole Roman town, with all its edifices, remaining under ground. Don't fancy the inhabitants buried it there to save it from the Goths; they were buried with it themselves. * * * * This under-ground city is, perhaps, one of the noblest curiosities that ever has been discovered. It was found out by chance a century and a half ago. They began digging; they found statues: they dug farther; they found more. Since that they have made a very considerable progress, and find continually. * * * * * I forgot to tell you that in several places the beams of the houses remain, but burned to charcoal; so little damaged that they retain visibly the grain of the wood; but, upon touching, crumble to ashes. What is remarkable, there are no other marks or appearances of fire but what are visible on these beams. * * *

Adieu, my dear West, and believe me yours ever,

H. WALPOLE.

To Miss Baillie, by Sir Walter Scott.

Abbotsford, ——.

Your kind letter, my dear friend, heaps coals of fire on my head, for I should have written to you, in common gratitude, long since; but I waited till I should read through the Miscellany with some attention, which, as I have not done, I can scarce say much to the purpose, so far as that is concerned. My own production sat in the porch like an evil thing, and scared me from proceeding farther than to hurry through your compositions, with which I was delighted, and two or three others. In my own case, I have almost a nervous reluctance to look back on any recent po-

etical performance of my own. I may almost say with Macbeth,

> "I am afraid to think what I have done;
> Look on't again, I dare not."

But the best of the matter is, that your purpose has been so satisfactorily answered. * * * * *

Mrs. Hemans is somewhat too poetical for my taste—too many flowers, I mean, and too little fruit; but that may be the cynical criticism of an elderly gentleman: it is certain that when I was young, I read verses of every kind with infinitely more indulgence, because with more pleasure than I now do—the more shame for me now to refuse the complaisance which I have so often to solicit. I am hastening to think prose a better thing than verse, and if you have any hopes to convince me to the contrary, it must be by writing and publishing another volume of plays as fast as possible. * * * *

We saw, you will readily suppose, a great deal of Miss Edgeworth, and two very nice girls, her younger sisters. It is scarcely possible to say more of this very remarkable person, than that she not only completely answered, but exceeded the expectations which I had formed. I am particularly pleased with the *naïveté* and good-humored ardor of mind which she unites with such formidable powers of acute observation. * * * *

To Miss Edgeworth—Sir W. Scott.

Miss Harriet had the goodness to give me an account of your safe arrival in the Green Isle, of which I was, sooth to say, extremely glad; for I had my own private apprehensions that your very disagreeable disorder might return while you were among strangers, and in our rugged climate. I now conclude you are settled quietly at home, and looking back in recollections of mountains, and valleys, and pipes, and clans, and cousins, and masons, and carpenters, and puppy dogs, and all the confusion of Abbotsford, as one does on recollections of a dream. We shall not easily forget the vision of having seen you and our two young friends, and your kind indulgence for all our humors, sober and fantastic, rough or smooth. * * *

The Lockharts are both well, and at present our lodgers, together with John Hugh. They all join in every thing kind and affectionate to you and the young ladies, and the best compliments to your brother.

Believe me ever, dear Miss Edgeworth,
Yours with the greatest truth and respect,
WALTER SCOTT.

To a Scotch Cousin—Miss Sinclair.

London, ——

MY DEAR COUSIN,

Here are we, safely deposited among the rural solitudes and romantic beauties of Hyde Park! London, at this season, is a mere deserted village! nobody that is any body, in town; not a shutter open in Grosvenor Square. * * * * *

Shall I attempt, in a single page, to describe this gigantic city? Such an achievement would resemble that of Crockford's cook, who distilled a whole ox into a basin of soup. Though Bonaparte struck out the word impossible from his vocabulary, it remains in mine, and falls, like an extinguisher, upon all my hopes of succeeding; but take Lord Byron's sketch, in full of all demands on ordinary pens:

> "A wilderness of steeples peeping,
> On tiptoe, through thin sea-coal canopy,
> A huge, dun cupola, like a fool's-cap crown,
> On a fool's head—and there is London town."

Some skillful physician once remarked, that England would certainly go off in an apoplexy at last, because the circulation toward her extremities grows daily more languid, while every thing tends to the head; and it gave me some idea on the enormous scale which London is on now, compared with former times, to hear, that forty years ago, the mail left this for Scotland with only one letter, and now the average number that departs from the metropolis every morning is 80,000. How insignificant my own epistle will appear among so many! and we ourselves, after being accustomed to occasion some sensation at inns and villages in the wilds of Wales, feel now reduced again to obscurity, like Cinderella, when her carriage was turned into a pumpkin, her horses into mice, and herself into a mere nobody.

It is highly diverting to watch the incessant stream of anxious, busy faces, unceasingly passing our window. Every one is, of course, pursuing some favorite object, compared with which the whole world besides is insignificant, and all will at last come under the pen of their respective biographers, either in quarto or duodecimo, in magazines, journals, or penny tracts, in the Newgate Calendar, or the annual obituary. * * * *

You were diverted once to hear of the old lady who had a nervous complaint which could only be relieved by talking; but much as her friends had their complaisance put to the test, by listening without intermission, you must prepare to find me laboring under similar symptoms when we meet. Make up your mind to be considerably bored, and to have occasion for a large share of inexhaustible patience. * * * * *

Our correspondence is now about to terminate in the way that all correspondences ought, by a happy meeting, which will take place delightfully soon, for as A. says, with railways and steamboats, no one place is more than a hop, step, and a jump, from another. In the mean time, I shall say no more, but follow the very judicious advice of our favorite Cowper,

> "Tell not as news what every body knows,
> And, new or old, still hasten to a close."

To Mrs. H. More—Countess Cremorne.

I almost scruple intruding upon you, my dear Mrs. More, knowing as I do, with sorrow, that you are so very far from well; and also knowing how many letters are pouring in upon you from all your friends and correspondents; but I can not help wishing to tell you how gratefully I feel your kindness in sending me your most valuable book: I wish I could give you the satisfaction of knowing with what sort of pleasure I have been reading it. I wish you could have seen me reading it, as I do the letters of a few beloved friends—slowly, for fear of coming to the end; and reading those parts over and over again which most delight, and, I hope, mend my heart. * * * * *

Pray believe me, my dear Mrs. More,
To be your affectionate and gratefu.
F. CREMORNE.

Dr. Franklin to John Alleyne, Esq.

Craven-street, August 9, 1768

DEAR JACK,

* * * * * *

Pray make my compliments and best wishes acceptable to your bride. I am old and heavy, or I should, ere this, have presented them in person. I shall make but small use of the old man's privilege, that of giving advice to younger friends. Treat your wife always with respect; it will procure respect to you, not only from her, but from all that observe it. Never use a slighting expression to her, even in jest; for slights in jest, after frequent bandyings, are apt to end in angry earnest. Be studious in your profession, and you will be learned. Be industrious and frugal, and you will be rich. Be sober and temperate, and you will be healthy. Be in general virtuous, and you will be happy; at least you will, by such conduct, stand the best chance for such consequences. I pray God to bless you both, being ever your affectionate friend,

B. FRANKLIN.

Dr. Franklin to Mrs. Hewson.

Passy, January 27, 1783.

* * * * * *

At length we are in peace, God be praised! and long, very long, may it continue! All wars are follies, very expensive and very mischievous ones. When will mankind be convinced of this, and agree to settle their differences by arbitration? Were they to do it even by the cast of a die, it would be better than by fighting and destroying each other.

Spring is coming on, when traveling will be delightful. Can you not, when your children are all at school, make a little party, and take a trip hither? I have now a large house, delightfully situated, in which I could accommodate you and two or three friends, and I am but half an hour's drive from Paris.

* * * * * *

Let me conclude by saying to you what I have had too frequent occasion to say to my other remaining old friends, *the fewer we become, the more let us love one another.* Adieu, &c. B. FR.

William Cowper to Lady Hesketh.

Huntingdon, October 10, 1765.

MY DEAR COUSIN,

I should grumble at your long silence, if I did not know that one may love one's friends very well, though one is not always in a humor to write to them. Besides, I have the satisfaction of being perfectly sure that you have at least twenty times recollected the debt you owe me, and as often resolved to pay it; and, perhaps, while you remain indebted to me, you think of me twice as often as you would do if the account was clear. These are the reflections with which I comfort myself under the affliction of not hearing from you; my temper does not incline me to jealousy, and, if it did, I should set all right by having recourse to what I have already received from you.

I thank God for your friendship, and for all the pleasing circumstances here; for my health of body and perfect serenity of mind. To recollect the past and compare it with the present is all I have need of to fill me with gratitude; and to be grateful is to be happy. Not that I think myself sufficiently thankful, or that I ever shall be so in this life. The warmest heart, perhaps, only feels by fits, and is often as insensible as the coldest. This, at least, is frequently the case with mine, and oftener than it should be. But the mercy that can forgive iniquity will never be severe to mark our frailties. To that mercy, my dear cousin, I commend you, with earnest wishes for your welfare, and remain your ever affectionate W. COWPER.

Dr. Johnson to Mr. Elphinston.

September 25, 1750.

DEAR SIR,

You have, as I find, by every kind of evidences, lost an excellent mother, and I hope you will not think me incapable of partaking of your grief. I have a mother now eighty-two years of age, whom, therefore, I must soon lose, unless it please God that she rather should mourn for me.

* * * * * *

The business of life summons us away from useless grief, and calls us to the exercise of those virtues of which we are lamenting our deprivation. The greatest benefit which one friend can confer upon another is to guide, and incite, and elevate his virtues. This your mother will still perform, if you diligently preserve the memory of her life and of her death: a life, so far as I can learn, useful, wise, and innocent; and a death resigned, peaceful, and holy. I can not forbear to mention that neither reason nor revelation denies you to hope that you may increase her happiness by obeying her precepts; and that she may, in her pres-

ent state, look with pleasure upon every act of virtue to which her instructions or example have contributed.

* * * * *

There is one expedient by which you may, in some degree, continue her presence. If you write down minutely what you remember of her from your earliest years, you will read it with great pleasure, and receive from it many hints of soothing recollection, when time shall remove her yet farther from you, and your grief shall be matured to veneration. To this, however painful for the present, I can not but advise you, as to a source of comfort and satisfaction in the time to come; for all comfort and all satisfaction is sincerely wished you by, dear sir, your, &c,

S. JOHNSON.

William Cowper, Esq., to Lady Hesketh.

Your letters are so much my comfort, that I often tremble lest by any accident I should be disappointed; and the more, because you have been, more than once, so engaged in company on the writing-day, that I have had a narrow escape. Let me give you a piece of good counsel, my cousin: follow my laudable example; write when you can; take Time's forelock in one hand and a pen in the other, and so make sure of your opportunity. It is well for me that you write faster than any body, and more in an hour than other people in two, else I know not what would become of me. When I read your letters I hear you talk, and I love talking letters dearly, especially from you. Well! the middle of June will not be always a thousand years off; and when it comes I shall hear you, and see you too, and shall not care a farthing then if you do not touch a pen in a month. * * *

Henry Kirke White to his Brother Neville.

Nottingham, ——, 1800.

DEAR NEVILLE,

I can not divine what, in an epistolary correspondence, can have such charms (with people who only write commonplace occurrences) as to detach a man from his usual affairs, and make him waste time and paper on what can not be of the least benefit to his correspondent. Among relations, certainly, there is always an incitement: we always feel an anxiety for their welfare. But I have no *friend* so dear to me as to cause me to take the trouble of reading his letters, if they only contained an account of his health, and the mere nothings of the day: indeed, such a one would be unworthy of friendship. What, then, is requisite to make one's correspondence valuable? I answer, *sound sense.* Nothing more is requisite: as to the style, one may readily excuse its faults, if repaid by the sentiments. You have better natural abilities than many youth, but it is with regret I see that you will not give yourself the trouble of writing a good letter. There is hardly any species of composition (in my opinion) easier than the epistolary; but, my friend, you never found any art, however trivial, that did not require some application at first. * * * * *

You may, perhaps, think this art beneath your notice, or unworthy of your pains; if so, you are assuredly mistaken; for there is hardly any thing which would contribute more to the advancement of a young man, or which is more engaging.

You read, I believe, a good deal; nothing could be more acceptable to me, or more improving to you, than *making a part of your letters to consist of your sentiments and opinion of the books you peruse*: you have no idea how beneficial this would be to yourself; and that you are able to do it, I am certain. *One of the greatest impediments to good writing*, is the thinking too much before you note down. This, I think, you are not entirely free from. I hope that, by always writing the first idea that presents itself, you will soon conquer it; my letters are always the rough first draft—of course there are many alterations: these you will excuse.

* * * * * * * * * * *

You had better write again to Mr. B——. Between friends, the common forms of the world, in writing letter for letter, need not be observed; but never write three without receiving one in return, because, in that case, they must be thought unworthy of answer.

We have been so busy, lately, that I could not answer yours sooner. Once a month, suppose we write to each other. If you ever find that my correspondence is not worth the trouble of carrying on, inform me of it, and it shall cease. * * *

HENRY KIRKE WHITE.

P.S. If any expression in this be too harsh, excuse it—I am not in an ill-humor, recollect.

Dr. Franklin to David Hartley, Esq., M.P.

Passy, July 5, 1785.

I can not quit the coasts of Europe without taking leave of my ever dear friend, Mr. Hartley. We were long fellow-laborers in the best of all works, the work of peace. I leave you still in the field; but, having finished my day's task, I am going home *to go to bed.* Wish me a good night's rest, as I do you a pleasant evening. Adieu; and believe me ever yours most affectionately,

B. FRANKLIN.

For other specimens, consult the letters of Cowper and Rev. John Newton; also the Classical Letter-writer, by the author of the Young Man's Own Book.

The following letter is one from the wife of the late poet SOUTHEY, of England, to Mrs. L. H. Sigourney, of Connecticut, in reference to the poet's derangement. It is beautiful and touching.

"You desire to be remembered to him, who sang of 'Thalaba, the wild and wondrous tale.' Alas! my friend, the dull, cold ear of death is not more insensible than his, my dearest husband's, to all communication from the world without. Scarcely can I keep hold of the last poor comfort of believing that he still knows me. This almost complete unconsciousness has not been of more than six months' standing, though more than two years have elapsed since he has written even his name. After the death of his first wife, the 'Edith' of his first love, who was for several years insane, his health was terribly shaken. Yet, for the greater part of a year, that he spent with me in Hampshire, my former home, it seemed perfectly re-established, and he used to say, 'It had surely pleased God that the last years of his life should be happy.' But the Almighty's will was otherwise. The little cloud soon appeared, which was, in no long time, to overshadow all. In the blackness of its shadow we still live, and shall pass from under it only through the portals of the grave.

"The last three years have done on me the work of twenty. The one sole business of my life is, that which I verily believe keeps the life in me, the guardianship of my dear, helpless, unconscious husband."

In a recently published and curious work, containing Fac-similes of Washington's Public Accounts, from 1775 to 1783, are the following, among other letters, from gentlemen in high stations under our government, which may serve as favorable specimens of one kind of letter, for which, in this book-publishing age, a call is often made.

Senate Chamber, 23d June, 1841.

DEAR SIR,

I take pleasure in complying with your request. The fac-simile of General Washington's accounts is a precious relic which every American citizen should possess. It demonstrates the method and the economy of the Father of his Country.

I am, respectfully, your obedient servant,

H. CLAY.

Mr. Franklin Knight.

Office of Attorney General, June 25th, 1841.

MY DEAR SIR,

I am pleased to learn that you are about to publish a fac-simile of General Washington's accounts. He was a man so exemplary in all that is useful or great, that every thing that marks his conduct and the habits of his life must be interesting and instructive to his countrymen.

Very respectfully, yours, &c.,

J. J. CRITTENDEN.

Mr. Franklin Knight.

Washington, June 28th, 1841.

I concur in the propriety of the publication which you propose. Order and method were striking features in the character of General Washington, and they are well exhibited in the manner in which he kept the account of his personal expenses.

DANIEL WEBSTER.

Franklin Knight.

The following is a specimen of the letter-writing of Mrs. John Adams: it was written before her marriage.

Weymouth, 16th April, 1764.

MY FRIEND,

I think I write to you every day. Shall not I make my letters very cheap? Don't you light your pipe with them? I care not if you do. 'Tis a pleasure to me to write. Yet I wonder I write to you with so little restraint, for, as a critic, I fear you more than any other person on earth, and 'tis the only character in which I ever did or ever will fear you. What say you? Do you approve of that speech? Don't you think me a courageous being? Courage is a laudable, a glorious virtue, in your sex, why not in mine? For my part, I think you ought to applaud me for mine.

Here are love, respects, regards, good wishes—a whole wagon load of them, sent you from all the good folks in the neighborhood. To-morrow makes the fourteenth day. How many more are to come? I dare not trust myself with the thought. Adieu. Let me hear from you by Mr. Cyers, and excuse this very bad writing; if you had mended my pen it would have been better. Once more, adieu. Gold and silver have I none, but such as I have give I unto thee—which is, the affectionate regard of your

A. S——.

CHAPTER II.

DIALOGUE AND ENIGMAS.

Q. What do you understand by Dialogue?

A. Conversation, real or supposed, kept up by different speakers upon any subject of interest.

Q. Is it confined to any particular subject?

A. No; for, like letter-writing, it may be applied to subjects of all sorts.

Q. Is it a difficult style of writing?

A. Very much so; as the different parts of the dialogue, in order to appear natural, require to correspond with the character and sentiments of the different speakers.

Q. Is this branch of literature much in request?

A. Not nearly so much so as it once was; though there are still some very popular works of this class; as, Conversations on Natural Philosophy, Morehead's Dialogues on Natural and Revealed Religion, &c.

Q. Who are supposed to have excelled most in this kind of writing?

A. The ancients; particularly Plato, Socrates, and Cicero.

Q. What is supposed to have given rise to this particular description of composition?

A. The desire of imitating real life, or probably the conversations between ancient philosophers, who were mostly all public instructors, and their pupils.

Q. What was the particular mode of conversation pursued by Socrates called?

A. The Socratic dialogue; and consisted of a particular mode of reasoning by means of question and answer.

Q. What kind of composition is an *Enigma?*

A. It is an obscure question, as, for example, What word is that in the English language, and in common use, which will describe a person or thing as not to be found in any place, and yet, without any other alteration than a separation of the syllables, will correctly describe him as being present at the same moment? The proper answer to this enigma would be—"Nowhere," "Now here."

[*Note.*—In connection with this lesson, each scholar should be required to write a letter and a dialogue, or several of each, in the course of the study of this book.]

CHAPTER III.

OF HISTORY.

Q. Do you think History an important branch of composition?

A. Exceedingly so; as upon it depends all our knowledge of events beyond our own limited circle of observation.

Q. What may all be included under the term history?

A. Annals, voyages, and travels, with the lives and memoirs of distinguished individuals.

Q. How may these, in treating of composition, be included under the term history?

A. Because they are all, though very different in other respects, an account of events and transactions that are entirely past, and therefore beyond the observation of the person who reads them.

Q. By what name is the history of individuals generally known?

A. By the term biography; while that of kingdoms is called national history, or, by way of eminence, merely history.

Q. What is the chief excellence of all these?

A. That of being a true report of what has actually taken place, without any appearance of either distortion or exaggeration.

Q. In what style should history be written?

A. The parts that relate to common events and occurrences should be simple and perspicuous; while those which relate to great and splendid actions may rise to the highest elevation of style.

Q. What, upon the whole, may be considered the best history?

A. That which is at once the most faithful in its details, and the most interesting to the mind of the reader.

Q. On what does fidelity in history depend?

A. Upon the writer's diligence of inquiry and freedom from prejudice.

Q. And on what does the interest of history depend?

A. Partly on the subject, but more upon the manner in which it is treated.

Q. How do you know this?

A. By the circumstance that, in the hands of some writers, every subject acquires interest; while, in those of others, every subject becomes dull and insipid.

Q. Have we many good historians?

A. Many excellent writers of national history; as, Robertson, Gibbon, Hume, Bancroft, Prescott, &c., but few good writers of biography.

Q. What are the most common faults in biography?

A. It generally displays either a minuteness which renders it tedious, or a partiality which excites disgust.

STYLE OF PRESCOTT, THE AMERICAN HISTORIAN.

It may serve to convey just ideas of the best historical style, as well as of the excellence of this branch of American literature, to add, from the *North American Review*, a criticism upon W. H. Prescott, author of the History of Ferdinand and Isabella, and of the Conquest of Mexico.

The style of the latter work, published in 1843, has essentially the same qualities of style as those which throw an unvarying charm over the pages of the former work. Mr. P. is not a mannerist in style, and does not deal in elaborate, antithetical, nicely-balanced periods. His sentences are not cast in the same artificial mold, nor is there a perpetual recurrence of the same forms of expression, as in the writings of Johnson or Gibbon; nor have they that satin-like smoothness and gloss for which Robertson is so remarkable. The dignified simplicity of his style is still farther removed from any thing like pertness, smartness, or affectation; from tawdry gum-flowers of rhetoric, and brass-gilt ornaments; from those fantastic tricks with language which bear the same relation to good writing that vaulting and tumbling do to walking. It is perspicuous, flexible, and natural, sometimes betraying a want of high finish, but always manly, always correct, never feeble, and never inflated. He does not darkly insinuate statements, or leave his reader to infer facts. Indeed, it may be said of his style, that it has no marked character at all. Without ever offending the mind or the ear, it has nothing that attracts observation to it, simply as a style. It is a transparent medium, through which we see the form and movement of the writer's mind. In this respect we may compare it with the manners of a well-bred gentleman which have nothing so peculiar as to awaken attention, and which, from their very ease and simplicity, enable the essential qualities of the understanding and character to be more clearly discerned.

Many of the sentences would have fallen with a richer music upon the ear, with some changes in their structure and rhythm. But, in looking on the work (on Mexico) as a whole, and from the proper point of view, every thing else is lost and forgotten in the general blaze of its merits. It is a noble work; judiciously planned and admirably executed; rich with spoils of learning, easily and gracefully worn; imbued every where with a conscientious love of the truth, and controlled by that unerring good sense without which genius leads astray with its false lights, and learning encumbers with its heavy panoply.

One of the principal duties of an historian is to give the very form and pressure of the time he is describing, to infuse its spirit into his pages; to paint his scenes to the eye as well as to the mind; to produce an effect resembling, as nearly as possible, the illusion created by seeing the events he narrates represented by well-trained actors, with appropriate costume, scenery, and decorations. Here, too, Mr. P. has been signally successful. In his animated pages we see, as in the mirror of Cornelius Agrippa, the very shape and features of the sixteenth century.

The style of *George Bancroft*, as an historian, is generally as much admired as that of Prescott.

CHAPTER IV.

OF ESSAYS AND PHILOSOPHY.

Q. What sort of writing do you include under the term Essays?

A. Essays are a species of writing confined to subjects of no particular kind, though generally understood as denoting short dissertations upon topics connected with life and manners.

Q. What does the word essay properly mean?

A. A trial, or an attempt at something; and is a term often modestly applied to treatises of the greatest profundity.

Q. What is meant by the British Essayists?

A. The Tatler, Spectator, Guardian, Rambler, Idler, Adventurer, Observer, Mirror, Lounger, &c., &c., all consisting of short dissertations upon various subjects, and exhibiting some of the choicest specimens of English composition. — (For other remarks, see part vi., sec. v.)

While this statement is just, there is too much truth in the following criticism, from *Chambers's Edinburgh Journal*, respecting them:

The Essayists occupy a conspicuous place in the literature of the last century; but, somehow, I do not feel disposed to set much store by them. Their fault, or, let us be gentle, their misfortune is, that they do not relate so much to human nature as to some of its temporary modes. There is a sad deal too much about hoops and flounces, and rolled stockings, and enforcements of little moralities which no gentleman now thinks of disobeying; and then the Flirtillas, and Eudosias, and Eugeniuses, and Hymenæuses, are stiff old frumps at the best. The whole reminds one of an exhibition of waxwork and old dresses; yet there are fine things among them too: Sir Roger De Coverly, for instance, that admirable Old-English gentleman, so humane, so little thinking of the current of the world, so unreflecting on every thing be-

yond the traditionary habits and duties of his station and locality. Here, also, we have the majestic moral melancholy of Johnson, and the fine pathos of Mackenzie. But, after all, it must be a selection from that long line of essays which can give pleasure nowadays.

The author farther would express, as his own opinion, that the modern British essayists, Professor Wilson, Sir Walter Scott, and T. B. Macaulay, in brilliancy and power of composition, far transcend the justly-lauded British essayists of earlier days.

Q. Is there any particular style in which essays should be written?

A. Their style depends altogether upon the subject, and they may contain every species, according to the topic discussed, from the simplest to the most sublime.

Q. What do you understand by *Philosophical writing?*

A. All kinds of composition connected with the principles of art and science, or with the investigation of moral and physical truth.

Q. What should be the character of compositions of this kind?

A. Plainness, simplicity, and perspicuity of style, with clear, accurate, and methodical arrangement.

[For an account of some British philosophers, see part vi., section vi.]

CHAPTER V.

OF ORATIONS.

Q. What do you understand by Orations?

A. All those displays of public speaking denominated oratory or eloquence.

Q. Into how many species may eloquence be divided?

A. Into three: the eloquence of popular assemblies; the eloquence of the bar; and the eloquence of the pulpit: the last, a species entirely unknown to the ancients.

Q. What other names do these sometimes receive?

A. The first is called the eloquence of the senate; the second, the eloquence of the forum; and the last, which is appropriated to sacred subjects, is generally styled sermons.

Q. What is the object of all public speaking?

A. To instruct and to persuade.

Q. What are some of the chief requisites in the art of persuading?

A. Extensive knowledge, sound sense, keen sensibility, and solid judgment, with great command of language, and a correct and graceful elocution.

Q. What do you deem the next requisite?

A. Perfect sincerity, earnestness of manner, and a thorough conviction in the mind of the speaker as to the truth of what he delivers.

Q. What are the principal parts of a regular oration or discourse?

A. The Exordium, the Division, the Narration, the Confirmation, the Refutation, and the Peroration.

Q. What do you understand by the Exordium?

A. The beginning, or introduction, in which the speaker states the object he has in view, and bespeaks the favor and attention of his audience.

Q. What do you mean by the Division?

A. The part in which the speaker mentions the nature of the question at issue, and lays down the plan which he means to pursue in discussing it.

Q. What do you understand by the Narration?

A. The part in which the speaker takes a view of his whole subject, and states all the facts and circumstances connected with the case.

Q. And what is the Confirmation?

A. The part in which the orator gives his own opinions, and brings forward all the proofs and arguments on which they are founded.

Q. And what is the Refutation?

A. The part in which the speaker answers the various objections and arguments that may be brought against his opinions by an opponent.

Q. What is the Peroration?

A. The part in which the speaker, after appealing to the passions and feelings of his audience, sums up all that has been said, and brings his oration to a conclusion.

Q. Are all these parts kept perfectly distinct?

A. Not exactly so; for the one is often less or more blended with the other.

What, besides talents, is necessary to make a great orator?

A. Long and unremitted application to study, and a mind thoroughly imbued with the principles of virtue, and actuated by the noble principle of independence.

Q. Is eloquence as much cultivated now as it once was?

A. Far from it; the period when eloquence chiefly flourished was in the days when Greece and Rome were in all their splendor, and in the full enjoyment of liberty.

Q. Who were the most distinguished of ancient orators?

A. Demosthenes among the Athenians, and Cicero among the Romans; the former considered as the greatest that the world has ever seen.

Q. Have modern nations excelled much in oratory?

A. The French, the Dutch, and the Swiss, have all excelled in this art, but more particularly in pulpit eloquence; while the British and American have excelled in all the various kinds.

Q. Can you mention some of the most eminent of the British orators?

A. Chatham, Pitt, Fox, Burke, Sheridan, Grattan, distinguished for the eloquence of the senate; Curran, Erskine, &c., for the eloquence of the bar; and Barrow, Atterbury, and Kirwan, for the eloquence of the pulpit.

Q. Who are and have been the most illustrious among American orators?

A. Patrick Henry, Alexander Hamilton, Fisher Ames, Henry Clay, John C. Calhoun, Daniel Webster, E. Everett, John Randolph, W. Preston, G. M'Duffie, and some others.

[For a beautiful sketch of the eloquence of Cicero and Demosthenes, of Burke, Fox, and Pitt, of England, and of Hamilton, Ames, Calhoun, Clay, and Webster, of America, see an article in the Am. Bib. Repository, Jan., 1840, by N. Cleaveland, Esq., of Mass.]

SECTION II.

To aid the student in preparing an oration or speech, the author would first avail himself of the fine example of our distinguished countryman, EDWARD EVERETT, of whom, as an orator, the following sketch is given in the North American Review for 1837. It is here given only in part, but sufficient for our purpose:

"The great charm of Mr. Everett's orations consists, not so much in any single and strongly-developed intellectual trait, as in that symmetry and finish which, on every page, give token of the richly-endowed and thorough scholar. The natural movements of his mind are full of grace; and the most indifferent sentiment which falls from his pen has that simple elegance which it is as difficult to define as it is easy to perceive. His level passages are never tame, and his fine ones are never superfine. *His style, with matchless flexibility, rises and falls with his subject, and is alternately easy, vivid, elevated, ornamental, or picturesque, adapting itself to the dominant mood of the mind,* as an instrument responds to the touch of a master's hand. His knowledge is so extensive, and the field of his allusions so wide, that the most familiar views, in passing through his hands, gather such a halo of luminous illustrations, that their likeness seems transformed, and we entertain doubts of their identity. Especially in reading these orations, do we perceive the power which comes from an accurate knowledge of history. No one wields an historical argument with more skill; no one is more fruitful in effective historical parallels and applications. He has, in perfection, *the historical eye,* if we may so speak; the power of running over an epoch and seizing upon its characteristic expression, and of distinguishing the events by which that expression is most decidedly manifested. His picturesque narrative is also one of his most striking accomplishments. This is seen most happily in his Plymouth and Bloody Brook Orations.

"His style appears to us a nearly perfect specimen of a rhetorical and ornamental style. Certainly it is so, if the just definition of a good style be, *proper words in proper places.* He is as careful to select the right word, as a workman in mosaic is to pick out the exact shade of color which he requires. His orations abound with those delicious cadences, which thrill through the veins like a strain of fine music, and cling spontaneously to the memory. Where can we find the English language molded into more graceful forms, than in such sentences as these?

"'The sound of my native language beyond the sea, is a music to my ear, beyond the richest strains of Tuscan softness or Castilian majesty.'

"'No vineyards, as now, clothed our inhospitable hill-sides; no blooming orchards, as at the present day, wore the livery of Eden, and loaded the breeze with sweet odors; no rich pastures, nor waving crops, stretched beneath the eye, along the wayside, from village to village, as if Nature had been spreading her halls with a carpet, fit to be pressed by the footsteps of her descending God!'

"The passage which describes the forlorn condition of the Pilgrims, on their voyage and at their landing, is singularly expressive and beautiful.

"The extracts we have made or referred to from Mr. Everett's volume of Orations, are specimens of that magnificent declamation which is one of his most obvious characteristics; but some of his discourses are of a practical cast, and display a corresponding style. His singular power of illustration enables him to give dignity to the lowest, and interest to the dryest subject, while that unerring taste, which, in his highest flights, insures him temperance and smoothness, preserves him from the unpardonable sin of being heavy, commonplace, and prosaic. *His brilliant intellectual accomplishments and his fine taste rest upon a granite foundation of vigorous good sense.* Read his speech on the subject of the Western Rail-road for an illustration of these remarks."

ORATORY OF DANIEL WEBSTER.

The eloquence of Webster is of a less elaborate character than that of Everett, but it makes its way more easily to the understanding and the heart. At the completion of the Bunker Hill Monument, he delivered, June 17, 1843, an admirable address, in the presence of many thousands, displaying great variety of style in its several parts. The following extracts are from that address:

"Yes! Bunker Hill Monument is completed. Here it stands, fortunate in the natural eminence on which it is erected; majestic in its object and purpose. Behold it there! rising over the land and the sea, visible at this moment to three hundred thousand of the citizens of Massachusetts. It stands a memorial of the past, a monitor to the present and to all succeeding generations of men.

"I have spoken of its purpose; for if it had been without other purpose than the erection of a mere work of art, the granite of which it is composed would have continued to sleep in its native bed! That purpose gives it its dignity and causes us to look up to it with emotions of awe, and invests it with attributes of a great intellectual personage. It is itself the great orator of this occasion. It is not from my lips, or from any human lips that the stream of eloquence is to flow, which shall be competent to express the emotions of this vast multitude. The potent speaker stands motionless before you. It is a plain shaft. It bears no inscription, fronting the rising sun, from which a future antiquarian shall be employed to wipe away the dust—nor

does the rising sun awaken strains of music from its summit. But there it stands, and at the rising of the sun, and at its setting, in the blaze of noonday, and under the milder effulgence of lunar light, it looks, speaks, acts to the full comprehension of every American mind, and awaking the highest enthusiasm in every true American heart. Its silent but awful utterance—the deep pathos with which, as we look upon it, it brings before us the 17th of June, 1775—the consequences which resulted from the events of that day, to us, to this continent, and to the world—consequences which we know must continue, and rain their influence on the destinies of mankind to the end of time, surpass all the most arduous study of the closet, and even the inspiration of genius. To-day—to-day it speaks to us. Its future auditory will be found in the succeeding generations of men, as they rise before it, and gather round it. It speaks, and will ever speak, of courage and patriotism, of religion, liberty, and good government, and of the renown of those who sacrificed themselves for the good of their country. In the older world many gigantic fabrics are still in existence, reared by human hands, the mystery of whose erection is lost in the darkness of ages. They are monuments of nothing but the power of man. The mighty pyramid itself, which has stood for thousands of years, amid the sands of Africa, brings down and reports to us nothing but the power of kings, and the servitude of their people. As to any high sentiment—any noble admonition, or wise lesson of instruction, or any great end of existence, it is as silent as the million of human beings who lie in the dust at its base or slumber in the catacombs around it. There is no just object now known, to accomplish which the hands of mankind raised its immense proportions to heaven, and its contemplation excites in the human mind, in our day, no feeling but of power and of wonder. But if our present civil institutions, founded as they are on solid science, high attainments in art, deep knowledge of nature, enlightened moral sentiment, and the elevating truths of the Christian religion, are destined to perish, this monument, and the fame of those whose deeds it is to honor and commemorate, will still be dear to the heart of every true American. Its object will be known till that dreadful hour shall come, and that knowledge will not even then fade from the minds of our race. If civilization is destined to be again overcome by another deluge of barbarism, still the memory of Bunker Hill, and of the events with which it is connected, will be the part and parcel of the elements of light and civilization, which shall remain in the mind of the last man to whom the influence of the Christian religion and of civilization shall extend."

Toward the close of the address, speaking of what America had done for the world, he remarks:

"But, my friends, America has done more—America has furnished to Europe the character of Washington. And if our institutions had done nothing else, they would have deserved the re-

spect of mankind. Washington, first in war, first in peace, and first in the hearts of his countrymen—Washington is all our own; and the veneration and love entertained for him by the people of the United States are proofs that they are worthy of such a countryman. I would cheerfully put the question to-day to the intelligent men of all Europe—I will say, to the intellect of the whole world—what character of any country stands out in the relief of history most pure, most respectable, most sublime? I doubt not that by a suffrage approaching to unanimity, the answer would be, Washington. That monument itself is not an unfit emblem of his character, in its uprightness, its solidity, its durability. His public virtues and his private principles were as firm and fixed as the earth on which it rests. His personal motives were as pure as the serene heaven in which its summit is lost.

"Yet, indeed, although a fit, it is not an adequate emblem. Towering far above the columns our hands have built—beheld not by the inhabitants of a single city or a single state alone, but by all the families of men, ascends in colossal grandeur the character of Washington. In all its constituent parts, acts, effects, titles to universal love, and admiration, and renown, it is an American product. Born upon our soil—of parents born upon our soil—never having had for a single day a sight of the Old World—reared amid our gigantic scenery—instructed according to the modes of the time in plain, solid, wholesome elementary knowledge, which is furnished to all our children—brought up among and fostered by the genuine influences of American society—partaking of our great destiny of labor—partaking in and leading our agony of glory, the war of our Independence—partaking and leading in that victory of Freedom which ended in the establishment of our present Constitution—behold him, and behold him altogether an American. That crowded and glorious life in which we see a multitude of virtues, each contending to be foremost in the throng, and yet seem to be making room for a greater multitude to come—that life, in all its purity, in all its elevation, in all its grandeur, was the life of an American citizen. I claim him, Washington, wholly for America. And amid the peril and the darkened hours of the State—in the midst of the reproaches of enemies and the misgivings of friends, I turn to that transcendent name for courage and for consolation. To him who denies that our fervid Transatlantic liberty can be combined with law and order—to him who denies that America has contributed any thing to the world's stock of great lessons and great examples—to all these, I would reply by pointing to the character, and to the great example of Washington."

It will be interesting and profitable here to present to the student a criticism upon three of perhaps the most distinguished of American orators now living, Calhoun, Clay, and Webster. It is extracted from the American Biblical Repository for 1840:

Mr. Calhoun is the acknowledged chief of metaphysical orators. His mind is uncommonly acute, with a rare faculty of seeing or making distinctions. His reasoning is equally subtle and plausible. He loves to revel and soar in the airy regions of abstraction. He is the great Des Cartes of the Political Academy. His theory is always curious—often beautiful—sometimes sublime; but it is a theory of "vortices."

Not so with Mr. Clay. He loves to move on the surface of our earth, and amid the throng of fellow-men; or if at any time disposed to climb, 'tis only to some sunny hill-top, that he may get a wider view of the busy, happy scene below. He is the orator of popular principles and of common sense. His views are expansive rather than deep—his grasp of subject not so strong as it is broad. He needs no interpreter to make more clear his meaning, nor any other index to the kindness of his character than his homely, but open and expressive face. As a speaker, his style is Ciceronean; graceful and winning, rather than impetuous. Witty and powerful at repartee, he is more skillful and ready in the skirmish of debate than either of his great competitors.

One remains. In all the qualities of the orator and statesman, fitted to confer present power and lasting fame, Mr. Webster's pre-eminence will be denied by few.

* * * * * * *

His style is remarkable for its simplicity. To utter thoughts of the highest order, in language perfectly simple; by lucid arrangement and apt words, to make abstract reasoning, and the most recondite principles of commerce, politics, and law, plain to the humblest capacity, is a privilege and power in which Mr. Webster is equalled, probably, by no living man. This simplicity, which is thought so easy of attainment, is, nevertheless, in this as in most cases, undoubtedly the result of uncommon care. Like the great Athenian orator, Mr. W. is always full of his subject. Like him, when most simple in his diction, he is yet admirably select. Like him, too, he can adorn where ornament is appropriate, and kindle, when occasion calls, into the most touching pathos, or loftiest sublime.

As a public man, Mr. W. is eminently American. His speeches breathe the purest spirit of a broad and generous patriotism. The institutions of learning and liberty which nurtured him to greatness, it has been his filial pride to cherish; his manly privilege to defend, if not to save.

For specimens of these and other American orators, we must refer to Lovell's United States Speaker, and other collections.

CHAPTER VI.

OF NOVELS.

Q. What do you understand by the term Novel?

A. Novel, in its literal signification, means something new; but, as denoting a branch of literature, it is generally used as the name of all fictitious compositions in prose.

Q. What may this term, in its widest sense, be made to include?

A. Allegories, fables, and stories of all kinds, whether invented for the purpose of instruction or of amusement.

Q. Where had this species of composition its origin?

A. It is commonly thought to have originated among the people of Asia, and from them to have found its way into Greece and Rome, and thence into all the other nations of Europe, and into America.

Q. What are the best known of Eastern fictions?

A. The Arabian Nights' Entertainments; though all the writings of Eastern nations possess more or less of a fictitious character.

Q. Who introduced or revived the writing of novels in more modern times?

A. A set of strolling bards or story-tellers in France, called Troubadours, who went about proclaiming the deeds of imaginary heroes, in order to prompt to acts of chivalry.

Q. In what language did they compose?

A. In a sort of Roman-French, called Romanshe, from which is derived our word romance.

Q. What is the difference between a novel and a romance?

A. A novel is a fictitious work, either founded upon the events of real life, or at least bearing some resemblance to them: while a romance is a work of a similar kind, having something wild and unnatural in it; and, if not purely imaginary, resting upon some extravagant tradition, and extending far beyond the limits of probability.

Q. When did novel-writing find its way into Great Britain?

A. It was introduced into England during the reign of Queen Elizabeth; and since that time it has gradu-

ally extended, till now more novels issue from the press than works of almost any other description.

Q. Are novels an important branch of literature?

A. On this point there is great diversity of opinion, some extolling them as the best teachers of morals, and others condemning them as the corrupters of principle, and the contaminators of the mind.

Q. What is the character of a good novel?

A. A perfect freedom from every degree of immoral tendency, together with the power of deeply interesting the feelings of the reader.

Q. What is the consequence of too great a love of novels?

A. It tends to distract the mind, and disqualify it for solid thinking, and the pursuit of useful knowledge.

Q. Is there any peculiar style adapted to novels?

A. They admit of every variety of style, according to the nature of the incidents and characters described; but that must always be the best, which is most natural and animated.

Q. What peculiar quality of mind does the writing of good novels require?

A. Great readiness of invention, with quickness in discerning, and power in describing, characters and events.

Q. Can you mention some of the most distinguished writers of novels?

A. Le Sage and Voltaire among the French, Cervantes among the Spaniards, and Cooper among the Americans, with numerous novelists of great celebrity among the Italians and Germans.

Q. Have not the English distinguished themselves in this walk of literature?

A. More so than almost any other nation; and their most eminent writers of this class are, De Foe, Swift, Goldsmith, Richardson, Fielding, Smollett, Miss Porter, Miss Edgeworth, Sir Walter Scott, and Mrs. Ellis.

MORAL AND LITERARY INFLUENCE OF NOVELS.

Novels, in this day, are multiplying indefinitely. They are made the vehicles of every diversity of sentiment in philosophy, politics, and religion. Some of them display genius, some wit, and some ribaldry.

Some are remarkable for the high moral tone that pervades them; some are negative in their character, and others are positively infidel and licentious. Some exhibit in their heroes the finest traits of humanity; others exalt the criminal to a hero, and endeavor to render vice attractive. It is probable that there are more pages of ephemeral novels published yearly, throughout the civilized world, than of all other literary productions united. They are not only published, but circulated and read; read, too, by that very class of persons who have no moral strength to resist their vicious influence. The German press, since 1814, has produced not less than five or six thousand new novels, for the most part *bad* in their influence, embracing several millions of volumes. French novels have been nearly as numerous, and more demoralizing.

English novels have, in proportion to the issues of the press, been as numerous as in France or Germany.

In our own country, the facilities for cheap publication are manufacturing a flood of this species of literature, which is working out our destiny as a nation. Their influence can not be overlooked by the statesman, moralist, or philosopher. *The unwary may imbibe the poison of vice or infidelity when looking only for amusement.*

[For an ample discussion of this subject, consult the Amer. Bib. Repository, 1843; also an article in the Democratic Review, July, 1844; also North American Review, April, 1837, and for July, 1843

CHAPTER VII.

OF BLANK VERSE AND RHYME.

Q. What do you understand by Blank Verse?

A. That poetry which depends upon measure alone, without any correspondence of sound in the terminating syllables of different lines.

Q. Can you give an example?

A. "These, as they change, Almighty Father, these
Are but the *varied* God. The rolling year

Is full of thee. Forth in the pleasing spring
Thy beauty walks, thy tenderness and love.
Wide flush the fields; the softening air is balm;
Echo the mountains round; the forest smiles;
And every sense and every heart is joy.

Q. What do you mean by Rhyme?

A. Poetry in which, besides the measured arrangement of the words, there is a recurrence of similar sounds at the end of certain lines.

Q. Can you exemplify this?

A. "Order is Heaven's first law: and this con*fest*,
Some are, and must be, greater than the *rest*,
More rich, more wise; but who infers from *hence*,
That such are happier, shocks all common *sense*."

Q. What do you call two successive lines rhyming together?

A. A couplet; while three, under similar circumstances, are called a triplet; as,

"Honor and shame from no condition *rise*;
Act well your part, there all the honor *lies*."

Four limpid fountains from the cliffs distill;
And every fountain pours a several rill,
In mazy windings wandering down the hill;
Where blooms with vivid green were crown'd,
And glowing violets cast their odors round."

Q. What do you mean by imperfect rhymes?

A. Rhymes in which the sounds in certain syllables make merely an approach to each other, but are not perfectly alike; as,

"Shall only man be taken in the *gross*?
Grant but as many sorts of mind as *moss*."

Q. What do you mean by double rhymes?

A. Rhymes which occur both in the middle and at the end of the same verse, as well as in the final syllables of different verses; as,

"You, *bustling* and *justling*,
Forget each grief and *pain*;
, *listless* yet *restless*,
Find every prospect *vain*."

Q. What do you understand by the term stanza?

A. A certain arrangement of verses in which the rhymes do not take place in successive lines, but in such as are placed at some distance from each other; as,

"Ah! who can tell how hard it is to climb
The steep where Fame's proud temple shines afar!
Ah! who can tell how many a soul sublime
Hath felt the influence of malignant star,
And waged with Fortune an eternal war;
Check'd by the scoff of Pride, by Envy's frown,
And Poverty's unconquerable bar,
In life's low vale remote hath pined alone,
Then dropp'd into the grave, unpitied and unknown!"

Q. What is the shortest stanza in our language?

A. That which consists of four lines or verses, sometimes with only the second and fourth lines forming a rhyme, and sometimes with the first and third also; as,

"O thou Great Being! what thou art
Surpasses me to *know;*
Yet sure I am, that known to thee
Are all thy works be*low.*"

"How smiling wakes the verdant *year,*
Array'd in velvet *green;*
How glad the circling fields ap*pear,*
That bound the blooming *scene!*"

Q. What may be conceived as the origin of rhyme?

A. The pleasure which the ear feels in the recurrence of similar sounds; so that rhyme and alliteration, as well as poetry itself, have all a common origin.

Q. Are rhyme and blank verse alike adapted to all sorts of subjects?

A. Rhyme is best fitted for light and familiar subjects; blank verse for those which are of a graver and more dignified character.

Q. Do blank verse and rhyme equally prevail in all languages?

A. No; in Greek and Latin, rhyme is almost unknown; in French and Italian, there is hardly such a thing as blank verse; while in English, they are nearly alike prevalent. [See Montgomery on Poetry, p 109–113.

CHAPTER VIII.

OF THE STRUCTURE OF VERSE.

Q. On what does the Structure of Verse chiefly depend?

A. On a certain arrangement of words, or syllables, called poetic feet.

Q. How do a certain number and variety of syllables get the name of feet?

A. Because it is chiefly by their means that the voice steps, as it were, along the verse, dividing it into distinct portions, which constitute what is called measure.

Q. Can you illustrate this by example?

A. "But Hope | can here | her moon|light vig|ils keep,
And sing | to charm | the spir|it of | the deep."

Q. On what do these poetic feet depend?

A. With us they depend principally upon accent; among the Greeks and Romans, they depended altogether upon quantity, one long syllable being equal to two short ones.

Q. In what respect, therefore, may all syllables be viewed with regard to poetry?

A. Either as long and short, or as accented and unaccented.

Q. Do accent and quantity ever coincide?

A. They always do so when the accent falls upon a vowel, which causes the syllable to be long as well as accented; as grateful̆, pŏlite.

Q. How many kinds of poetic feet are there?

A. Two: those having but two syllables, and those having three.

Q. What are the feet that have each only two syllables?

A. The Trochee, the Iambus, the Spondee, and the Pyrrhic.

Q. What are those which have three each?

A. The Dactyl, the Amphibrach, the Anapæst, and the Tribrach.

Q. Can you explain the feet consisting of two syllables each?

A. The trochee has the first syllable accented, and the second unaccented; the iambus the first unaccented, and the second accented; the spondee, both accented; and the pyrrhic, both unaccented; as, bōldnĕss; dĕlight; pāle sūns; ŏn ĭt.

Q. Can you explain the trisyllabic feet, or those which have three syllables each?

A. The dactyl has the first syllable accented, and the second and third unaccented; the amphibrach the first and third unaccented, and the second accented; the anapæst the first and second unaccented, and the

third accented; and the tribrach the whole three unaccented; as, rēgŭlăr; dĕtērmīne; cōuntĕrvāil: measŭrăblĕ.

Q. Do these feet admit of any other division?

A. Yes; they are divided into those called principal, and those called secondary feet.

Q. What are the principal feet?

A. The Iambus, the Trochee, the Dactyl, and the Anapæst: while the Spondee, the Pyrrhic, the Amphibrach, and the Tribrach, are the secondary.

Q. Why are the former called principal feet?

A. Because that of them alone, or, at least chiefly, whole poems may be formed.

Q. Why are the others called secondary feet?

A. Because they never either wholly or chiefly form whole poems, but are merely mixed with the other feet, for the sake of varying the measure or movement of the verse.

CHAPTER IX.

OF VARIETIES OF VERSE.

Q. How are different kinds of verse denominated?

A. According to the particular kind of feet of which it is either wholly or principally formed; as, Iambic, Trochaic, Dactylic, and Anapæstic verse.

Q. How many sorts of iambic verse are there?

A. Chiefly four, according as it consists of two, three, four, or five feet.

Q. Can you illustrate these different kinds of Iambic verse by examples?

A. 1. "Wĭth rāvīshed eārs
Thĕ mōnărch heārs,
Ăssūmes thĕ gōd,
Ăffēcts tŏ nōd,
2. Ănd sēēms tŏ shāke thĕ sphēres."

3. "Ănd nōw whĕn būsy̆ crōwds rĕtīre
2. Tŏ tāke thĕir ēvenĭng rēst,
3. Thĕ hĕrmīt trīmm'd hĭs lĭttlĕ fīre,
2. Ănd chēēr'd hĭs pēnsīve guēst."

"Yĕ frīends tŏ trūth, yĕ stātesmĕn, whō sŭrvēy
Thĕ rīch măn's jōys īncrēase, thĕ pōōr's dĕcāy,
'Tĭs yōūrs tŏ jūdge hŏw wīde thĕ līmĭts stānd
Bĕtwēen ă splēndĭd ānd ă hăppy̆ lānd."

Q. What is this last species called?

A. Heroic measure, and is the most common species of verse in the English language.

Q. Does iambic verse never consist of more than five feet?

A. Occasionally it takes six, and is then called Alexandrine measure, the chief use of which is to give variety to the other species of iambic verse.

Q. When is the Alexandrine measure commonly introduced?

A. Chiefly at the close of a poem, a paragraph, or a stanza, of heroic measure; as,

"The seas shall waste, the skies in smoke decay,
Rocks fall to dust, and mountains melt away!
But fix'd his word, his saving power remains;
Thy̆ rēalm fŏrēvĕr lāsts, thy̆ ōwn Mĕssīăh rēigns!"

Q. What is done with iambic verse consisting of seven feet?

A. It is divided into two lines or verses, the one containing three, the other four feet; as,

"Ălās! by̆ sōme dĕgrēē ŏf wō,
Wĕ ēv'ry̆ blīss mŭst gāin;
Thĕ heārt căn nĕ'er ă trānspōrt knōw,
Thăt nēvĕr knēw ă pāin."

Q. What is the next most common species of verse?

A. The Anapæstic, which may consist of two, three, or four feet; as,

"Ĭn my̆ rāge shăll bĕ sēēn
Thĕ rĕvēnge ŏf ă quēēn."

"Nŏt ă pīne ĭn my̆ grōve ĭs thĕre sēēn,
Bŭt wĭth tĕndrĭls ŏf wōōdbīne ĭs bōūnd;
Nŏt ă bēēch ĭs mōre bēautĭfŭl grēēn,
Bŭt ă swēēt-brĭĕr ĕntwīnes ĭt ărōūnd."

"Măy Ĭ gŏvĕrn my̆ pāssiŏns wĭth ăbsŏlūte swāy,
Ănd grōw wīsĕr ŏr bēttĕr ăs līfe wēārs ăwāy."

Q. Is anapæstic verse a common species of poetry?

A. Pretty common for short poems, but seldom used in poems of any length.

Q. Is there much fine trochaic and dactylic verse?

A. Very little; for, though often found mixed up with iambic or anapæstic verse, neither is much used by itself.

Q. Can you give any examples of this admixture of feet of which you speak?

A. "Sōōn wŏuld thĕ vine his woŭnds dĕplōre,
And yield its purple gifts no more."

"She tells with what delight he stood
Tŏ trăce his fēatŭres ĭn thĕ flōōd."

Q. Can you explain the mixture of feet to be found in these couplets?

A. The first foot of the first verse is a trochee; while the third in the last verse is a pyrrhic.

Q. What do you call the reducing of verses into their different feet?

A. Scansion, or scanning, an exercise which tends much to improve one's skill and taste in poetry.

CHAPTER X.

OF POETIC PAUSES.

Q. What do you mean by pauses as applied to poetry?

A. Those rests of the voice which are necessary for preserving the harmony.

Q. Does poetry, in reading, admit of any pauses which prose would not?

A. Some say it does; but it may be safely asserted, that no pause should be made in poetry that in the slightest degree interferes with the sense, or would be altogether improper in prose.

Q. What poetry is most harmonious

A. That which is so constructed as to admit of pauses at something like stated and regular distances from each other, and in proper places of the verse.

Q. Is it the poet, then, or the reader, that regulates the pauses?

A. The poet principally; for, if he so constructs his verse as not to admit of pauses in their proper places without injuring the sense, no skill in reading will be able to render it harmonious.

Q. How many sorts of poetic pauses are there?

A. Two: *Final* and *Cæsural*.

Q. What do you mean by the *Final* pause?

A. That which takes place at the close of the verse, or when the sense is complete.

Q. What do you mean by the *Cæsural* pause?

A. That which takes place in the middle of a verse where the sense is incomplete, and which marks a mere suspension of the voice for the sake of harmony.

Q. Can you illustrate both of these?

A. "The time shall come, | when free, | as seas or wind, |
Unbounded Thames | shall flow for all mankind." |

Q. When are heroic verses generally most harmonious?

A. When so constructed that the cæsural pause takes place immediately after the fourth, fifth, or sixth syllable.

Q. Can you give any examples of this?

A. "And hence the charm | historic scenes impart;
Hence Tiber awes, | and Avon melts the heart."

"Mark yon old mansion | frowning through the trees,
Whose hollow turret | woos the whistling breeze."

"Remark each anxious toil, | each eager strife,
And watch the busy scenes | of crowded life."

Q. When is the harmony of verse impaired?

A. When the cæsural pause happens nearer the beginning than the fourth, or nearer the end than the sixth syllable.

Q. Can you give an example?

A. "As o'er the dusky furniture | I bend,
Each chair | awakes the feelings of a friend."

Q. Does a verse never admit of more than one cæsural pause?

A. It oft admits of two, or even three; as,

"But hope | can here | her moonlight vigils keep,
And sing | to charm the spirit | of the deep."

"Yes; | to thy tongue | shall seraph words | be given,
And power | on earth | to plead the cause | of Heaven."

Q. Has great uniformity of pauses a pleasing effect?

A. No; for though each of the verses, if the pauses are judiciously placed, may be sufficiently harmonious in itself, yet too much sameness soon tires, or even disgusts.

Q. When, therefore, are they so placed as to produce the most lasting pleasure?

A. When they are most varied, especially within that range of position most favorable to the harmony of each verse individually.

Q Have all the verses of any of the particular species of poetry exactly the same number of syllables?

A. By no means; a verse may frequently, from the admixture of different feet, have either a syllable more, or a syllable less, than the requisite number; as,

"Hŏw flēēt | ĭs ă glānce | ŏf thĕ mīnd,
Cŏmpāred | wĭth thĕ spēēd | ŏf ĭts flight;
Thĕ tĕm|pĕst ĭtsēlf | lăgs bĕhīnd,
And thĕ swīft-|wīngĕd ăr|rŏws ŏf līght."

CHAPTER XI.

OF PASTORAL AND DESCRIPTIVE POETRY.

Q. What is the nature of Pastoral Poetry?

A. It is that poetry in which the scenes and objects of rural life are celebrated or described.

Q. What is the strict meaning of the word pastoral?

A. As coming from the Latin word *pastor*, a shepherd, in strictness of meaning, it implies only what is connected with the care of sheep; but it is generally taken in a wider sense, to denote every thing connected with country life and occupation.

Q. Whence does the great charm of pastoral poetry arise?

A. From the tranquil scenes, and pictures of simple innocence, which it sets before the reader.

Q. Into what error are writers of pastorals apt to fall?

A. That of making the actors, in their different scenes, either too gross or too refined.

Q. What do you understand by Descriptive Poetry?

A. Poetry, the professed object of which is to give a correct delineation of objects, whether natural or artificial.

Q. Is not all poetry, to a certain extent, descriptive?

A. Most poetry abounds in descriptions, and is so far entitled to the appellation; while no poetry is altogether descriptive without possessing some other characteristics; and, therefore, the term is applied to such poetry only as has description for its chief object.

Q. What is the chief excellence of descriptive poetry?

A. Its possessing the power of exciting in the mind of the reader a correct and vivid picture of the object described.

Q. What is requisite for the writing of descriptive poetry?

A. Acute observation, and great vividness of imagination, that we may at once observe, and be able to delineate, the most striking features of an object or a landscape.

Q. Can you mention any poem that stands very high, and belonging to the descriptive class?

A. Thomson's Seasons, a work which abounds with some of the most delightful delineations of nature.

Q. In what light may we view poetry in which past events are described?

A. As a species of descriptive poetry; and, when well executed, it possesses great power both of fascinating and pleasing the mind.

Q. Can you mention any poetry of this class?

A. The most of Sir Walter Scott's is of this sort, but particularly his Lady of the Lake, his Marmion, and his Lord of the Isles.

Q. Are not pastoral poetry and descriptive very much allied to each other?

A. They are certainly closely connected; but pastoral poetry is a display of rural life and manners; descriptive poetry, chiefly a picture of inanimate objects; though neither is exclusively confined to its own province.—(See *Montgomery's Lectures*, p. 157–167.)

CHAPTER XII.

OF DIDACTIC AND LYRIC POETRY.

Q. What do you mean by Didactic Poetry?

A. Poetry employed for the purpose of teaching some particular art or science, or other branch of knowledge, whether moral or intellectual.

Q. Is this a pleasing vehicle of knowledge?

A. If well executed, there can be but one opinion as to its pleasantness, but it may be doubted whether it be always a safe mode of acquiring accurate information.

Q. What are its chief advantages?

A. It at once pleases the fancy and assists the

memory; and an obvious truth may often be expressed with greater brevity and force in verse than in prose.

Q. What do you conceive to be its disadvantages?

A. By taking possession of the imagination, it is apt to mislead the judgment, and make us ready to acquiesce in what is said by the poet, without inquiring into its truth.

Q. Can you mention any poems of the didactic class?

A. Virgil's Georgics, Pope's Essay on Criticism, Armstrong's Poem on Health, and some of Cowper's poems, are among the best and most popular of this class.

Q. What is to be understood by Lyric Poetry?

A. All poetry intended to be set, or that might be set to music, including chiefly songs and odes.

Q. Was its meaning always so confined?

A. No; for, in ancient times, it might be said to include poetry of all descriptions, as all poetic compositions were originally accompanied with music, either vocal or instrumental.

Q. From what is the word lyric derived?

A. From the *lyre*, an important musical instrument among the ancients; and hence the lyre is generally an emblem of all poetry.

Q. What, then, does a poet mean when he speaks of singing or tuning his lyre?

A. Simply the writing of poetry; and he uses these expressions in a figurative manner, in reference to the inseparable connection which once subsisted between poetry and music.

Q. What do you understand by a song?

A. A short poem in regular stanzas, and fitted for being set to music and sung.

Q. What is the nature of the ode?

A. A poem somewhat irregular in its structure, and which may or may not be set to music; being generally a short but fervid flow of genius, displaying, in animated strains, all the various passions and feelings of the human heart.

Q. Who are our principal writers of odes?

A. Dryden, Pope, Collins, Gray, and Warton.

Q. What do you mean by sonnet?

A. The word is from the Italian, and literally means a little song; but, as usually employed, it signifies a short poem, consisting generally of fourteen lines, arranged in a particular manner, and ending in some pointed thought or sentiment.

SECTION II.

EXAMPLES OF ENGLISH LYRICS.

The first is a small one; but, as Montgomery says, it grows (like the taper in the second stanza) clearer and brighter the more it is contemplated. It describes a captive under sentence of death, and is written by Goldsmith:

"The wretch, condemn'd with life to part,
Still, still on hope relies,
And every pang that rends his heart
Bids expectation rise.

Hope, like the glimmering taper's light,
Adorns and cheers his way,
And still, as darker grows the night,
Emits a brighter ray."

Poetry is the short-hand of thought. This is evident from the quantity of thought contained in the few lines that follow:

TO THE MEMORY OF THOSE WHO FELL IN THE REBELLION OF 1745.

"How sleep the brave who sink to rest
With all their country's wishes bless'd.
When Spring, with dewy fingers cold,
Returns to deck their hallow'd mould,
She there shall dress a sweeter sod
Than Fancy's feet have ever trod.

By fairy hands their knell is rung,
By forms unseen their dirge is sung;
There Honor comes, a pilgrim gray,
To bless the turf that wraps their clay;
And Freedom shall a while repair
To dwell, a weeping hermit there."—COLLINS.

Again, what a quantity of thought is here condensed in the compass of twelve lines, like a cluster of rock-crystals, sparkling and distinct, yet receiving and reflecting lustre by their combination. The stanzas themselves are almost unrivaled in the association of poetry with picture, pathos with fancy, grandeur with simplicity, and romance with reality. The melody of the verse leaves nothing for the ear to desire, except a continuance of the strain, or, rather, the repetition of a strain, which can not tire by repetition. The imagery is of the most delicate and exquisite character, Spring decking the turfy sod, Fancy's feet treading upon the flowers there, fairy hands ringing the knell, unseen forms singing the dirge of the glorious dead; but, above all, and never to be surpassed in picturesque and imaginative beauty, Honor, as an old and broken soldier, coming on a far pilgrimage

to visit the shrine where his companions in arms are laid to rest; and Freedom, in whose cause they fought and fell—leaving the mountains and fields, the hamlets and the unwalled cities of England, delivered by their valor—hastening to the spot, and dwelling (but only for "a while") "a weeping hermit there." The sentiment, too, is profound: "*How* sleep the brave!" Then, in that lovely line,

> "With all their country's wishes bless'd!"

is implied every circumstance of loss and lamentation, of solemnity at the interment, and posthumous homage to their memory, by the threefold personages of the scene, living, shadowy, and preternatural beings. As for thought, he who can hear this little dirge "sung," as it is, by the "unseen form" of the author himself, who can not die in it—without having thoughts, "as thick as motes that people the sunbeams," thronging through his mind, must have a brain as impervious to the former as the umbrage of a South American forest to the latter. There are in its associations of war, peace, glory, suffering, life, death, immortality, which might furnish food for a midsummer-day's meditation, and a midwinter night's dream afterward, could June and December be made to meet in a poet's revery.

FROM THE EXEQUY ON THE DEATH OF A BELOVED WIFE,

By Henry King, bishop of Chichester; born 1591, *died* 1669.

> "Sleep on, my love, in thy cold bed,
> Never to be disquieted:
> My last '*good-night!*' thou wilt not wake
> Till I thy fate shall overtake;
> Till age, or grief, or sickness, must
> Marry my body to that dust
> It so much loves, and fill the room
> My heart keeps empty in thy tomb.
>
> Stay for me there; I will not fail
> To meet thee in that hollow vale;
> And think not much of my delay,
> I am already on the way,
> And follow thee with all the speed
> Desire can make, or sorrow breed.
> Each minute is a short degree,
> And every hour a step toward thee;
> At night, when I betake to rest,
> Next morn I rise nearer my West
> Of life, almost by eight hours' sail,
> Than when sleep breathed his drowsy gale."

What a "*last* good-night!" is this! and oh! what a *one* "good-morrow!" to last for eternity, when such partners awake from the same bed, in the resurrection of the just! Is there the "man born of a woman," who has loved a woman, and lost whom he loved, and lamented whom he has lost, that will not feel in the depth of his spirit all the tenderness and truth of these old-fashioned couplets! I dare not offer a comment upon them, lest I should disturb the sanctity of repose which they are calculated to inspire.

Nature speaks all languages; and no style is too quaint or pedantic, in which she may not utter heart-sentiments in terms that can not be misunderstood, or, understood, be resisted.

Dryden's "Alexander's Feast" is undoubtedly the lyric masterpiece of English poetry, in respect to versification; exemplifying, as it does, all the capabilities of our language, in the use of iambics, trochees, anapæsts, dactyls, and spondees. The metres in this composition are so varying, and yet so consonant—so harmonious and so contrasted—they implicate and disentangle again so naturally, so necessarily almost, that I know not to what they can better be compared than to a group of young lions at play—meeting, mingling, separating—pursuing, attacking, repelling—changing attitude, action, motion, every instant—all fire, force, and flexibility—exuberant in spirits, yet wasting none; while the poet, like the sire, couched and looking on, may be presumed with his eye to have ruled every turn and crisis of their game. He sings, indeed, the triumph of music; but his poetry triumphs over his subject, and he insinuates as much. It was less "the breathing flute and sounding lyre" of Timotheus than the living voice, the changing themes, the language of light and power of the bard, "that won the cause." A single section will justify this praise; the measures, it will be observed, change in every couplet: there are scarce two lines alike in accentuation, yet the whole seems as spontaneous as the cries of alarm and consternation excited by the bacchanal orgies described:

> "Now strike the golden lyre again,
> A louder yet, and yet a louder strain;
> Break his bands of sleep asunder,
> And rouse him like a rattling peal of thunder.
> Hark! hark! the horrid sound
> Has raised up his head,
> As awaked from the dead,
> And amazed he stares around.
>
> Revenge! revenge! Timotheus cries;
> See the furies arise;
> See the snakes that they rear,
> How they hiss in the air,
> And the sparkles that flash from their eyes.
> Behold the ghastly band,
> Each a torch in his hand!
> These are Grecian ghosts, that in battle are slain,
> And unburied remain,
> Inglorious on the plain;
> Give the vengeance due
> To the valiant crew!
>
> Behold how they toss their torches on high—
> How they point to the Persian abodes.
> And glittering temples of the hostile gods!
> The princes applaud with a furious joy,
> And the king seized a flambeau, with zeal to destroy;
> Thais led the way,
> To light him to his prey,
> And, like another Helen, fired another Troy."

CHAPTER XIII.

OF EPIC POETRY.

Q. What rank does the Epic hold in poetry?

A. It generally occupies the first place among poetic compositions, and, if well executed, is regarded as one of the noblest displays of poetic, if not even of human genius.

Q. What is its peculiar object?

A. To describe some great and important action or event, for the purpose of making it subservient to moral instruction.

Q. What other name does it often receive?

A. It is frequently styled heroic poetry, because, in every poem of this sort, there is a leading character called the hero.

Q. Why is he so named?

A. Because the whole course of the action, and train of the events, are made to turn upon the manner in which he performs his part.

Q. What name does the plan of such a work commonly receive?

A. It is commonly called the plot, which denotes the arranging of all the various parts into a regular whole.

Q. And in what manner is the plot carried on?

A. Partly by the descriptions and details which the poet himself makes; and partly by the introduction of actors, who have all their different parts to perform.

Q. What is this selecting and arranging of the different parts called?

A. It is usually styled the machinery, which denotes the means adopted by the poet for carrying his plot to a conclusion.

Q. Does he begin and give a regular account of the whole transaction from the commencement?

A. No; he generally begins in the middle, but at some important part of the narrative; and, after describing the state of things as then existing, he introduces different actors to explain what had led to such events.

Q. What name is given to those parts which are introduced as if for mere embellishment?

A. They are called episodes, which mean separate

incidents or stories, having an intimate, though not a necessary connection with the main action.

Q. How should an epic poem be arranged?

A. With such order and regularity, that all the parts may have a close dependence upon each other.

Q. What ought the sentiments and language to be?

A. Lofty and dignified, always moving with majesty, and never stooping to what is mean or trivial.

Q. What must be the character of the style?

A. It may, in point of ornament, admit of every variety of which composition is susceptible; but its leading feature ought to be sublimity.

Q. Have there been many great epic poems produced?

A. Very few, compared with the number of excellent productions in almost every other description of poetry

Q. Can you mention the principal?

A. The Iliad and Odyssey of Homer, the Æneid of Virgil, the Jerusalem Delivered of Tasso, and the Paradise Lost of Milton.

Q. Can you mention the subjects of each of these?

A. The subject of the Iliad is the destruction of Troy; of the Odyssey, the wanderings of Ulysses; of the Æneid, the settlement of Æneas in Italy; of the Jerusalem, its deliverance from Mussulman oppression; and of Paradise Lost, the fall of man from his primitive state of innocence, and consequent expulsion from the garden of Eden.

CHAPTER XIV.

OF DRAMATIC POETRY.

Q. What do you understand by Dramatic Poetry?

A. Poetry founded upon a regular plot or story, and fitted to be represented by action on the stage.

Q. In what does it differ from epic poetry?

A. In its containing no narrative on the part of the poet, being all spoken or performed by the different actors or characters who are introduced.

Q. What is the greatest excellence of dramatic poetry?

A. Its being in accordance with nature, and making a near approach to the character of real life.

Q. What, then, are the chief objects of dramatic poetry?

A. Men and manners, with an exhibition of all the various passions, virtues, and vices incident to human nature

Q. How many sorts of dramatic poetry are there?

A. Chiefly two—Tragedy and Comedy.

Q. What constitutes the difference between these?

A. Tragedy is founded principally upon the loftier passions, virtues, vices, successes, and distresses of mankind; comedy, on their whims, fancies, humors, vagaries, foibles, and follies.

Q. What are the passions which they chiefly awaken?

A. Terror, pity, and indignation, are the passions chiefly excited by tragedy; ridicule and contempt, those principally produced by comedy.

Q. What knowledge would the dramatic writer require particularly to possess?

A. An intimate acquaintance with life and character, as well as with all the different movements and operations of the human heart.

Q. What must be the style of dramatic poetry?

A. Its style must depend altogether upon the nature of the subject, and the character of the different actors.

Q. Who may be regarded as the best dramatic writer?

A. He who best displays the workings and effects of human passion, and gives to every character the greatest distinctness and personality.

Q. Is tragedy a very common species of composition?

A. Very much so; it prevailed greatly among the Greeks and the Romans, and has since found a place in the literature of every nation in Europe.

Q. Can you mention any of the most distinguished ancient dramatic writers?

A. Sophocles, Euripides, and Aristophanes, among the Greeks; and Plautus and Terence, among the Romans.

Q. Who are among the most eminent of modern dramatic writers?

A. Racine and Molière among the French; and Shakspeare, Ben Jonson, Beaumont and Fletcher, Dryden, Otway, and Congreve, among the English; with a few German, Italian, and Spanish names of considerable celebrity.—(See *Montgomery's Lectures*, p. 149, 150, 151.)

CHAPTER XV.

OF HYMNS, ELEGY, ETC.

Q. What do you understand by a Hymn?

A. A religious poem, fit for being set to music and sung, for the purpose of awakening devotional feelings.

Q. Can you mention some of the most distinguished writers of hymns?

A. Watts, Pope, Addison, Logan, Cowper, Montgomery, Edmeston, with almost all our most distinguished modern poets.

Q. What is an Elegy?

A. A short pathetic poem, in commemoration of the dead, though it often assumes a different character, and is applied to any plaintive subject. (See Part VI., sec. vii.)

Q. Can you give an example of an elegy?

A. The following is an ironical elegy, from the pen of Goldsmith, and discovers more wit than pathos

AN ELEGY

ON THE GLORY OF HER SEX, MRS. MARY BLAIZE

Good people all, with one accord,
 Lament for Madame Blaize,
Who never wanted a good word—
 From those who spoke her praise

The needy seldom pass'd her door,
 And always found her kind;
She freely lent to all the poor—
 Who left a pledge behind.

She strove the neighborhood to please,
 With manners wond'rous winning
And never follow'd wicked ways—
 Unless when she was sinning.

At church in silks and satins new
 With hoop of monstrous size,
She never slumber'd in her pew—
 But when she shut her eyes.

Her love was sought, I do aver,
 By twenty beaux and more;
The king himself has follow'd her—
 When she has walk'd before.

O 2

But now, her wealth and finery fled,
Her hangers-on cut short all;
The doctors found, when she was dead—
Her last disorder mortal.

Let us lament in sorrow sore,
For Kent-street well may say,
That had she lived a twelvemonth more—
She had not died to-day.

Q. What is a Satire?

A. A species of writing, not entirely, though chiefly, confined to poetry, and intended to correct the vices and follies of mankind, by holding them up to laughter and ridicule.

Q. Can you name any poetical satirists of note?

A. Horace, Juvenal, and Persius, among the Romans; with Dryden, Pope, Young, Churchill, and Walcot, among the British, are all famous for this description of writing.

Q. What do you mean by an Epigram?

A. A short, witty poem, containing some peculiar conceit or point of humor, usually expressed in the concluding lines.

Q. Can you give an example of an epigram?

A. The following lines from Wordsworth may serve as a specimen:

"Swans sing before they die—'twere no bad thing
Did certain persons die before they sing."

Q. What do you mean by an Epitaph?

A. An inscription upon a tombstone, or some public building, written sometimes in verse, sometimes in prose?

Q. Can you give an example of an epitaph?

A. Thomas Gray has produced one that is deservedly admired. We quote it, though familiar:

"Here rests his head upon the lap of earth,
A youth to fortune and to fame unknown;
Fair Science frown'd not on his humble birth,
And Melancholy mark'd him for her own.

Large was his bounty, and his soul sincere;
Heaven did a recompense as largely send:
He gave to misery all he had, a tear;
He gained from Heaven ('twas all he wish'd) a friend.

No farther seek his merits to disclose,
Or draw his frailties from their dread abode
(There they alike in trembling hope repose),
The bosom of his Father and his God."

EPITAPH ON JOHNSON,

BY COWPER.

"Here Johnson lies—a sage by all allow'd,
Whom to have bred may well make England proud;
Whose prose was eloquence, by wisdom taught,
The graceful vehicle of virtuous thought;
Whose verse may claim—grave, masculine, and strong—
Superior praise to the mere poet's song;
Who many a noble sight from Heaven possess'd,
And faith at last, alone worth all the rest.
O man, immortal by a double prize,
By fame on earth—by glory in the skies!"

EPITAPH ON HENRY K. WHITE,

BY BYRON.

No marble marks thy couch of lowly sleep,
But *living statues* there are seen to weep;
Affliction's semblance bends not o'er thy tomb,
Affliction's *self* deplores thy youthful doom

Q. Are not letters sometimes written in verse?

A. Frequently; and much excellent poetry has appeared under the character of epistles, particularly from the pen of Pope.

Q. Is the line of distinction between the different descriptions of poetry very clear?

A. Far from it; the one sort runs always less or more into the other; and all the species are, to a certain extent, entitled to the character of descriptive and didactic, as they are almost all used, in some degree, for the purpose both of describing and teaching.

CHAPTER XVI.

OF THE SONNET.

Q. What is a Sonnet?

A. A short, pointed poem, of fourteen lines, either expressive of some strong feeling, or descriptive of

some striking object; and so constructed, that the first, fourth, fifth, and eighth; the second and third; the sixth, and seventh; the ninth, eleventh, and thirteenth; and the tenth, twelfth, and fourteenth lines, form rhymes with each other.

Q. Can you give an example of a sonnet?

A. The following, "To Sleep," is a very fine specimen of one from Wordsworth:

"A flock of sheep that leisurely pass by,
One after one; the sound of rain, and bees
Murmuring; the fall of rivers, winds, and seas,
Smooth fields; white sheets of water, and pure sky;
I thought of all by turns, and yet I lie
Sleepless! and soon the small birds' melodies
Must hear, first utter'd from my orchard trees,
And the first cuckoo's melancholy cry.
Even thus last night, and two nights more, I lay
And could not win thee, Sleep! by any stealth,
So do not let me wear to-night away.
Without Thee, what is all the morning's wealth!
Come, bless'd barrier between day and day,
Dear mother of fresh thoughts and joyous health."

Q. Is the sonnet a common species of poetry?

A. It is far from being common in English; but it is frequently to be met with in Italian.

Q. To what is this difference owing?

A. To the circumstance chiefly of the Italian language being better adapted to this kind of poetry than the English.

Q. Can you mention some of the most distinguished writers of sonnets?

A. Petrarch stands at the head of the Italian sonneteers; while Shakspeare, Milton, and Wordsworth, are the most distinguished among the English.

Q. Why should a sonnet be confined to fourteen lines rather than any other number?

A. "The quota of lines (says Montgomery), and the arrangement of rhymes and pauses, already established in the regular sonnet, have been deemed, after the experience of five centuries, incapable of improvement by extension or reduction; while the form itself has been proved to be the most convenient and graceful that ever was invented, for disclosing, embellishing, and encompassing the noblest or the loveliest, the gayest or the gravest idea, that genius, in its happiest moments of rapture or of melancholy, could inspire. The employment of this form by the finest Italian poets, for expressing, with pathos and power irresistible,

their selectest and purest conceptions, is an argument of fact against all speculative objections, in favor of the intrinsic excellence and unparalleled perfection of the sonnet."

He adds:—

"Mr. Wordsworth has redeemed the English language from the opprobrium of not admitting the legitimate sonnet in its severest, as well as its most elegant construction. The following, though according to the strictest precedents, and therefore the least agreeable to unaccustomed ears, is full of deep harmony, strong sentiment, and chastened, yet impassioned feeling. The Tyrolese, amid their Alpine fastnesses, are represented as returning this lofty answer to the insulting demand of unconditional surrender to French invaders. If their own mountains had spoken, they could not have replied more majestically.

"The land we, from our fathers, had in trust,
And to our children will transmit, or die;
This is our maxim, *this* our piety,
And God and Nature say that it is just:
That which we *would* perform in arms we *must!*
We read the dictate in the infant's eye,
In the wife's smile; and in the placid sky,
And at our feet, amid the silent dust
Of them that were before us. *Sing aloud*
OLD SONGS—the precious music of the heart!
Give, herds and flocks, your voices to the wind,
While we go forth, a self-devoted crowd,
With weapons in the fearless hand, to assert
Our virtue, and to vindicate mankind."

[See the sketch of *Wordsworth*, Part VI., sec. xxiii.]

CHAPTER XVII.

THE LITERARY MERIT AND STYLE OF THE ENGLISH BIBLE.

[Dr. G. Spring, of New-York, in a recent course of lectures, has presented this subject in a just and striking light. The following remarks are gleaned from one of his lectures.]

THE world is filled with books that are the product of the mightiest sons of genius; but they are sterile and jejune, deformed and ungainly, in comparison with the riches of thought, the extent of research, the accuracy, the grace, and beauty which distinguish the Bible.

Without the Scriptures, the world would be profoundly ignorant of some of the most important and interesting points of *historical inquiry*. The narrative of Moses completely covers that period of history which, with other nations, is called *fabulous*, and which is merged in the regions of fabrication and conjecture.

There are multitudes of *facts and phenomena, both in the natural and moral world*, that never could be accounted for, but for the Mosaic history. The Bible is the great source and standard of ancient *chronology*. It may, indeed, be justly considered as *the standard of a polished and useful literature*. The characteristic *style* of the Bible is, that it is always adapted to the subjects of which it speaks. A chaste, nervous diction distinguishes all its compositions. It is strongly marked by its simplicity, its strength, and often its unrivaled sublimity and beauty. Its manner of writing, with regard to the choice and arrangement of words, is at all times dignified and serious, and at a great remove from the pomp and parade of artificial ornament. Every where we see that its great object is to inculcate *truth*, and that it uses words only to clothe and render impressive the thoughts it would convey. There is both *rhetoric* and inspiration in the Bible; but amid all the boldness and felicity of its inventions, there is no over-doing—no making the most of every thing—no needless comment—but every thing is plain, concise, and unaffectedly simple.

In the *historical compositions* of the Scriptures, we have the most simple, natural, affecting, and well-told narratives in the world. For impartiality and fidelity, unvarnished truth, choice of matter, unity, concise and graphic descriptions of character, and, above all, its *usefulness*, the historical parts of the Bible are without a parallel. The characters walk and breathe. They are nature, and nothing but nature. By a single stroke of the pencil you often have their portrait. You see them—you hear them. And hence *the finest subjects for historic painting* within the circle of the Fine Arts have been selected from the Scriptures. The best artists have awarded to them this distinguished honor, and one reason why they have done so obviously is, that profane history furnishes no such themes.

And what is there to equal *the didactic and argumentative* portions of the Scriptures, furnished by the prophets, or in the discourses of our Savior and the epistles of Paul? Read the fifth, sixth, and seventh chapters of Matthew, the third, fourth, fifth, fourteenth, fifteenth, sixteenth, and seventeenth chapters of John, the eighth and eleventh of Romans, the fifteenth of 1 Corinthians, the thirty-eighth, thirty-ninth, fortieth, and forty-first of Job. No where, out of the Bible, can be found passages of equal force, sublimity, and simplicity. Their flowers do not fade, nor does their fruit lose its freshness. They are always new, and more and more deeply interest a classical mind, the oftener they are read and the better they are known.

In reference to the *poetical parts*, where is there poetry that can be compared with the song of Moses, at his victory over Pharaoh; with the Psalms of David, and with the prophecies of Isaiah, and some others? Where is there an elegiac ode to be compared with the song of David upon the death of Saul and Jonathan, or the Lamentations of Jeremiah? Like the rapid, glowing argumentations of Paul, the poetic parts of the Bible may be read a thousand times, and they have all the glow and freshness of the first perusal. Where, in the compass of human language, is there a paragraph, which, for boldness and variety of metaphor, delicacy and majesty of thought, strength and invention, elegance and refinement, equals the passage in which "God answers Job out of the whirlwind?" "I can not but love the poetic associations of the Bible. Now, they are sublime and beautiful, like the mountain torrent, swollen and impetuous by the sudden bursting of the cloud. Now, they are grand and awful as the stormy Galilee, when the tempest beat upon the fearful disciples. And, again, they are placid as that calm lake when the Savior's feet have pressed upon its waters and stilled them into peace.

English literature is no common debtor to the Bible. There is not a finer character, nor a finer description in all the works of Walter Scott, than that of Rebekah, in Ivanhoe. And who does not see that it owes its excellence to the Bible? Shakspeare, Milton, Bryant, Young, and Southey, are not a little indebted for some of their best scenes and inspirations to the same source.

May it not be doubted, whether scholars have been sufficiently sensible of their obligations to our common *English Bible?* It is the purest specimen of English, or anglo-Saxon, to be found in the world. As a *model of style*, "it is," says Cheever, "pure, native, uncorrupted, idiomatic English. It is the best preservation of our language in all our literature. It has most of the old, honest, simple, vigorous, expressive Saxon, which is the main body of the excellence of our language." Addison has remarked, that "there is a certain coldness in the phrases of European languages, compared with the Oriental forms of speech; that the English tongue has received innumerable improvements from an infusion of Hebraisms, derived from the practical passages in

Holy Writ; that these warm and animate our language, giving it force and energy, and conveying our thoughts in ardent and intense phrases, and setting the mind in a flame."

I know of *no standard by which the character of literary and scientific men may be so safely and successfully formed.* The more he reads, the more, I am confident, an accomplished scholar will study the Bible. There are no finer English scholars than the men educated north of the Tweed; and there are none who, from their childhood, are so well acquainted with the Bible. I have heard it said that the characteristic *wit* of Scotchmen is attributable to their early familiarity with the Proverbs of Solomon. No well-informed man is ignorant of the Bible. We can better afford to part with every other book from our family libraries, our schools and colleges, than this finished production of the Infinite Mind.

QUESTIONS ON THIS CHAPTER.

1. What is said of the highest productions of human genius compared with the Bible?
2. What do we learn from the Bible not found in other ancient books?
3. Of what may it be considered the standard?
4. What are the characteristics of its *style?*
5. What is said of its historical portion?
6. What of its didactic and argumentative?
7. What of its poetical?
8. What of the indebtedness of English literature to the Bible?
9. What of our obligations to our common English version of it?

CHAPTER XVIII.

THE FORM OF BIBLE POETRY.

Among certain portions of the books of the Old Testament, there is such an apparent diversity of style, as sufficiently discovers which of them are to be considered as poetical, and which as prose compositions.

In Exodus, chap. xiv., an historical account is given of the drowning of the Egyptians in the Red Sea; in chap. xv., the same event is poetically described. Says the history, "Moses stretched out his hand over the sea, and the Lord caused the sea to go back by a strong east wind all that night, and made the sea dry land, and the waters were divided." Says the same

writer, as a poet, "With the blast of thy nostrils, the waters were gathered together, the floods stood upright in a heap, and the depths were congealed in the heart of the sea." The "strong east wind" becomes "the blast of the Almighty's nostrils;" the "divided waters" stand "upright," "are congealed." The poet is *dramatic.* The enemy said, "I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw the sword, my hand shall destroy them." This, by-the-way, is also a beautiful example of a poetic *climax.*

The difference is thus clearly seen in the style of the same book; at one time historic, at another poetic.

Take another illustration from the same connection. "The waters returned," says the historian, "and covered the chariots and the horsemen, and all the hosts of Pharaoh, that came into the sea after them; there remained not so much as one of them."

The same event is thus described poetically in the song of Moses: "Thou didst blow with thy wind; the sea covered them. They sank as lead in the mighty waters. Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders!"—(See *Bib. Repository for April*, 1842.)

For another illustration, compare the style of the first and second chapters of the Book of Job, with Job's speech in the beginning of the next chapter. You pass at once from the region of prose to that of poetry. There is an alteration in the cadence of the sentence and in the arrangement of words, as well as the figures of speech, to assure you of this

Didactic poetry is found in the Book of Proverbs; *elegiac*, in the Lamentations of Jeremiah, and in that of David and Jonathan; *pastoral*, in the Song of Solomon; *lyric*, in the whole Book of Psalms, the Song of Moses, and of Deborah; *dramatic*, as some suppose, in the Book of Job.

The Hebrew poetry is singular, and unlike any other in its construction. It consists in dividing every period

into correspondent, for the most part into equal members, which answer to one another both in sense and sound. In the first member of the period a sentiment is expressed; and in the second member, the same sentiment is amplified, or is repeated in different terms, or sometimes contrasted with its opposite; but in such a manner, that the same structure and nearly the same number of words are preserved. This is the general strain of Hebrew poetry. It did not include rhyme — the terminations of the lines, when they are most distinct, never manifesting any thing of the kind. Thus, " Sing unto the Lord a new song—sing unto the Lord all the earth. Sing unto the Lord, and bless his name—show forth his salvation from day to day." It is owing, in a great measure, to this form of composition, that our version, though in prose, retains so much of a poetical cast. For the version being strictly word for word after the original, the form and order of the original sentence are preserved: which, by this artificial structure, this regular alternation and correspondence of parts, makes the ear sensible of a departure from the common style and tone of prose.

Those who desire to see to great advantage the poetical diction of even our common English version of the Bible, should procure a copy of Dr. Coit's arrangement. His edition, also, of Townsend's Bible is beautiful, and to be highly recommended to the reader of fine taste, and to one who desires fully to appreciate the sacred writings as it is probable they were at first chronologically given — the historic and poetic portions, thus arranged, throwing great light upon each other.

QUESTIONS.—1. Are the books of the Old Testament composed in a uniform style?
2. What examples of diversity of style are given?
3. What various kinds of poetry do you find in the Old Testament, and what examples of each?
4. What general view is given of the *construction* of Hebrew poetry?

We can not close this account of the *splendid literature of the Bible* without quoting from the Methodist Quarterly Review for October, 1842, what follows:

The Duke of Buckingham thus eulogizes the prince of Epic poets:

Read Homer once, and you can read no more,
For all books else appear so mean, so poor.
Verse shall seem prose; but still persist to read,
And Homer will be all the books you need."

This is the language of a professed friend of the Puritan reformation and faith. The Bible itself is not excepted. It was once fashionable thus to depreciate the literature of the Scriptures. The fashion still remains, and Christians are sometimes seen to bend the knee at this unholy shrine. The exclusive and fulsome praise bestowed by the ostensible friends of religion, upon the writers of classical paganism, is enough to move the pity of a heathen, or stir the indignation of a seraph. Let us make a brief comparison of Homer with Job, in describing the same object—the favorite animal of the Greek poet—the horse—that which he most admires (loves) to describe; and it shall be the horse of his hero.

" *The winged coursers harness'd to the car,*
Xanthus and Balius, of immortal breed,
Sprung from the wind, and like the wind in speed:
Whom the winged harpy, swift Podarge, bore,
By Zephyrus upon the breezy shore;
Swift Pedasus was added to their side.
* * * * * *
Who, like in strength, in swiftness, and in grace,
A mortal courser watch'd the immortal race."

Without emphasis, without italics, without versification even, let us now listen to the majesty of the Hebrew poet:

" Hast thou given the horse strength?
Hast thou clothed his neck with thunder?
Canst thou make him afraid as the grasshopper?
The glory of his nostrils is terrible!
He paweth in the valley, and rejoiceth in his strength!
He goeth out to meet the armed men!
He mocketh at fear, and is not affrighted.
Neither turneth he back from the sword!
The quiver rattleth against him;
The glittering spear and the shield!
He swalloweth the ground with fierceness and rage!"

PART IV.

ORIGINAL COMPOSITION.

THE author would here refer to what is said in the PRELIMINARY OBSERVATIONS, under the head of Preparatory Exercises, and in pursuance, recommend the following common-sense plan proposed by Whateley, in his work on Rhetoric.

CHAPTER I.

SELECTION OF PROPER SUBJECTS.

THERE should be a most scrupulous care in the *selection of such subjects* for exercises as are likely to be *interesting to the student*, and on which he has, or may (with pleasure, and without much toil) acquire sufficient information. Such subjects will of course vary, according to the learner's age and intellectual advancement; but they had better be rather below, than much above him; that is, they should never be such as to induce him to string together vague general expressions, conveying no distinct ideas to his own mind, and second-hand sentiments which he does not feel. He may freely transplant, indeed, from other writers such thoughts as will take root in the soil of his own mind; but he must never be tempted to collect dried sentiments. He must also be encouraged to express himself (in correct language, indeed, but) in a free, natural, and simple style; which, of course, implies (considering who and what the writer is supposed to be) such a style as, in itself, would be open to severe criticism, and certainly very unfit to appear in a book.

Compositions on such easy subjects, and in such a style, would, by some, be disdained as puerile; but the compositions of boys must be puerile, in one way or the other, whether by being adapted to their age and rendered intelligible, or by being made up of unmeaning, but loftier and superfluous expressions.

Subjects for composition, selected on the principle here recommended, will generally fall under one of *three classes:*

FIRST: *subjects drawn from the studies the learner is engaged in*, relating, for instance, to the characters or incidents of any history he may be reading; and sometimes, perhaps, leading him to forestall, by conjecture, something which he will hereafter come to in the book itself.

SECONDLY, subjects drawn from any conversation he may have listened to (*with interest*) from his seniors, whether addressed to himself, or between each other: or,

THIRDLY, relating to the amusements, familiar occurrences, and every-day transactions, which are likely to have formed the topics of easy conversation among his familiar friends.

The student should not be confined too exclusively to any one of these three classes of subjects. They should be intermingled in as much variety as possible.

The teacher should frequently recall to his own mind these two considerations:

First, that since the benefit proposed does not consist in the intrinsic value of the composition, but in the *exercise* to the pupil's mind, it matters not how insignificant the subject may be, if it will but interest him, and thereby afford him such exercise; and,

Secondly, the younger and more backward each student is, the more unfit he will be for *abstract speculations*, and the less remote must be the subjects from those *individual objects and occurrences*, which always form the first beginnings of the furniture of the youthful mind.

If this system be pursued, with the addition of sedulous care in correction, encouragement from the teacher, and inculcation of such general rules as each occasion calls for, then, and *not otherwise*, original exercises in composition will be of the most important and lasting advantage, not only in respect of the object *immediately* proposed, but in producing clearness of thought and in giving play to all the faculties.

SUGGESTIONS TO THE STUDENT WHEN BEGINNING TO WRITE UPON ANY SUBJECT.

When you are to write upon any subject, the best way of entering upon it is to set down what your own mind furnishes, and say all you can before you descend to consult books, and read upon it; for if you apply to books before you have laid your plan, your own thoughts will be dissipated, and you will dwindle from a composer to a transcriber.

In thinking upon a subject, you are to consider that every proposition is an answer to some question; so that, if you can answer all the questions that can be put to you concerning it, you have a thorough understanding of it; and, in order to compose, you have nothing to do but to ask yourself those questions; by which you will raise from your mind the latent matter, and having once got it, you may dispose of it, and put it into form afterward.

By this way of asking questions, a subject is drawn out, so that you may view it in all its parts, and treat it with little difficulty, provided you have acquired a competent knowledge of it by reading or discoursing about it in time past: where no water is in the well, you may pump forever without effect.

THE various kinds of ORIGINAL COMPOSITION, in which the preceding Rules and Exercises may be practiced, are *Narrative*, *Descriptive*, and *Miscellaneous Essays*.*

CHAPTER II.

NARRATIVE ESSAYS.

NARRATIVE essays relate events which should be recorded in the order of time; and facts, which should be mentioned in the order of place.

Write narrative essays from detached sentences given out by the teacher.

EXAMPLE

David was born at Bethlehem.
He was sent to the camp to inquire for his brothers.
He was provoked to hear the Israelites challenged by Goliath.
He slew their champion with a stone thrown from a sling, and the Philistines fled.†

* The teacher may occasionally vary the exercises in Original Composition, by making his pupils write them in the form of LETTERS, which ought to be composed in a more easy and familiar style than regular Essays.

† The teacher can be at no loss for subjects of narrative essays. After his pupils have had some practice in original composition, he may discontinue giving them detached sentences, especially when the narratives are taken from Scripture history.

CHAPTER III.

DESCRIPTIVE ESSAYS.

DESCRIPTIVE Essays give an account of persons, animals, places, objects, &c.

EXERCISES.

1. The Apostle Paul; his birthplace; by whom educated; in the opinions of what sect; on what occasion first mentioned in Scripture; for what then remarkable; his conversion; subsequent history; for what distinguished.
2. Jerusalem; its situation; remarkable localities in the city and neighborhood; when first mentioned in history; to whom originally belonged; when the citadel taken by the Israelites; by whom made the capital; the most famous of its public buildings; how many times taken and plundered; the most remarkable events in its history; by whom destroyed; by whom rebuilt; present state.
3. Rome; by whom founded; on what built; most famous public buildings mentioned in history; extent and population in the time of Augustus; present state.
4. The elephant; where found; size; appearance; food; habits; utility.
5. The seasons; appearances of nature; operations; amusements, &c., at the different periods of the year.
6. Give the principal events in the lives of characters recorded in the Scriptures.
7. Give an account of several events recorded therein.*
8. Describe certain animals, their habits, uses, &c.
9. Describe scenes and events that have been observed by the scholar.
10. Describe various occupations of life—kinds of business—amusements, &c.
11. Describe various studies—their uses, &c.
12. Give a description of familiar objects of sight—their forms, materials, structure, &c.

CHAPTER IV.

DESCRIPTIVE ESSAYS (*continued*).

COMPARE one object with another, pointing out the things in which they agree and in which they differ. For *Examples* take the following:

Water and air—a newspaper and a book—a tea-cup and a wine-glass—a canal and a rail-road—a wagon and a sleigh—a horse and

* As recommended in the preceding note, the teacher may discontinue giving hints, when his pupils have had some practice in writing descriptive essays. When they have a competent knowledge of geography and local history, narration and description may be combined by making them write imaginary excursions, travels, &c., either in the form of essays, letters, or journals

an ox—a common school and an academy—a barometer and a thermometer—a pin and a needle—food and education—a tree and an animal—snow and rain.

CHAPTER V.

MISCELLANEOUS ESSAYS.

Write miscellaneous essays according to the following method:

I. The Definition: state the subject distinctly, and, if necessary, explain it by a formal definition, a paraphrase, or a description.

II. The Cause: show what is the occasion of the subject, or from what it proceeds.

III. The Antiquity or Novelty: show whether the subject was known in ancient times; in what state it was, if known; and in what state it is in modern times.

IV. The Universality or Locality: show whether the subject relates to the whole world, or only to a particular portion of it.

V. The Effects: examine whether the subject be good or bad; show wherein its excellence or inferiority consists; and point out the advantages or disadvantages which arise from it. Describe the feelings or reflections excited.

EXAMPLE.

*On Friendship.**

I. Friendship is an attachment between persons of congenial dispositions, habits, and pursuits.

II. It has its origin in the nature and condition of man. He is a social creature, and naturally loves to frequent the society, and enjoy the affections, of those who are like himself. He is also, individually, a feeble creature, and a sense of this weakness renders friendship indispensable to him. When he has all other enjoyments within his reach, he still finds his happiness incomplete, unless participated by one whom he considers his friend. When in difficulty and distress, he looks around for advice, assistance, and consolation.

III. No wonder, therefore, that a sentiment of such importance to man should have been so frequently and so largely considered. We can scarcely open any of the volumes of antiquity without being reminded how excellent

* This subject, and those which follow, may also be proposed in the form of questions; thus:
I. What is friendship?
II. What is the cause of friendship?
III. What was anciently thought of friendship, and what examples are on record? What is friendship seldom remarkable for in modern times?
IV. Is friendship confined to any particular rank in life, or state of society?
V. What are the benefits of true, and the evils of false friendship?

a thing is friendship. The examples of David and Jonathan, Achilles and Patroclus, Pylades and Orestes, Nisus and Euryalus, Damon and Pythias, all show to what a degree of enthusiasm it was sometimes carried. But it is to be feared that, in modern times, friendship is seldom remarkable for similar devotedness. With some it is nominal rather than real, and with others it is regulated entirely by self-interest.

IV. Yet it would, no doubt, be possible to produce, from every rank in life, and from every state of society, instances of sincere and disinterested friendship, creditable to human nature, and to the age in which we live.

V. After these remarks, to enlarge on the benefits of possessing a real friend appears unnecessary. What would be more intolerable than the consciousness that, in all the wide world, not one heart beat in unison with our own, or cared for our welfare? What indescribable happiness must it be, on the other hand, to possess a real friend; a friend who will counsel, instruct, assist; who will bear a willing part in our calamity, and cordially rejoice when the hour of happiness returns! Let us remember, however, that all who assume the name of friends are not entitled to our confidence. History records many instances of the fatal consequences of infidelity in friendship; and it can not be denied that the world contains men, who are happy to find a heart they can pervert, or a head they can mislead, if thus their unworthy ends can be more surely attained.

EXERCISES.

1. Periodical Literature.
2. Education.
3. On Youth.
4. On Old Age.
5. On Dramatic Entertainments.
6. On Books.
7. On Traveling.
8. On Poetry.
9. On Painting
10. On Music.
11. On Commerce.
12. On Gaming.
13. On Chivalry.
14. On Philosophy.
15. Difference between Happiness and Wisdom.

CHAPTER VI.

MISCELLANEOUS ESSAYS (*continued*).

Write miscellaneous essays according to the following method:

I. The Proposition, or Narrative: where you show the meaning of the subject, by amplification, paraphrase, or explanation.

II. The Reason: where you prove the truth of the proposition by some reason or argument.

III. The Confirmation: where you show the unreasonableness of the contrary opinion, or advance some other reason in support of the former.

IV. The Simile: where you illustrate the truth of what is affirmed by introducing some comparison.

V. The Example: where you bring instances from history to corroborate the truth of your affirmations or the soundness of your reasoning.

VI. The Testimony: where you introduce proverbial sentences,

or passages from good authors, which show that others think as you do.

VII. The CONCLUSION: where you sum up the whole, and show the practical use of the subject by some pertinent observations.

EXAMPLE.

Virtue is its own Reward.

I. Virtue consists in doing our duty to God and our neighbor, in opposition to all temptations to the contrary. Such conduct is so consonant to the light of reason, and so agreeable to our moral sentiments, and produces so much peace of mind, that it may be said to carry its reward along with it, even if unattended by that recompense which it generally meets in the world.

II. The reason of this seems to lie in the very nature of things. The all-wise and benevolent Author of nature has so framed the soul of man, that he can not but approve of virtue; and has annexed to the practice of it an inward satisfaction, that mankind may be encouraged to become virtuous.

III. If it were not so, if virtue were accompanied with no self-satisfaction, we should not only be discouraged from practicing it, but should be tempted to think that there was something very wrong in the laws and the administration of Providence.

IV. But the reward of virtue is not always confined to this internal peace and happiness. As, in the works of nature and art, whatever is really beautiful is generally useful, so, in the moral world, whatever is truly virtuous is, at the same time, so beneficial to society, that it seldom goes without some external recompense.

V. How has the approbation of all future ages rewarded the virtue of Scipio! That young warrior had taken a beautiful captive, with whose charms he was greatly enamored; but, finding that she was betrothed to a young nobleman of her own country, he, without hesitation, generously delivered her up to him. This one action of the noble Roman has, more than all his conquests, shed an imperishable lustre around his character.

VI. Nor has the approbation of mankind been limited to the virtuous actions of individuals. The loveliness of virtue generally has been the constant topic of all moralists, ancient and modern. Plato remarks, that if virtue were to assume a human form, it would command the admiration of the whole world. A late writer has said, "In every region, every clime, the homage paid to virtue is the same. In no one sentiment were ever mankind more generally agreed."

VII. If, therefore, virtue is in itself so lovely—if it generally commands the approbation of mankind—if it is accompanied with inward peace and satisfaction—surely it may be said to be its own reward; for, though it must be acknowledged that it is frequently attended with crosses and misfortunes in this life, and that there is something of self-denial in the very idea of it, yet, in the words of the poet, is

"The broadest mirth unfeeling folly wears,
Less pleasing far than virtue's very tears."

EXERCISES.

1. Delays are dangerous.
2. Evil communications corrupt good manners.
3. Well begun is half done.
4. Perseverance generally prevails.
5. Necessity is the mother of invention.

6. Custom is second nature.
7. Honesty is the best policy.*

LIST OF SUBJECTS FOR ESSAYS.

1. History and character of Abraham.
2. History and character of Joseph.
3. History and character of Moses, &c.
4. Description of Athens.
5. Description of London.
6. Description of Paris, &c.
7. Biography of Pompey.
8. Biography of Columbus.
9. Biography of Napoleon Bonaparte, &c.
10. History of a hat.
11. History of a pin.
12. History of a shilling, &c.
13. Tour through Great Britain.
14. Tour through France.
15. Tour through Spain, &c.
16. Journal of a voyage round the world.
17. Different forms of government.
18. Different forms of religion.
19. Adaptation of animals to the countries in which they live.
20. Adaptation of vegetables to the situation in which they grow.
21. Arrangement of mineral strata.
22. Invention of the mariner's compass.
23. Invention of the telescope.
24. Invention of the steam-boat, &c.
25. Sculpture.
26. Architecture, &c.
27. Progress of error.
28. Public opinion.
29. The senses.
30. The mental powers.
31. The law of gravitation.
32. An effect presupposes a cause.
33. Summary of Scripture history.
34. Typical character of the Old Testament.
35. Evidences of Christianity.
36. Influence of Christianity on the social condition of mankind.
37. Immortality of the soul.
38. Temperance.
39. Hospitality.
40. Ambition.
41. Benevolence.
42. Magnanimity.
43. Patience.
44. Truth.
45. Prejudice.
46. First impressions.

* The exercises on these subjects may also be written in the form of fictitious narratives.

PART V.

HISTORY OF THE ENGLISH LANGUAGE.

CHAPTER I.

OF DIFFERENT LANGUAGES.

Q. Is language much subject to change?

A. As much so as perhaps any thing connected with human affairs.

Q. On what do these changes depend?

A. Partly upon the political changes occasioned by war and conquest, and partly upon the progress of knowledge and of civilization.

Q. Does each language, then, stand separate and distinct from every other?

A. Far from it; for many of them, being closely allied to each other, require them to be viewed in the light of families or kindred.

Q. What produces this close connection or alliance?

A. The circumstance of their being either sprung from a common origin, or subjected to the operation of similar political changes.

Q. How would you illustrate this?

A. By a reference to the languages of France, Spain, and Italy, among which there is an intimate connection, as having all sprung from the Latin.

Q. How come they to be descended from the Latin?

A. Because the Romans, who spoke the Latin language, having long had full and entire possession of these countries, had succeeded in establishing in them their own language.*

* Through the influence of the Romish priesthood, the language of ancient Rome was preserved in some degree of purity. As D'Israeli remarks, "The primitive fathers, the later schoolmen, the monkish chroniclers, all alike composed in Latin: all legal instruments, even marriage contracts, were drawn in Latin: and even the language of Christian prayer was that of abolished paganism."

In the rage for the classical literature of Greece and Rome in the fifteenth century, the vernacular tongues of Europe were neglected by scholars. The ancients were copied and imitated—original genius was cramped.

Q. And how came this language to be changed?

A. By these countries having, in the course of time, been overrun by rude and barbarous nations from the North of Europe; and thus their languages gradually lost their pure Latin character in consequence of being blended with those of the invaders, though they retained so much of their primitive distinction as to mark their Latin origin.

Q. Into how many classes, therefore, may languages be divided?

A. Two; such as are primitive and original, and such as are borrowed or derived from some other.

Q. But if all languages, as we have reason to believe, have descended from one origin, must there not be only one primitive language?

A. Strictly speaking, there must; but as we are ignorant of what that original language was, we are accustomed to consider every language as original which does not seem to have any close affinity with any other with which we are acquainted.

CHAPTER II.

OF THE PRIMITIVE LANGUAGES OF EUROPE.

Q. From how many primitives are the languages of Europe supposed to be derived?

A. Chiefly from four: the Greek, the Gothic or Teutonic, the Celtic, and the Sclavonic.

Q. Do any of these, as spoken languages, still retain their original form?

Dante and Boccácio, in the fourteenth century, are regarded as the parents of Italian literature, being the first who wrote in that language any work of taste. Still great effort was made by many to discourage Italian literature, in favor of the Latin tongue.

Some French, and Portuguese, and British scholars soon attempted to give shape, and beauty, and reputation to their own vernacular tongues

It was not until the event of the Reformation under Luther that the prejudice of writing in Latin was first checked in Germany, France, and England. That event awakened benevolence toward the common people, and the production of works in the native tongue, that the people might read them. The versions of the Scriptures into them served more than any other circumstance to give foundation and beauty to the various languages of modern Europe. The people, as such, thus became interested in the study and improvement of their own languages. Various writers, among others Lord Bacon, composed some works in Latin, and others in the vernacular.

A. The Celtic and the Sclavonic do so to a very great degree, but the others have become greatly changed.

Q. And where does the Sclavonic continue to be a spoken language?

A. Chiefly in Hungary, Poland, Bohemia, and Russia.

Q. In what places does the Celtic still prevail?

A. In Wales, the Highlands of Scotland, Brittany in France, and some districts of Ireland.

Q. What are the principal languages derived from the Greek?

A. The modern Greek, spoken in Greece, and some of the islands of the Archipelago, as well as the different languages of which Latin is the basis, this latter tongue being itself a derivative from the Greek.

Q. And what are these languages?

A. Most of those spoken in the South of Europe, including the French, the Italian, the Spanish, and the Portuguese.

Q. What are the languages founded chiefly on the Gothic or Teutonic?

A. The German, the Dutch, the Danish, the Swedish, and the English.

Q. Do the languages of different countries always retain their distinctive characters?

A. They do so to a certain extent, though those of adjoining tribes and nations always run less or more into each other.

CHAPTER II.

OF THE ENGLISH LANGUAGE.

Q. What renders English a language of so much importance?

A. The circumstances of its being spoken by so great a multitude of the human race at the present day; of its being so copious, simple, and expressive; and of its containing so rich, so varied, and so refined a literature.

Q. Has it always possessed these characteristics?

A. Far from it; for, till within three hundred years or so, it was rude and irregular in its structure, meager in its vocabulary and power of expression, and destitute of every thing deserving the name of a literature.

Q. What tended to keep it so long in this state?

A. Partly the ignorance and barbarity of the people, and partly the practice which so long prevailed among the learned, of writing almost every thing in Latin.

Q. What prompted the learned for so long a period to compose chiefly in Latin?

A. That they might, by enlarging the circle of their readers, enjoy a more extended popularity.

Q. How did writing in a dead language increase the number of their readers?

A. Because Latin at that time was the language which the learned all cultivated and understood, while the illiterate were generally so ignorant as to be unable even to read or write their own tongue.

Q. Was there no other cause that tended to perpetuate the use of Latin as a written language?

A. Yes; there was the circumstance of so much of the service of the Catholic Church being performed in Latin; and besides, the British schools and universities being founded almost exclusively for the education of churchmen, the Roman tongue was honored in these seats of learning by being made nearly the sole instrument of communicating thought.

Q. Who were the first improvers of the English language?

A. Those chiefly who wrote for the common people; and of these the poets took the lead.

Q. Supposing Latin to have been less cultivated, would the progress of the English language have been slow on any other account?

A. Yes; for, besides the unsettled state of the country, the dearth of books would have precluded every thing like learning among the great bulk of the people, and a language can not improve rapidly till extensively used in literary compositions.

Q. How does this happen?

A. Because, till such time as writers find numerous readers, they can not be expected to bestow much pains upon their compositions.

CHAPTER IV.

OF THE EARLY HISTORY OF THE ENGLISH LANGUAGE, ETC.

Q. From whom have we the earliest accounts of Britain?

A. From the Romans; and more especially from the famous general and elegant writer, Julius Cæsar.

Q. What language was then spoken in the country?

A. That known by the name Celtic, and the same as prevailed at one time in France, Spain, and Portugal.

Q. What proof have we of the Celtic having been then the common language of the country?

A. The names of a vast number of its mountains, rivers, and lakes, and of other objects of a permanent character, are Celtic in their origin, a thing which never could have happened, had that language not been early and long the common speech of the country.

Q. Why are the names of towns not also of the same origin?

A. Because towns being fluctuating in their nature, many of those of ancient date are now extinct, and many of those still existing have been of a date long subsequent to the pure Celtic period.

Q. What effect is the Roman conquest supposed to have had upon this language?

A. By introducing the use of Latin among the upper classes, it caused the Celtic to become the language of the lower orders merely.

Q. Did the two languages not blend into one?

A. No; for those who had adopted the Latin generally abandoned their native tongue; and the Romans never came to settle in such numbers as to produce any material change upon the original language of the country.

Q. To what purposes was the Celtic language applied, besides the common intercourse of life?

A. To those chiefly of eloquence and poetry.

Q. What instances have we of Celtic eloquence?

A. The warlike harangues delivered to their followers by Caractaeus, Galgacus, and Boadicea.

Q. Who were their principal poets?

A. Those among the Druids denominated bards, whose office it was to celebrate the praises of their gods and heroes.

Q. What branches of knowledge did the Druids chiefly cultivate?

A. Besides the learning peculiar to their sacerdotal office, they cultivated principally medicine, astronomy, and law.

Q. Were they acquainted with the art of writing?

A. Cæsar says they were, but that they never practiced it, except for the purpose of concealing, rather than of promulgating the knowledge which they possessed.

Q. What were some of the principal changes introduced by the Roman conquest?

A. The art of writing, of agriculture, and of architecture; and while it abolished Druidism, it substituted Christianity in its room.

CHAPTER V.

OF THE EFFECTS OF THE SAXON CONQUEST.

Q. Did the arts and improvements introduced by the Romans continue long to flourish?

A. No; they had not been long established when they were not merely checked, but entirely obliterated.

Q. By what event did this take place?

A. By that great revolution, called the Saxon conquest.

Q. What change did this produce upon the language?

A. The people having been exterminated by their invaders, rather than subdued, except among the fastnesses of Wales and the Highlands, every trace of the Celtic language became obliterated in all the other parts of the island, and the Saxon introduced in its stead.

Q. What was the character of the Saxons for learning?

A. Being a rude and savage race, whose sole occupation was war, in religion they were heathens, and in learning so deficient as not even to be acquainted with the use of letters.

Q. Did they long continue in this state?

A. No; for, having completely subjugated the country, they gradually settled down to a more regular course of life; and the reintroduction of Christianity gave a new impulse to learning by making the people acquainted with the art of writing.

Q. In what language did the learned men continue for a time to write?

A. In the Latin; and one or two of the most distinguished of the Saxon Latin writers are Gildas, a native of Alcluyd, now Dumbarton; Aldhelm, abbot of Malmesbury; and the Venerable Bede, a native, and afterward a monk, of the Abbey of Wearmouth in the county of Durham.

Q. What characters did the Saxons use in writing their own tongue?

A. With the exception of a character to denote *th*, and another to denote *w*, their letters were the same as the Roman.

Q. Who were among the earliest writers in the Saxon language?

A. Two individuals called, for distinction, the one the *elder*, the other the *second* Caedmon, who were the authors of religious poetry.

Q. Of what did the Saxon literature chiefly consist?

A. Principally of poems, histories or chronicles, religious treatises, and translations from the Scriptures and from Latin authors, with some few tales or fictions.

Q. Who is one of its brightest ornaments?

A. The celebrated King Alfred, who is regarded not only as one of the wisest of monarchs, but as one of the most learned men of his day, and an ardent promoter both of religion and learning among his subjects.

Q. Did the Saxon language and literature regularly improve after Alfred's time?

A. Quite the reverse; for, first by their incursions, and then by the invasion and ultimate conquest of the country by the Danes, society was thrown into the utmost confusion, and all improvement in language, in literature, and the arts of life, was completely checked.

Q. Did the Danish conquest produce much change upon the character of the language?

A. Much less than might have been expected, for the Danish, like the Saxon tongue, being of Gothic origin, was only a different dialect of the same language, and, with the exception of checking its improvement, had little effect in altering the speech of the country.

CHAPTER VI.

OF THE EFFECTS OF THE DANISH CONQUEST.

Q. What was the first event that produced much effect upon the Saxon language?

A. The great intercourse which began to take place between Britain and Normandy, in part directly, but still more indirectly, was the first thing that tended to affect the language to any great degree.

Q. To what was this intercourse chiefly owing?

A. To the circumstance of so many of the Saxon princes and nobility having taken refuge in that country during the period of Danish sway in Britain.

Q. What individual in particular showed great partiality for every thing Norman?

A. Edward the Confessor, who, being descended from Ethelred the Second, a Saxon refugee, had been brought up at the court of Normandy, and therefore took every opportunity of testifying his attachment to his benefactors.

What effect had his example upon the rest of the country?

A. It caused the nobility, and those possessed of wealth, to send their sons into Normandy to be educated, which in time produced, in the higher classes, a strong partiality to the Norman, and a sad disregard to their own language.

Q. What sort of language was the Norman?

A. A language which had arisen from the admixture of the Latin as spoken in France, and of that dialect of the Gothic which was spoken by the Northmen and other warlike tribes, who had overrun and conquered that fine country.

Q. In what respects did the new language resemble or differ from those from which it had sprung?

A. It retained a greater resemblance to the Latin in the words of which it was composed; but seemed more akin to the Gothic or Teutonic in its general structure, and in the arrangement of its words into sentences.

Q. What motive had the English nobility to prefer the Norman language to the Saxon?

A. Probably the vanity, in part, of being thus farther distinguished from the common people; though the consideration of the Norman being regarded as a more refined and cultivated language, must have had no slight influence.

Q. What was the indirect consequence to the language of this great intercourse with Normandy?

A. It paved the way for the Norman conquest, an event which happened in the year 1066, and which ultimately produced a complete revolution in the language, the literature, and the institutions of the country.

CHAPTER VII.

OF THE EFFECTS OF THE NORMAN CONQUEST.

Q. To what barbarous policy had the Norman conquerors recourse, the better to strengthen their usurped power?

A. To the dire expediency of endeavoring to extirpate the very language of the people, in order that, by making them forget their Saxon lineage, they might more reconcile them to the Norman yoke.

Q. What measures were taken the better to effect this purpose?

A. All offices of honor, of trust, and of emolument, were filled by the foreigners, and the Norman tongue was enjoined as the language to be used at court, in the enactment of laws, and in all legal proceedings.

Q. Whom did the Normans easily get to obey these harsh edicts?

A. The nobility or higher classes, who had not been ejected from their estates, though of this description of persons the number was very small; and the Normans, who became masters of the country, had no motive to abandon their original speech.

[As an evidence that the English language was wholly foreign to the English court, D'Israeli relates a ludicrous anecdote of the chancellor of Richard the First. This chancellor, in his flight from Canterbury, disguised as a female hawker, carrying under his arm a bundle of cloth, and an ell measure in his hand, sat by the sea-side waiting for a vessel. The fishermen's wives inquiring the price of the cloth, he could only answer by a burst of laughter; for this man, born in England and chancellor of England, did not know a single word of English!]

Q. How many languages, then, were for a time spoken in the country?

A. Two: the Norman, among all who aimed at being genteel, and the Saxon, by all the common people; while the Latin still continued to be the language of the learned, and of the Church service.

Q. What was ultimately the result of this distinction?

A. For a time, these two languages kept perfectly distinct, but at last they began to coalesce, and then sprung up that noble tongue which we now call English.

Q. At what time did this result begin to take place?

A. The precise period can not now be ascertained; but it is likely to have been early; for, as the common people could not speak the Norman, nor the higher classes the Saxon, they would soon see the propriety of compromising the matter, by each party, for the sake of being understood, adopting more or less of the language of the other.

Q. Which language ultimately prevailed over the other?

A. They were probably nearly on a par as to the number of words adopted from each; but the Saxon retained the decided ascendency as to the terminational distinctions and the grammatical construction of the words into sentences.

Q. What are the kinds of words in our language that are chiefly of Saxon origin?

A. Most of those that are short, and are used to express common objects and common events.

Q. What was the nature of those words derived from the Norman French?

A. They were chiefly those of a Latin origin, and which, being generally words of more syllables than one, are used to express less common objects and occurrences.

Q. With what two languages has this union chiefly allied the English?

A. With the original Saxon, and with the Latin through the medium of the Norman French.

Q. What peculiar characters does it receive from each?

A. From the former strength and vivacity, with sometimes considerable harshness of sound; from the latter smoothness, harmony, and greater pomp and dignity.

CHAPTER VIII.

OF THE MODERN HISTORY OF OUR LANGUAGE.

Q. What length of time did the Saxon and Norman French take to fuse and form themselves into the new language?

A. A period of nearly three hundred years; for, though the process was early begun, it required this long time to bring it to completion; so slow is the progress of human affairs in rude periods of society.

Q. Were there many writers during this period?

A. A considerable number, though none of any very nigh reputation.

Q. Of what kind were they chiefly?

A. They consisted principally of the learned, who composed mostly in Latin, and upon religious and philosophical subjects; and of chroniclers and poets called minstrels, who wrote chiefly in the popular language of the country.

Q. Do the latter exhibit much uniformity of style?

A. Far from it; for the character of their compositions seems to vary not only according to the time, but even to the part of the country in which they lived and wrote.

Q. In whose reign might the change of language be said to have been completed?

A. In the reign of Edward the Third, which began in 1326, and ended in 1377.

Q. In what manner did he accelerate this event?

A. By making English the language of his court, and by discontinuing the Norman in all law proceedings.

Q. Who may be regarded as the earliest writer of genuine English poetry?

A. Geoffrey Chaucer, who was born in 1328, and died in 1400, leaving behind him many monuments of his noble genius, the principal of which are the Canterbury Tales.

Q. Who were the principal prose writers of that period?

A. Sir John Mandeville, a distinguished traveler; and John Wicliffe, who is often regarded as the father of the Reformation.

Q. After the great celebrity of Chaucer, did English writers succeed each other in rapid succession?

A. Very much so indeed; though none gained such high reputation as Chaucer, prior to the period of Elizabeth.

Q. What were the principal changes which took place in the language during the 150 years from Chaucer's time?

A. It became for one thing more regular in its orthography, many of the old words were suffered to drop out of use, and new ones, chiefly from the Latin, were introduced; and altogether the language became more elegant, copious, and refined.

Q. What class of writers took the lead in this improvement?

A. The poets chiefly, and of these Scotland can boast of more than her due proportion.

Q. What event tended to secure past and promote future improvements in the language?

A. The art of printing, which was invented in Holland early in the fifteenth century, and introduced into England by William Caxton, in the year 1474.

CHAPTER IX.

THE SAME SUBJECT CONTINUED.

Q. In whose reign did the English language and literature make greatest progress?

A. In that of Elizabeth, and of her successor, James.

Q. What characters did the language then assume?

A. Those of great copiousness, flexibility, vigor, and grandeur; and it acquired farther the character of a more regular orthography.

Q. To what had diversity of spelling been previously owing?

A. To the circumstance of there having been previously no fixed standard, every one spelling his words according as his own ear or fancy dictated.

Q. Who were some of the principal ornaments of English literature during these reigns?

A. Sidney, Spenser, Essex, and Raleigh; but especially Bacon, Shakspeare, and Hooker.

Q. What did the language still require to make it almost perfect as an instrument of thought?

A. Nothing but a little additional polish and refinement; a slight infusion of taste and elegance; a lopping off of redundancies and extravagances; and a greater closeness and condensation of thought.

Q. Who were among the next great improvers of our language?

A. Milton, Dryden, Butler, Clarendon, Burnet, Tillotson, Hobbes, and Locke; with many others too numerous to mention.

Q. In what were many of the writers of the times of Charles the Second and William and Mary chiefly defective?

A. In correctness of taste, often substituting quaintness for originality, and mistaking affectation for wit.

Q. During what reigns did our language receive its highest polish?

A. During those of Queen Anne, and of the Georges, and of their successors.

Q. Who have been mainly instrumental in this improvement?

A. Addison, Steele, Pope, Swift, Hawksworth, Chesterfield, Goldsmith, Johnson, Gibbon, Hume, Robertson, Blair, Beattie, together with all our distinguished writers, whether of prose or poetry, who have adorned our literature during the important period of the last half century.

Q. What may be said to be the present character of our language?

A. It is copious, elegant, and energetic, well fitted for every species of subject, abounding in all the richest stores of literature, whether designed for improvement or pleasure, and adorned alike with the treasures of religion, science, and philosophy, the effusions of fancy, the records of history, the sublime inventions of imagination, and the majestic movements of the noblest oratory.

CHAPTER X.

OF PERIODICAL LITERATURE.

Q. What do you understand by Periodical Literature?

A. Works published in detached portions, and at stated times; and devoted chiefly, if not exclusively, to literary or scientific subjects.

Q. Do not newspapers belong to this department of literature?

A. Strictly speaking they do; though, from the circumstance of their being devoted almost entirely to political topics, and a detail of the remarkable occurrences that take place in the world, they are generally ranked as a distinct class by themselves, often styled the *newspaper press.* The first newspaper published in America was in 1604, called the *News-letter.*

Q. Is periodical literature of high antiquity?

A. No; it is of comparatively recent origin, having never been apparently thought of by the ancients.

Q. How can this oversight be accounted for?

A. By the want of that important instrument, the *printing-press;* for, had all works still to be written out by the hand, this species of literature, if known at all, must have been extremely limited.

Q. Where and when did periodical literature take its rise?

A. In France, in the year 1665, when the first work of the kind not properly political, was begun by one Dennis de Sallo, under the denomination of the *Journal des Sçavans.*

Q. From what time may we date its origin in England?

A. From February, 1704, when the celebrated Daniel De Foe commenced his work called the *Review.*

Q. Did the Review continue long solitary?

A. No; for it was speedily followed by the Tatler, the Spectator, and the Guardian, which, though ranked with the British Essayists, were nevertheless periodicals.

Q. Has periodical literature extended much since that time?

A. It is now, perhaps, the most extensive of all our departments of literature, and seems to command the attention of readers of all classes.

Q. At what intervals, and under what titles, do periodicals now generally appear?

A. Some are published weekly, some monthly, oth-

ers quarterly, and not a few yearly; and under the various denominations of Journals, Magazines, Miscellanies, Reviews, and Annuals.

Q. In what does the principal attraction of this kind of literature consist?

A. In its containing a great variety of light, elegant, and amusing reading, with a good deal of general information, though commonly of a rather superficial character.

Q. What is supposed to be the effect of so much periodical literature upon the public mind?

A. While it induces some to read, who, probably, otherwise would not, it is supposed to withdraw the attention of not a few from the perusal of more regular and important works, and, by giving a mere smattering of many things rather than a thorough acquaintance with any one, to make our knowledge more superficial than solid, and more showy than useful.

CHAPTER XI.

THE COMPONENT PARTS OF THE ENGLISH LANGUAGE.

[From the Edinburgh Review, 1839.]

THE English language consists of about thirty eight thousand words. This includes, of course, not only radical words, but all derivatives, except the preterits and participles of verbs; to which must be added some few terms, which, though set down in the dictionaries, are either obsolete, or have never ceased to be considered foreign. Of these, about twenty-three thousand, or nearly five eighths, are of Anglo-Saxon origin. The majority of the rest, in what proportion we can not say, are Latin and Greek; Latin, however, has the largest share. The names of the greater part of the objects of sense, in other words, the terms which occur most frequently in discourse, or which recall the most vivid conceptions, are Anglo-Saxon. Thus, for example, the names of the most striking objects in visible nature, of the chief agencies at work there, of the changes we pass over it, are Anglo-Saxon.

This language has given names to the heavenly bodies, the sun, the moon, and stars; to three out of the four elements, earth, fire, and water; three out of the four seasons, spring, summer, and winter; and, indeed, to all the natural divisions of time except one; as day, night, morning, evening, twilight, noon, midday, midnight, sunrise, sunset, some of which are among the most poetical terms we have. To the same language we are indebted for the names of light, heat, cold, frost, rain, snow, hail, sleet, thunder, lightning, as well as almost all those objects which form the component parts of the beautiful in external scenery, as sea and land, hill and dale, wood and stream, &c. It is from this language we derive the words which are expressive of the earliest and dearest connections, and the strongest and most powerful feelings of nature, and which are, consequently, invested with our oldest and most complicated associations.

It is this language which has given us names for father, mother, husband, wife, brother, sister, son, daughter, child, home, kindred, friends. It is this which has furnished us with the greater part of those metonymies and other figurative expressions, by which we represent to the imagination, and that in a single word, the reciprocal duties and enjoyments of hospitality, friendship, or love; such are hearth, roof, fireside. The chief emotions, too, of which we are susceptible, are expressed in the same language, as love, hope, fear, sorrow, shame; and what is of more consequence to the orator and the poet, as well as in common life, the outward signs by which emotion is indicated, are almost all Anglo-Saxon; such are tear, smile, blush, to laugh, to weep, to sigh, to groan. Most of those objects about which the practical reason of man is employed in common life, receive their names from the Anglo-Saxon. It is the language, for the most part, of business; of the counting-house, the shop, the market, the street, the farm; and, however miserable the man who is fond of philosophy or abstract science might be, if he had no other vocabulary but this, we must recollect that language was made not for the few, but the many, and that portion of it which enables the bulk of a nation to express their wants and transact their affairs, must be considered of at least as much importance to general happiness as that which serves the purpose of philosophical science.

Nearly all our national proverbs, in which it is truly said so much of the practical wisdom of a nation resides, and which constitute the manual and *vade mecum* of "hobnailed" philosophy, are almost wholly Anglo-Saxon. A very large

proportion (and that always the strongest) of the language of invective, humor, satire, colloquial pleasantry, is Anglo-Saxon.

Almost all the terms and phrases by which we most energetically express anger, contempt, and indignation, are of Anglo-Saxon origin. The Latin contributes most largely to the language of polite life, as well as to that of polite literature. Again, it is often necessary to convey ideas, which, though not truly and properly offensive in themselves, would, if clothed in the rough Saxon, appear so to the sensitive modesty of a highly-refined state of society; dressed in Latin, these very same ideas shall seem decent enough. There is a large number of words, which, from the frequency with which they are used, and from their being so constantly in the mouths of the vulgar, would not be endured in polished society, though more privileged synonymes of Latin origin, or some classical circumlocution expressing exactly the same thing, shall pass unquestioned.

There may be nothing dishonest, nothing really vulgar about the old Saxon word, yet it would be thought as uncouth in a drawing-room as the ploughman to whose rude use it is abandoned. Thus the word "*stench*" is lavendered over into *unpleasant effluvia*, or an *ill odor;* "sweat," diluted into four times the number of syllables, becomes a very inoffensive thing in the shape of "perspiration." To "squint" is softened into obliquity of vision; to be "drunk" is vulgar, but if a man be simply intoxicated or inebriated, it is comparatively venial. Indeed, we may say of the classical names of vices, what Burke more questionably said of vices themselves, "that they lose half their deformity by losing all their grossness." In the same manner, we all know that it is very possible for a medical man to put to us questions, under the seemly disguise of scientific phraseology and polite circumlocution, which, if expressed in the bare and rude vernacular, would almost be as nauseous as his draughts and pills. Lastly, there are many thoughts which gain immensely by mere novelty and variety of expression. This the judicious poet, who knows that the connection between thoughts and words is as intimate as that between body and spirit, well understands. There are thoughts, in themselves trite and commonplace when expressed in the hackneyed terms of common life, which, if adorned by some graceful or felicitous novelty of expression, shall assume an unwonted air of dignity and elegance. What was trivial, becomes striking; and what was plebeian, noble.

PART VI.

MODERN BRITISH LITERATURE.

[*Abridged from Montgomery's Lectures.*]

CHAPTER I.

ENGLISH LITERATURE UNDER THE TUDORS AND THE FIRST STUARTS.

FROM the reign of Elizabeth to the protectorate of Cromwell, inclusively, there rose in phalanx, and continued in succession, minds of all orders and hands for all work, in poetry, philosophy, history, and theology, which have bequeathed to us such treasures of what may be called genuine English Literature, that whatever may be the changes of taste, the revolutions of style, and the fashions in popular reading, these will be the sterling standards.

The standard of our tongue having been fixed at an era when it was rich in native idioms, full of pristine vigor, and pliable almost as sound articulate can be to sense—and that standard having been fixed in poetry, the most permanent and perfect of all forms of literature, as well as in the version of the Scriptures, which are necessarily the most popular species of reading—no very considerable changes can be effected.

Contemporary with *Milton*, though his junior, and belonging to a subsequent era of literature, of which he became the great luminary and master-spirit, was *Dryden*. His prose (not less admirable than his verse), in its structure and cadence, in compass of expression, and general freedom from cumbersome pomp, pedantic restraint, and vicious quaintness, which more or less characterized his predecessors, became the favorite model in that species of composition, which was happily followed and highly improved by *Addison*, *Johnson*, and other periodical writers of the last century. These, to whom must be added the triumvirate of British historians, *Hume*, *Robertson*, and *Gibbon*, who

exemplified, in their very dissimilar styles, the triple contrast and harmony of simplicity, elegance, and splendor — these illustrious names in prose are so many pledges that the language in which they immortalized their thoughts is itself immortalized by being made the vehicle of these, and can never become barbarian like Chaucer's uncouth, rugged, incongruous medley of sounds, which are as remote from the strength, volubility, and precision of those employed by his polished successors, as the imperfect lispings of infancy before it has learned to pronounce half the alphabet, and imitates the letters which it cannot pronounce with those which it can, are to the clear, and round, and eloquent intonations of youth, when the voice and the ear are perfectly formed and attuned to each other.—(For a more full account of Dr. Johnson, we may refer you to chap. vii., sec. v.)

CHAPTER II.

FROM THE RESTORATION TO THE REIGN OF GEORGE THE THIRD.

From the Restoration, in 1660, to the time when Cowper had risen into full fame in 1790, may be dated the second grand era of modern English Literature, reckoning from Elizabeth to the close of Cromwell's protectorate, already mentioned, as the first.

The early part of this period (the reigns of Charles II. and James II.) was distinguished for works of wit and profligacy; the drama, in particular, was pre-eminent for the genius that adorned and the abominations that disgraced its scenes. The middle portion of the same period, from the Revolution of 1688 to the close of the reign of George II., was rather the age of reason than of passion, of fine fancy than of adventurous imagination in the *belles lettres* generally. Pope, as the follower of Dryden in verse, excelled him as much in grace and harmony of numbers as he might be deemed to fall below him in raciness and pithy originality. It is to be remarked, also, that, while Pope gave the tone, character, and fashion to the verse of his day, as decidedly as Addison had given to the prose, yet, of all his imitators, not one has maintained the rank of even a second-rate author; the greatest names among his contemporaries, *Thomson* and *Young*, being those who differed most from him in manner, subject, and taste, especially in those of their works which promise to last as long as his own.

Between Pope and Cowper, we have the names of *Collins*, *Gray*, *Goldsmith*, and *Churchill*. Of these, the two former have nothing in common with Pope; but they produced too little, and were too great mannerists themselves to be the fathers, in either line, of a school of mannerists; it is only when mannerism is connected with genius of the proudest order or the most prolific species that it becomes extensively infectious among minor minds. As for Goldsmith and Churchill, whatever they appear to have owed to Pope, they are remembered and admired for what they possessed independent of him.

Nothing in the English language can be more perfect than the terseness, elegance, and condensation of Pope's sentiments, diction, and rhyme.

CHAPTER III.

ENGLISH LITERATURE OF THE PRESENT AGE.

With the exceptions already named, there was not a poet between Pope and *Cowper* who had power to command popular applause in any enviable degree.

Cowper's first volume, partly from the grave character of the longer pieces, and the purposely rugged, rambling, slip-shod versification, was long neglected, till *The Task*, the noblest effort of his muse, composed under the inspiration of cheerfulness, hope, and love, unbosoming the whole soul of his affections, intelligence, and piety, at once made our countrymen feel that neither the genius of poesy had fled from

Britain, nor had the heart of it died in the breasts of its inhabitants. The Task was the first long poem, from the close of Churchill's brilliant, but evanescent career, that awoke wonder, sympathy, and delight by its own ineffable excellence among the reading people of England.

From Cowper may be deduced the commencement of the *third great era* of modern English literature, since it was in no small measure to the inspiration of his Task that England is indebted, if not for the existence, yet certainly for the character of the new school of poetry, established first at Bristol, and afterward transferred to the Lakes, as scenery more congenial and undisturbed for the exercise of contemplative genius. *Southey*, *Coleridge*, and *Wordsworth* started almost contemporaneously in the same path to fame. These authors hazarded a new style, in which simplicity, homeliness, common names, every-day objects, and ordinary events were made the themes and the ornaments of poetry. They set forth rural sights and lights—the loves and graces of domestic life—the comforts of our own fireside—the flowery array of meadows—the sparkling vivacity of rivulets, kind intercourse with neighbors, the generous ardor of patriotism, and the gentler emotions of benevolence. But these subjects were, ere long, exhausted, and they gave place to higher, more heroic, and magnificent scenes. Southey, by his marvelous excursions in the regions both of history and of romance—Coleridge, by his wild fictions of a class entirely his own, in which there is an indescribable witchery of phrase and conceit that affects the imagination as if one had eaten of "the insane root that takes the reason prisoner;" and Wordsworth, by his mysticism, his Platonic love of the supreme good and the supreme beauty, which he seeks every where, and finds wherever he seeks, in the dancing of daffodils, the splendor of the setting sun, the note of a cuckoo flitting like a spirit from hill to hill, which neither the eye nor ear can follow, and in the everlasting silence of the universe to the man born deaf and dumb—these were

the three pioneers, if not the absolute founders of the existing style of English literature; which has become so diversified, artificial, and exquisite; so gorgeously embellished and adapted to every taste, as well as so abundant in its resources by importations from the wealth of every other land, that it may challenge similitude to the grand metropolis of the empire, where the brain of a stranger is bewildered amid the infinite forms of human beings, human dwellings, human pursuits, human enjoyments, and human sufferings; perpetual motion, perpetual excitement, perpetual novelty; city manners, city edifices, city luxuries; all these being not less strikingly characteristic of the literature of this age, than the fairy land of adventure and the landscape gardening of "Capability Brown" were characteristic of the two periods from Spenser to Milton, and from Dryden to Cowper.

The literature of our time is commensurate with the universality of education; nor is it less various than universal to meet capacities of all sizes, minds of all acquirements, and tastes of every degree. Public taste, pampered with delicacies even to loathing, and stimulated to stupidity with excessive excitement, is at once ravenous and mawkish; gratified with nothing but novelty, nor with novelty itself for more than an hour. To meet this diseased appetite, in prose not less than in verse, a factitious kind of the marvelous has been invented, consisting, not in the exhibition of supernatural incidents or heroes, but in such distortion, high coloring, and exaggeration of natural incidents and ordinary personages by the artifices of style and the audacity of sentiment employed upon them, as shall produce that sensation of wonder in which half-instructed minds delight. This preposterous effort at display may be traced through every walk of polite literature, and in every channel of publication.

Never was there a time when so great a number of men of extraordinary genius flourished together in Great Britain. As many have existed, and perhaps there may be always an equal quantity of latent capacity; but since the circumstances of no previous

period of human history have been altogether so calculated to awaken, inspirit, and perfect every species of intellectual energy, it is no arrogant assumption in favor of the living, no disparagement of the merits of the dead, to assert the manifest superiority of the former in developed powers—powers of the rarest and most elevated kind in poetry.

CHAPTER IV.

BRITISH NOVELS AND ROMANCES.

IN what are properly called novels, fictitious narratives of common life, the period between Pope and Cowper was more prolific than any preceding one. Indeed, the genuine novel was yet a novelty, which originated, or, rather, was introduced in the merry reign of Charles II., but never had been carried to its height of humor and reality till *Fielding*, *Smollett*, and *Richardson*, each in his peculiar and unrivaled way, displayed its utmost capabilities of painting men and manners as they are.

These were followed by "numbers without number," and without name, that peopled the shelves of the circulating libraries with the motley progeny of their brain.

"The Waverley Novels," by *Sir Walter Scott*, are undoubtedly the most extraordinary works of the age; but exceedingly faulty in one literary point of view. The author, in his best performances, has blended fact and fiction, both in incidents and characters, so frequently, and made his pictures at once so natural to the life, yet often so contrary to historical verity, that henceforward it will be difficult to distinguish the imaginary from the real with regard to one or the other; thus the credulity of ages to come will be abused in the estimate of men, and the identity of events by the glowing illusion of his pages, in which the details are so minute and exquisite, that the truth of painting will win the author credit for truth of eve-

ry other kind, and most, it may be, where he least deserves it.

CHAPTER V.

THE BRITISH PERIODICAL PRESS.

BUT it is in the issues from the periodical press that the chief influence of literature in the present day consists. Newspapers alone, if no other evidence were to be adduced, would prove, incontrovertibly, the immense and hitherto unappreciated superiority, in point of mental culture, of the existing generation over all their forefathers, since Britain was invaded by Julius Cæsar. The talents, learning, ingenuity, and eloquence, employed in the conduct of many of these—the variety of information conveyed through their columns from every quarter of the globe, to the obscurest cottage, and into the humblest mind of the realm, render newspapers, not luxuries, which they might be expected to be among an indolent and voluptuous population, but absolute necessaries of life—the daily food of millions of the most active, intelligent laborers, the most shrewd, indefatigable, and enterprising tribes on the face of the earth.

Of higher rank, though far inferior potency, are the magazines: they rather reflect the image of the public mind, than contribute toward forming its features, or giving it expression. Blackwood's Edinburgh Magazine at this time (1831) probably takes the lead among the fraternity, and by the boldness, hilarity, and address with which it is managed, it has become equally formidable in politics and predominant in literature. In both of these departments the New Monthly, the London, the Metropolitan, Frazer's Magazine, and others assume a high station.

These writings display admirable talents, but are obnoxious to the censure that, in the style of their leading articles, all is effort, and splendor, and display, —it is fine acting which falls short of nature.

Reviews not only rank higher than magazines, in

literature—rather by usurpation than right—but they rival newspapers themselves in political influence, while they hold divided empire with the weightier classes of literature, books of every size, and kind, and character, on which, moreover, they exercise an authority peculiar to the present age, and never dreamed of by critics in any past period. The Edinburgh, the Quarterly, the Westminster, and the Eclectic are the most prominent of the British reviews.

Besides these, works of the largest kind and the most elaborate structure, in every department of learning, abound in Britain: cyclopedias without measure, compilations without number, besides original treatises, which equally show the industry, talent, and acquirements of authors in all ranks of society, and of every gradation of intellect.

CHAPTER VI.

ENGLISH PHILOSOPHERS AND CRITICS OF THE PRESENT CENTURY.

Extracted from the North American Review, 1835.

Dugald Stewart, by far the most distinguished of the English (British) philosophers who have lived since Adam Smith, was a beautiful writer, and possessed a large store of book-learning, which he has digested into several interesting, systematic works, which display, however, but little originality. He pursues with patience the track of the masters whom he venerated, smoothing obstructions, removing difficulties, scattering flowers as he goes—but he strikes out no new paths. *Mackintosh*, with an equal elegance of taste, had a higher power of thought, but his works have done no justice to his talent. *Coleridge*, who is now extolled by some of his admirers, especially on this side of the Atlantic, where his reputation, singularly enough, is greater than in England—as the first of philosophers, and, as such, the "greatest man of the age," appears to us, we must own, to possess very slender claims to this transcendent distinction. He

possessed, undoubtedly, a mind of a very high order, and was particularly fitted to excel in poetry, of which he has given some exquisite specimens; but even here the fatal influence of indolence, or some other still more pernicious principle, has prevented him from doing himself justice. In his philosophical writings he shows a great deal of reading, but an almost total want of clearness and precision of thought. His mind seems to be swelling and laboring with a chaos of imaginations, which he has not reduced to shape, and of which he is, of course, incapable of estimating the real value. The only principle that stands out in some degree conspicuously in the midst of this confusion, and which he seems to have intended to make the corner-stone of his system, is a supposed distinction between reason and understanding, or, in his own phraseology, *the* reason and *the* understanding, which we consider as wholly imaginary, and which, whether well or ill founded, has been for more than half a century the basis of the German transcendental metaphysics, and of course can entitle Coleridge to no great credit on the score of original power. Nor has he, as far as we can perceive, succeeded in establishing this principle, or even making it distinctly intelligible to his readers. A person who is curious on the subject will learn more from the first ten pages of Kant's Criticism on Pure Reason, where the supposed distinction, such as it is, is intelligibly stated, than from the whole of Coleridge's never-ending-still-beginning attempts to explain it, in which the English language breaks down with him at every step.

Thomas Carlyle is, we think, the most profound and original of the living English philosophical writers. He is the person to whom we look with the greatest confidence to give a new spring and direction to these studies in the mother-country. In fact, the sceptre of philosophy, though it seems to have passed from Germany to France, where it is now wielded by the distinguished Cousin, still lingers on the Continent of Europe, and will not, probably, be transferred very soon to England. Coleridge and Carlyle are both, like

Cousin himself, disciples of the German transcendental school.

In the North American Review for 1844, the *style of Carlyle*, as a writer, is censured in the following caustic terms. We insert the criticism to discourage students from an imitation of his style.

Mr. Carlyle is a man of genius, learning, and humane tendencies. His brilliant thoughts often break through the ragged clouds of his most absurd phraseology, and make us grieve that an author, capable of writing so well, should write so execrably; should spoil the effect of his fine powers by the paltry folly of imitating so bad a model as Jean Paul Richter, an "original" writer who kept a commonplace book of odd expressions and far-fetched figures, which he embroidered on the ground of his natural style. Thus, Carlyle rejected his own English and manly style, to imitate in English a bad German model. The American Carlyle tribe imagined they were doing a wise and brilliant thing, by imitating the second-hand absurdities of an imitator, mistaking these borrowed follies for great originalities, and forgetting that affectation is the deadliest poison to the growth of sound literature.

There is another English *critic*, *Macaulay*, the great Edinburgh Reviewer, to whom we can refer with more pleasure, in the words of the United States Democratic Review for July, 1844, as probably the most brilliant writer of English prose now living, the last remaining member of that glorious band of wits, critics, and fine thinkers, who constituted the force of the Edinburgh in its prime—Jeffrey, Mackintosh, Hazlitt, Brougham, S. Smith, Carlyle, Stephens, and himself; uniting also the fame of a successful politician to that of a splendid periodical writer, he has obtained an accumulation of honors rarely to be met in the person of a single individual. *Macaulay's Reviews are the very Iliad and Odyssey of criticism*—models of that kind of writing—abler men and deeper scholars have written review articles, yet without that mastery of the art. *Hazlitt* had a more copious fancy, a richer vein, and

was altogether a more original thinker and critic, yet his reviews lie buried under a mass of duller matter. Macaulay wants, to be sure, the solidity of *Burke*, the rich philosophy of that poetic thinker; yet even Burke could not have hit the mark with greater nicety. He would have carried too much metal. Macaulay is essentially a critical essayist; not a mere critic, not an original judge, not a lecturer, but that rare union of critic and miscellaneous writer—a critical essayist. Portait painting and finished declamation have been carried to perfection in his articles, in which you find, besides, a treasury of fine and ingenious thoughts, richly illustrated and admirably employed.

CHAPTER VII.

BRITISH POETS.

SECTION I.

SHAKSPEARE.

Q. What are some of the circumstances of his life?

A. He was born at *Stratford-on-Avon*, in 1564. When a youth, he had trespassed on the hunting-grounds of a rich neighbor and written a scurrilous satire upon him, and to escape his vengeance fled to London, where he soon connected himself with the stage, first as an actor, then as an author. He continued to write plays until two years before his death, which occurred in his native place in 1616. *His plays* are thirty-five in number. The *subjects treated on*, are the more striking parts of ancient and modern history, and the stories supplied by Italian novelists. They are tragic, comic, and mixed in their character. The author appears to have had no anticipation of the brilliant reputation they were destined to receive after his decease.

Q. What have critics said of the peculiarities of his genius and writings?

A. The power of language has been tasked to eulogize his literary merits. One has said that the

pyramids will crumble to the dust, and the Nile be dry, and the Ethiop change his skin, and the leopard his spots, before Shakspeare will grow obsolete with us. He looked on man, and at once became master of the inmost recesses of his soul, as it were by intuition. He has exhibited the mind of man in all its phases. His propensities, his habits, his practices, his reasoning, false and philosophical, were all exhibited by him in truth and power. His virtues, his weaknesses, his eccentricities, were all known to this great anatomist of the human mind; his hopes, his passions, his frivolities were all laid bare to him.

While unsurpassed in the variety and magnificence of his poetic creations (says another critic), he thinks with a precision, a depth, a comprehensive and intuitive power, seldom equalled. In all his characters, whether fanciful, or intended to personify real beings, not a feature or a line is misplaced. Nor is he less true in his representations of inanimate objects. Human nature he learned not from study, but from observation and intuition. He may justly be called the poet of human nature, not of one age, but of all—the poet not of one country, but of all. To say that Shakspeare had no faults would be saying that he was not human; his blemishes are those of his age, his beauties are his own. He stands alone upon a summit unattained before, and inaccessible to all that follow; above the elemental strife of criticism, smiling at the thunders which roll beneath his feet, and unobscured by the clouds that gather only around the base of that proud eminence.

It has also been remarked, that in none of the persons of his dramas is any thing of their author to be seen. Every one speaks and acts for himself, as he might be expected to do in the supposed circumstances.

Q. Whence did Shakspeare derive the materials of his plays?

A. Though not a classical scholar, he read numerous translations of ancient works. He had read all the romances, tales, legends, and novels, written in English; also in histories and biographies then extant. He is generally accurate in the incidents he introduces, though he sometimes takes liberties with them. He took his words from the common people, from all classes in the busy scenes of life, and from the popular books of his day.

Q. What objections lie against the writings of Shakspeare?

A. He disregarded the unities of time and place—but this is no great matter—he deals in puns and quibbles—but, above all, he often employs expressions not only vulgar and low, but indecent—common in his day, but unsuited to the higher ideas of propriety that prevail in our own day and country. An edition of Shakspeare, purged from vulgarity and indecency, would be a valuable contribution to the literature of the age. A volume has lately been published, entitled, "The Wisdom and Genius of Shakspeare," consisting of extracts under appropriate heads. This deserves a high place in the private, and in the School Library.

It is difficult to select fine specimens from Shakspeare that have not become too familiar to excite much interest. Cardinal Wolsey's Speech to Cromwell—Marc Antony's Address on the death of Cæsar, may be referred to as admirable portions of Shakspeare's writings.

We can not forbear to give his graphic account of the Seven Ages of Man.

COURSE OF HUMAN LIFE.

"All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being *seven ages*. At first the infant,
Mewling and puking in the nurse's arms;
And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school; and then the lover,
Sighing like furnace, with a woful ballad
Made to his mistress's eyebrow: then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation,
Even in the cannon's mouth: and then the justice
In fair round belly, with good capon lined;

With eyes severe, and beard of formal cut,
Full of wise saws and modern instances,
And so he plays his part: the sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side,
His youthful hose well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound: last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans every thing."

Of Shakspeare, Hazlitt remarks, that his genius shone equally on the evil and on the good, on the wise and on the foolish, the monarch and the beggar. He turned the globe round for his amusement, and surveyed the generations of men, and the individuals as they passed, with their different concerns, passions, follies, vices, virtues, actions, and motives—as well those that they knew, as those which they did not know or acknowledge to themselves. The dreams of childhood, the ravings of despair, were the toys of his fancy. Airy beings waited at his call and came at his bidding. The world of spirits lay open to him, like the world of real men and women; and there is the same truth in his delineations of the one as of the other; for if the preternatural characters he describes could be supposed to exist, they would speak, and feel, and act as he makes them. He had only to think of any thing in order to become that thing, with all the circumstances belonging to it.

The poet may be said, for the time, to identify himself with the character he wishes to represent, and to pass from one to another, like the same soul successively animating different bodies. His plays are expressions of the passions rather than descriptions of them.

Shakspeare's language and versification are like the rest of him. He has a magic power over words: they come winged at his bidding, and seem to know their places. They are struck out at a heat, and have all the truth and vividness which arise from an actual impression of the objects. His language translates thoughts into visible images.

SECTION II.

MILTON—PARADISE LOST.

Q. What are some of the circumstances in the life of this remarkable man?

A. He was born in London, in 1608, was graduated at the University of Cambridge, spent some years in rural retirement, then traveled on the Continent, sojourning a while in Italy. Upon his return, he became Latin secretary to Cromwell, having gained distinction by writing in favor of the Commonwealth. In 1652, he was deprived of sight, yet continued to publish political pamphlets, until Cromwell's death and the restoration of the Stuart family to the throne. He then retired and composed his immortal work, the *Paradise Lost*, which was first published in 1667. For this noble work he received only ten pounds from his publisher, while his widow received but eight more; so little was the work appreciated in that age of loose morality.

Q. What are the most important features of this poem?

A. It is written in the finest style of blank verse. As soon as we open it, we find ourselves introduced all at once into an invisible world, and surrounded with celestial and infernal beings. Angels and devils are not the machinery, but the principal actors in the poem, and what, in any other composition, would be the marvelous, is here only the natural course of events. The subject suited the daring sublimity of his genius. He narrates the circumstances of the fall of man, for which the Scriptures furnish only scanty materials, but the imagination of the poet has supplied a wonderful variety and abundant incidents.

Considerable portions of the work describe scenes and events above this world; and as man can form no ideas of which the objects around him have not supplied, at least, the elements, the poet may be said to have fallen short of his design. His heaven is only a more magnificent kind of earth, and his most exalted supernatural beings only a nobler order of men. These passages, however, are the finest in the book. The artful change of objects: the scene laid now in earth, now in hell, and now in heaven, affords a sufficient diversity; while unity of plan is, at the same time, supported. Still life and calm scenes are presented in the employments of Adam and Eve in Paradise; while busy scenes and great actions occur in

the enterprise of Satan and in the wars of the angels. Satan makes a striking figure, and is considered the best drawn character in the poem—though Milton has not described him as an infernal spirit should, in truth, have been described. He appears no worse than some bold factious chief sometimes read of in history. The different characters of Beelzebub, Moloch, Belial, are exceedingly well painted in eloquent speeches, which they make in the second book. Among the good angels are the finely-drawn characters of the dignified Michael, the mild and affable Raphael, and the faithful Abdiel. The poet has greatly failed, however, in the attempt he has made to describe the Almighty, and to recount dialogues between the Father and the Son. With respect to the human characters, the innocence of our first parents and their love are finely and delicately painted — perhaps overdrawn, however, in some respects.

Almost the whole of the first and second books is a specimen of continued instances of the highest sublimity, in which quality he surpasses Homer, and especially Virgil. The sixth book affords other specimens of sublimity, particularly in relating the appearance of the Messiah. Some parts of that book are justly censured; for instance, the witticisms of the devils upon the effect of their artillery.

Beauty and pathos distinguish other portions of this great poem. The latter part of the poem is not so well sustained as the former. With the fall of our first parents, the genius of the author seems to have declined, yet there are striking passages of a tragic and pathetic nature, those which relate to the remorse and contrition of the guilty pair, and their lamentations over the loss of Paradise.

Fancy, learning, vividness of description, stateliness, decorum, are exhibited throughout the poem. The style is elaborate and powerful, and the versification, with occasional harshness and affectation, is superior in variety and harmony to all other blank verse. It has the effect of a fine piece of music. It affords the most complete example of the elevation which our

language is capable of attaining by the force of numbers.

As to defects of the work, besides those mentioned already, he is thought to deal too profoundly in theological and metaphysical speculations—his language is often harsh—words technical—and too great a display is made of his learning—but these faults were those of his age.

The above criticisms have been selected chiefly from Blair. They are sufficient to awaken a desire and a determination to read this immortal poem, and to prepare for a profitable and agreeable reading of it; but the subject will justify a few additional lines from the pen of a late writer in our own country. He says, that probably, of all poems now in existence, this is the most learned, the most original, and the most sublime. In his descriptions, the poet seems a volcano, pouring forth floods of fire, shaking nature to her centre—shaking earth and heaven—all but the throne of God. It must, indeed, be confessed, that sometimes he seems extinguished; his thunderings are hushed; and we see nothing but the dark lava, the cinders, and the ashes. But he is still a great mountain.

But sublimity and originality, though the chief glories of this amazing poem, are not the whole. He dips his pencil in heavenly fountains, and gives us pictures scarcely less beautiful than others are grand. He can paint the dew-drop, and show us the humble violet in all its brilliancy, in all its humble loveliness, as well as the battle-field of heaven, convulsed with warring angels, blazing and smoking with the artillery of Satan, and tempestuous with flying mountains.

As a sequel to the *Paradise Lost*, Milton afterwards composed the *Paradise Regained*, in which are represented the circumstances of the Redemption of man. By some it is more highly esteemed than the former. It was so by the author, but it is generally considered an inferior production, probably because the subject is less favorable to poetical invention and fancy.

A dramatic poem on the story of Samson, and a beautiful masque entitled *Comus*, are admired productions of the same great author.

We shall close our critical remarks on the works of Milton by quoting from Hazlitt, an acute and discriminating English writer, though, apparently, not always candid.

Milton wrote with a resolution to leave nothing undone which it was in his power to do. He strives hard to say the finest things in the world, and he does say them. He adorns and dignifies his subject to the utmost; he surrounds it with every possible association of beauty or grandeur, whether moral, intellectual, or physical. He refines on his descriptions of beauty; loading sweets on sweets, till the sense aches at them; and raises his images of terror to a gigantic elevation, that "makes Ossa like a wart."

Milton's learning has all the effect of intuition. He describes objects of which he could only have read in books, with the vividness of actual observation. His imagination has the force of nature. He makes words tell as pictures.

> "Him follow'd Rimmon, whose delightful seat
> Was fair Damascus, on the fertile banks
> Of Abbana and Pharpar, lucid streams."

The word *lucid* here gives to the idea all the sparkling effect of the most perfect landscape.

And again:

> "As when a vulture on Imaus bred,
> Whose snowy ridge the roving Tartar bounds,
> Dislodging from a region scarce of prey,
> To gorge the flesh of lambs and yearling kids
> On hills where flocks are fed, *flies toward the springs*
> *Of Ganges or Hydaspes, Indian streams;*
> *But in his way lights on the barren plains*
> *Of Sericana, where Chineses drive*
> *With sails and wind their cany wagons light.*"

If Milton had taken a journey for the express purpose, he could not have described this scenery and mode of life better.

Again, nothing can be more magnificent than the portrait of Beelzebub:

> "With Atlantean shoulders fit to bear
> The weight of mightiest monarchies."

Or the comparison of Satan, as he "lay floating many a rood," to "that sea beast,"

> "Leviathan, which God of all his works
> Created hugest that swim the ocean stream!"

What a force of imagination is there in this last expression! What an idea it conveys of that hugest of created beings, as if it shrank up the ocean to a stream, and took up the sea in its nostrils as a very little thing! *Force of style* is one of Milton's greatest excellences. Hence, perhaps, he stimulates us more in the reading, and less afterward. The way to defend Milton against all impugners is to take down the book and read it.

Milton's blank verse is the only blank verse in the language, except Shakspeare's (the author would also except some American poets, and some other British poets too), that deserves the name of verse. Dr. Johnson, who had modeled his ideas of versification on the regular sing-song of Pope, condemns the Paradise Lost, as harsh and unequal. This is, indeed, sometimes the case; but I imagine that there are more perfect examples in Milton of musical expression, or of an adaptation of the sound and movement of the verse to the meaning of the passage, than in all our other (English) writers put together, with the exception mentioned. *The sound of his lines is moulded into the expression of the sentiment*, almost of the very image. They rise or fall, pause or hurry on, with exquisite art, but without the least trick or affectation, as the occasion seems to require.

The following are some of the finest instances:

> "His hand was known
> In heaven by many a tower'd structure high;
> Nor was his name unheard or unadored
> In ancient Greece: and in the Ausonian land
> Men call'd him Mulciber: and how he fell
> From heaven, they fabled, thrown by angry Jove
> Sheer o'er the crystal battlements; from morn
> To noon he fell, from noon to dewy eve,
> A summer's day; and with the setting sun
> Dropp'd from the zenith like a falling star
> On Lemnos, the Egean isle: thus they relate,
> Erring."

> "But chief the spacious hall
> Thick swarm'd, both on the ground and in the air
> Brush'd with the hiss of rustling winds—as bees
> In spring time, when the sun with Taurus rides,
> Pour forth their populous youth about the hive
> In clusters; they among fresh dews and flowers
> Fly to and fro: or on the smoothed plank,
> The suburb of their straw-built citadel,
> New rubb'd with balm, expatiate and confer
> Their state affairs. So thick the airy crowd

Swarm'd, and were straiten'd: till the signal given,
Behold a wonder!" * * * *

The verse, in the exquisitely modulated passage that follows, floats up and down as if it had itself wings:

"Round he surveys (and well might, where he stood
So high above the circling canopy
Of night's extended shade) from th' eastern point
Of Libra to the fleecy star that bears
Andromeda far off Atlantic seas
Beyond the horizon: then from pole to pole
He views in breadth, and without longer pause
Down into the world's first region throws
His flight precipitant, and winds with ease
Through the pure marble air his oblique way
Among innumerable stars that shone,
Stars distant, but nigh hand seem'd other worlds;
Or other worlds they seem'd, or happy isles," &c.

The *interest of the poem arises* from the daring ambition and fierce passions of Satan, and from the account of the paradisaical happiness, and the loss of it by our first parents. Three fourths of the work are taken up with these characters, and nearly all that relates to them is unmixed sublimity and beauty. The first two books alone are like two massy pillars of solid gold.

Satan is *the most heroic subject that was ever chosen for a poem;* and the execution is as perfect as the design is lofty. He was the first of created beings, who, for endeavoring to be equal with the Highest, and to divide the empire of heaven with the Almighty, was hurled down to hell. His aim was no less than the throne of the universe; his means, myriads of angelic armies bright, the third part of the heavens, whom he lured after him with his countenance, and who durst defy the Omnipotent in arms. His ambition was the greatest, and his punishment was the greatest: but not so his despair, for his fortitude was as great as his sufferings. His strength of mind was matchless as his strength of body. He was the greatest power that was ever overthrown, with the strongest will left to resist, or to endure. He was baffled, not confounded. He stood like a tower; or

"As when Heaven's fire
Hath scathed the forest oaks or mountain pines."

He is still surrounded with hosts of rebel angels, armed warriors, who own him as their sovereign leader, and with whose fate he sympathizes as he views them round, far as

the eye can reach; though he keeps aloof from them in his own mind, and holds supreme counsel only with his own breast. An outcast from Heaven, Hell trembles beneath his feet, Sin and Death are at his heels, and mankind are his easy prey.

"All is not lost; the unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield,
And what else is not to be overcome,"

are still his. The loss of infinite happiness to himself is compensated in thought by the power of inflicting infinite misery on others. Yet Milton's Satan is not the principle of malignity, or of the abstract love of evil, but of the abstract love of power, of pride, of self-will personified. He expresses the sum and substance of all ambition in one line:

"Fallen cherub, to be weak is miserable,
Doing or suffering!"

After his conflict and defeat, he founds a new empire in Hell, and from it conquers this new world, whither he bends his undaunted flight, forcing his way through nether and surrounding fires. Wherever the figure of Satan is introduced, whether he walks or flies, "rising aloft, incumbent on the dusky air," it is illustrated with the most striking and appropriate images: so that we see it always before us, gigantic, irregular, portentous, uneasy, and disturbed, but dazzling in its faded splendor. The deformity of Satan is only in the unparalleled depravity of his will. He has no bodily depravity to excite our loathing or disgust. He has neither horns, nor tail, nor cloven foot. Some think, and perhaps justly, that Milton has erred in drawing the character of Satan too favorably, or, rather, in making him the chief person in his poem; and they have ascribed this to Milton's love of rebellion against the magistracies of his own day.

Satan's final departure from Heaven, and the sentiments with which he approaches and enters Hell, are portrayed in the most masterly style:

"Farewell, happy fields,
Where joy forever dwells! Hail horrors, hail
Infernal world! and thou, profoundest hell,
Receive thy new possessor; one who brings
A mind not to be changed by place or time.
The mind is its own place, and in itself
Can make a Heav'n of Hell, a Hell of Heav'n.

What matter where, if I be still the same,
And what I should be, all but less than He
Whom thunder hath made greater? Here at least
We shall be free; th' Almighty hath not built
Here for his envy, will not drive us hence:
Here we may reign secure, and in my choice
To reign is worth ambition, though in hell:
Better to reign in hell than serve in heaven."

Perhaps of all the passages in Paradise Lost, the description of the employments of the angels during the absence of Satan, some of whom, "retreated in a silent valley, sing with notes angelical to many a harp their own heroic deeds and hapless fall by doom of battle," is the most perfect example of mingled pathos and sublimity.

The character which a living poet has given of Spenser would be much more true of Milton:

"Yet not more sweet
Than pure was he, and not more pure than wise;
High Priest of all the Muses' mysteries."

Milton has finely shown the power of discrimination in respect to character in

EVE'S LAMENTATION

ON BEING DRIVEN FROM PARADISE.

"O unexpected stroke, worse than of death!
Must I thus leave thee, Paradise? thus leave
Thee, native soil, these happy walks and shades,
Fit haunt of Gods? where I had hoped to spend,
Quiet, though sad, the respite of that day
That must be mortal to us both. O flowers,
That never will in other climate grow,
My early visitation and my last
At even, which I bred up with tender hand
From the first opening bud, and gave ye names,
Who now shall rear ye to the sun, or rank
Your tribes, and water from the ambrosial fount?
Thee, lastly, nuptial bower, by me adorn'd
With what to sight or smell was sweet, from thee
How shall I part, and whither wander down
Into a lower world, to this obscure
And wild? How shall we breathe in other air
Less pure, accustom'd to immortal fruits?"

Adam's reflections on the same mournful occasion are in a different strain, and still finer. After expressing his submission to the will of his Maker, he says,

"This most afflicts me, that departing hence
As from His face I shall be hid, deprived
His bless'd countenance; here I could frequent
With worship place by place where He vouchsafed
Presence divine, and to my sons relate,
On this mount He appear'd, under this tree
Stood visible, among these pines His voice
I heard, here with Him at this fountain talk'd:
So many grateful altars I would rear
Of grassy turf, and pile up every stone
Of lustre from the brook, in memory
Or monument to ages, and thereon
Offer sweet-smelling gums, and fruits, and flowers.
In yonder nether world where shall I seek
His bright appearances, or footstep trace?
For though I fled him angry, yet, recall'd
To life prolong'd and promised race, I now
Gladly behold though but his utmost skirts
Of glory, and far off his steps adore."

SECTION III.

SAMUEL BUTLER,

Author of Hudibras.

Strongly contrasted to Milton in every respect was his contemporary, Samuel Butler (1612–1680), the son of a farmer in Worcestershire, and at all times a poor man, but possessed of a rich fancy and a singular power of witty and pointed expression. His chief work was *Hudibras*, published in 1663 and subsequent years, a comic poem in short-rhymed couplets, designed to burlesque the characters of the zealously religious and Republican party, which had recently held sway. Notwithstanding the service which he thus performed to the Royalist cause and to Charles II., he was suffered to die in such poverty that the expense of his funeral was defrayed by a friend. In Hudibras, a Republican officer, of the most grotesque figure and accoutrements, is represented as sallying out, like a knight-errant, for the reformation of the state; and his character is thus, in the first place, described:

CHARACTER OF SIR HUDIBRAS.

He was in logic a great critic,
Profoundly skill'd in analytic:
He could distinguish, and divide
A hair 'twixt south and southwest side;
On either which he would dispute,
Confute, change hands, and still confute;

He'd run in debt by disputation,
And pay with ratiocination:
All this by syllogism true,
In mood and figure he would do.
For rhetoric, he could not ope
His mouth, but out there flew a trope;
And when he happen'd to break off
I' th' middle of his speech, or cough,
H' had hard words ready to show why,
And tell what rules he did it by;
Else when with greatest art he spoke,
You'd think he talk'd like other folk;
For all a rhetorician's rules
Teach nothing but to name his tools.
But when he pleased to show 't, his speech
In loftiness of sound was rich;
A Babylonish dialect,
Which learned pedants much affect;
It was a party-color'd dress
Of patch'd and py-bald languages;
'Twas English, cut on Greek and Latin,
Like fustian, heretofore, on satin.
In mathematics he was greater
Than Tycho Brahe or Erra Pater;
For he, by geometric scale,
Could take the size of pots of ale;
Resolve by signs and tangents straight,
If bread and butter wanted weight,
And wisely tell what hour o' th' day
The clock does strike by algebra.
Beside, he was a shrewd philosopher,
And had read every text and gloss over;
Whate'er the crabbed'st author hath,
He understood b' implicit faith;
Whatever sceptic could inquire for,
For every why he had a wherefore;
Knew more than forty of them do,
As far as words and terms could go;
All which he understood by rote,
And, as occasion served, would quote;
No matter whether right or wrong,
They might be either said or sung.

SECTION IV.

YOUNG (1681-1765).

Night Thoughts.

The principal work of Edward Young is the *Night Thoughts*. This poem, by some critics, has been pronounced mournful, angry, gloomy, and represented as

springing from disappointed ambition rather than from superior sentiments. It is thought, however, to exhibit a wide display of original poetry, variegated with deep reflections and striking allusions—a wildness of thought, in which the fertility of fancy scatters flowers of every hue and of every odor. He was too fond of *antithesis*, and often too turgid in his style; yet he paints, with the most lively fancy, the feelings of the heart, the vanity of human things, its fleeting honors and enjoyments, and he presents some of the strongest arguments in support of the immortality of the soul.

The late Joseph Emerson speaks of this work as the dear companion of his early youth, most faithful counselor of his advancing days—a precious, invaluable friend—for more than thirty summers the balm of his sorrows, the pillow of his weary, throbbing head—the sweetener of his sweetest joys. "Dark and dismal, indeed, are many of his pictures; but I think not more so than their originals. If so, we should not blame the painter, but the subjects." But his pictures of redemption are most glorious. "To me, the Night Thoughts is a poem, on the whole, most animating and delightful—amazingly energetic—full of the richest instruction—improving to the mind—much of it worthy of being committed to memory—some faults—some passages unfit to be read—obscure—extravagant—tinged occasionally with flattery."

The work is well adapted for exercising the mind in the process of analysis and criticism.

CONSCIENCE.

"Conscience, what art thou? Thou tremendous power!
Who dost inhabit us without our leave;
And act within ourselves, another self,
A master-self, that loves to domineer,
And treat the monarch frankly as the slave:
How dost thou light a torch to distant deeds!
Make the past, present, and the future frown!
How, ever and anon, awake the soul,
As with a peal of thunder, to strange horrors,
In this long restless dream, which idiots hug—
Nay, wise men flatter with the name of life!"

DEATH.

"Why start at death? Where is he? death arrived,
Is past; not come or gone, he's never here.
Ere hope, sensation fails, black boding man
Receives, not suffers death's tremendous blow.
The knell, the shroud, the mattock, and the grave,
The deep, damp vault, the darkness, and the worm—
These are the bugbears of a winter's eve,
The terrors of the living, not the dead.
Imagination's fool, and error's wretch,
Man makes a death, which nature never made;
Then on the point of his own fancy falls,
And feels a thousand deaths in fearing one."

For another specimen, yet more characteristic of Dr. Young's mind, refer to the chapter on Sublimity in this work.

SECTION V.

OF DR. SAMUEL JOHNSON (1709–1784)

His Criticisms on Milton.

[Extracted from the North American Review, 1835.]

Dr. Channing has gained great celebrity for his criticism upon Milton, in which he vindicates the latter from the unjust representations of Dr. Johnson, in his "Lives of the Poets." Dr. Johnson has certainly not done justice to Milton; but this was owing, we think, to his political prejudices, and not, as Dr. Channing intimates, to any want of "enthusiasm, creative imagination, or lofty sentiment." The author of *Rasselas*, if he had never written another word, would have amply substantiated, by that work only, his claims to the possession of all those faculties in their fullest perfection. But all his other works are marked by the same general characteristics. The *Rambler* is one perpetual flow of the purest wisdom, embodied in the richest language. It is, from one end to the other, as Cicero says with so much beauty of Aristotle, a river of flowing gold. Why should we find fault with the style, because its merit is not exactly the same with that which we admire in the works of some other great writers? Are there not in the gardens of letters and art, as well as in those of nature, a hundred kinds of beauty, all different, and each equally charming in its own way? For ourselves, we look on Dr. Johnson as the master-mind of the last century. We respect even what we may consider his errors, for they were generally closely connected with the highest virtues. Almost every line that

he wrote has a real value. We rejoice more especially that it fell to his lot—and it was a singular distinction, reserved for him alone of all the human beings that have yet lived—to furnish, in his conversation, the materials for a copious and elaborate book—one of the most instructive and entertaining in the whole compass of literature; a work which is quaintly styled by a late writer the *Johnsoniad*, and which, for our own reading, we much prefer to the whole array of modern "degraded epics."

Of Johnson, Dr. Channing says:

"We trust we are not blind to his *merits*. His stately march, his pomp and power of language, his strength of thought, his reverence for virtue and religion, his vigorous logic, his practical wisdom, his insight into the springs of human action, and the solemn pathos which occasionally pervades his descriptions of life, and his references to his own history, command our willing admiration. We do not blame him for not being Milton. We love intellectual power in all its forms, and delight in the variety of mind. We blame him only that his passions, prejudices, and bigotry, engaged him in the unworthy task of obscuring the brighter glory of one of the most gifted and virtuous men. We only ask the friends of genius not to put their faith in Johnson's delineations of it. His biographical works are tinged with his notoriously strong prejudices, and of all his 'Lives,' we hold that of Milton to be the most apocryphal." (For some other remarks on Milton, see section ii.)

SECTION VI.

ALEXANDER POPE

appeared with repute as an author about the year 1709. His principal efforts in boyhood were translations from the Roman poets, a kind of literature then much cultivated. At sixteen he wrote some pastorals, and the beginning of *Windsor Castle*, which, when published, a few years after, obtained high praise for melody of versification. His *Essay on Criticism* was written at the age of twenty-one, and was extolled for its happy illustrations. It is said to be a fair specimen of what the wits of Queen Anne's reign were most pleased with—an epigrammatic turn of thought, and a happy appropriateness of expression.

The following is one of the most admired passages in this poem:

"But most by numbers judge a poet's song;
And smooth or rough, with them, is right or wrong
In the bright muse, though thousand charms conspire,
Her voice is all these tuneful fools admire.
Who haunt Parnassus but to please the ear,
Not mend their minds; as some to church repair,
Not for the doctrine, but the music there.
These equal syllables alone require,
Though oft the ear the open vowels tire;
While expletives their feeble aid *do* join,
And ten low words oft creep in one dull line:
While they ring round the same unvaried chimes
With sure returns of still expected rhymes;
Where'er you find 'the cooling western breeze,'
In the next line it 'whispers through the trees;'
If crystal streams 'with pleasing murmurs creep,'
The reader's threaten'd, not in vain, with 'sleep:'
Then, at the last and only couplet fraught
With some unmeaning thing they call a thought,
A needless Alexandrine ends the song,
Which, like a wounded snake, drags its slow length along."

The dexterity with which the passages here marked in italics were made to exemplify the faults which they condemned, was greatly prized by the readers of those days; and it is allowed that these deformities were thenceforward banished from our literature.

The two most beautiful poems of Pope, written when he was only twenty-three years of age, are, the *Rape of the Lock*, and the *Elegy on an Unfortunate Lady*. The former contains more fancy than any other of his poems, though it is exerted only on ludicrous and artificial objects. Its *machinery* consists of a set of supernatural beings, who, like the heathen deities in the Iliad and Æneid, were employed in developing the plot and bringing it to a conclusion: it consisted of the sylphs and gnomes, good and evil genii, who were supposed by the Rosicrucian philosophers to direct the proceedings of human beings; and no kind of creatures could have been better adapted to direct the proceedings of human beings, and to enter into a story compounded, as this is, of airy fashionable frivolities.

The heroine of his other poem, the *Elegy*, is said to have destroyed herself in France, in consequence of her affections being blighted by the tyranny of an uncle, and the following are some of the more pathetic lines in which her loss is deplored:

What can atone, oh ever injured shade,
Thy fate unpitied, and thy rites unpaid?
No friend's complaint, no kind domestic tear,
Pleased thy pale ghost, or graced thy mournful bier:
By foreign hands thy dying eyes were closed,
By foreign hands thy decent limbs composed,
By foreign hands thy humble grave adorn'd,
By strangers honor'd, and by strangers mourn'd!

* * * * * * *

So peaceful rests, without a stone, a name,
That once had beauty, titles, wealth, and fame—
A heap of dust alone remains of thee;
'Tis all thou art, and all the proud shall be!

At twenty-five Pope's reputation, as a poet, was established. His next work was a translation of the *Iliad* and part of the *Odyssey*—both fascinating and brilliant translations, though wanting the simple majesty and unaffected grandeur of the heathen poet.

His principal *satirical* poem is the *Dunciad*, a work of misdirected talent, and full of sentiments inconsistent with the character of a Christian author. At the suggestion of Lord Bolingbroke, his next production was the *Essay on Man*, in which he embodied a series of arguments respecting the human being, in relation to the universe, to himself, to society, and to the pursuit of happiness. This was published in 1733, and displays the poet's extraordinary power of managing argument in verse, and of compressing his thoughts into clauses of the most energetic brevity, as well as of expanding them into passages glittering with every poetic ornament. Yet the work abounds in theological errors. His *Letters* are elegant and sprightly, but are too evidently written for parade to be agreeable. He died in 1744, at the age of fifty-six.

The following fine passage is from the Essay on Man:

PROVIDENCE VINDICATED IN THE PRESENT STATE OF MAN.

Heaven from all creatures hides the book of fate;
All but the page prescribed, their present state;

From brutes what men, from men what spirits know;
Or who could suffer being here below?
The lamb thy riot dooms to bleed to-day,
Had he thy reason, would he skip and play?
Pleased to the last, he crops the flow'ry food,
And licks the hand just raised to shed his blood

Oh blindness to the future! kindly giv'n,
That each may fill the circle mark'd by Heav'n;
Who sees with equal eye, as God of all,
A hero perish, or a sparrow fall;
Atoms or systems into ruin hurl'd,
And now a bubble burst, and now a world.

Hope humbly, then; with trembling pinions soar,
Wait the great teacher, Death; and God adore.
What future bliss he gives not thee to know,
But gives that hope to be thy blessing now.
Hope springs eternal in the human breast:
Man never is, but always TO BE bless'd.
The soul, uneasy, and confined from home,
Rests and expatiates in a life to come.

Lo, the poor Indian! whose untutor'd mind
Sees God in clouds, or hears him in the wind,
His soul proud science never taught to stray
Far as the Solar Walk or Milky Way.
Yet simple nature to his hope has giv'n,
Behind the cloud-topp'd hill, an humbler heav'n;
Some safer world in depth of woods embraced,
Some happier island in the watery waste;
Where slaves once more their native land behold,
No fiends torment, no Christians thirst for gold.

To BE, contents his natural desire;
He asks no angel's wing, no seraph's fire:
But thinks, admitted to that equal sky,
His faithful dog shall bear him company.
Go, wiser thou! and in thy scale of sense,
Weigh thy opinion against Providence;
Call imperfection what thou fanciest such;
Say here he gives too little, there too much.

In pride, in reas'ning pride, our error lies;
All quit their sphere, and rush into the skies.
Pride still is aiming at the bless'd abodes;
Men would be angels, angels would be gods.
Aspiring to be gods, if angels fell,
Aspiring to be angels, men rebel:
And who but wishes to invert the laws
Of ORDER, sins against th' ETERNAL CAUSE.

SECTION VII.

THOMAS GRAY (1716–1771)

was professor of modern languages and history in the University of Cambridge. His most popular poem is his *Elegy, written in a country church-yard*, in 1750. The charm of his writings is to be traced to the naturally exquisite ear of the poet, having been trained to consummate skill in harmony, by long familiarity with the finest models in the most poetical of all languages, the Greek and Italian. In regard to the "*Progress of Poetry*," and "The Bard," it is said, that there is not an ode in the English language which is constructed like these two compositions; with such power, such majesty, and such sweetness; with such proportioned pauses and just cadences; with such regulated measures of the verse.

ODE

ON THE DISTANT PROSPECT OF ETON COLLEGE.

Ah happy hills, ah pleasing shade,
Ah fields beloved in vain,
Where once my careless childhood play'd,
A stranger yet to pain!
I feel the gales that from ye blow
A momentary bliss bestow,
As, waving fresh their gladsome wing,
My weary soul they seem to soothe,
And, redolent of joy and youth,
To breathe a second spring.

* * * * * * * *

Gay hope is theirs by fancy fed,
Less pleasing when possess'd;
The tear forgot as soon as shed,
The sunshine of the breast:
There's buxom health of rosy hue,
Wild wit, invention ever new,
And lively cheer, of vigor born;
The thoughtless day, the easy night,
The spirits pure, the slumbers light,
That fly the approach of morn.
Alas, regardless of their doom,
The little victims play!
No sense have they of ills to come,
No care beyond to-day.
Yet see how, all around them, wait
The ministers of human fate,

And black misfortune's baneful train;
Ah, show them where in ambush stand,
To seize their prey, the murderous band!
Ah, tell them they are men!
* * * * *

To each his sufferings: all are men,
Condemn'd alike to groan;
The tender, for another's pain,
The unfeeling, for his own.
Yet ah, why should they know their fate!
Since sorrow never comes too late,
And happiness too swiftly flies,
Thought would destroy their paradise.
No more; where ignorance is bliss
'Tis folly to be wise.

AN ELEGY WRITTEN IN A CHURCH-YARD.

* * * * *

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep.

The breezy call of incense-breathing morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care;
Nor children run to lisp their sire's return,
Or climb his knees the envied kiss to share.
* * * * *

Full many a gem of purest ray serene
The dark, unfathom'd caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.
* * * * *

Fair laughs the morn and soft the zephyr blows,
While, proudly riding o'er the azure realm,
In gallant trim the gilded vessel goes,
Youth on the prow and Pleasure at the helm;
Regardless of the sweeping whirlwind's sway,
That, hush'd in grim repose, expects his evening prey.
The Bard.

It would be idle to descant on the diction or imagery of verses like these. We will only advert to the prophetic intimation of the catastrophe in the last clause. Had the poet described the tempest itself with the

power of Virgil in the first book of his Æneid, it would have failed in this instance to produce the effect of sublime and ineffable horror, of which a glimpse appears in the background, while the gallant vessel is sailing with wind, and tide, and sunshine, on a sea of glory. All the sweeping fury of the whirlwind, awake and ravening over "his evening prey," would have been less terrible than his "grim repose;" and the shrieks and struggles of drowning mariners less affecting than the sight of

"*Youth* on the prow and *Pleasure* at the helm,"

"regardless" of the inevitable doom on which they were already verging.

SECTION VIII.

JAMES BEATTIE (1736–1803),

a native of Scotland, was the last of those who can properly be placed in the first order of the poets of this time. In 1771, while professor of moral philosophy at Aberdeen, he published his celebrated poem, *The Minstrel*, which describes, in the stanza of Spenser, the progress of the imagination and feelings of a young and rustic poet. Beattie also wrote several philosophical and controversial works, which attracted considerable attention in their day. His poetry is characterized by a peculiar meditative pathos.

The contemplation of the works of Nature is recommended in the following stanzas:

* * * * * *

IX.

Oh, how canst thou renounce the boundless store
Of charms which Nature to her votary yields!
The warbling woodland, the resounding shore,
The pomp of groves and garniture of fields;
All that the genial ray of morning gilds,
And all that echoes to the song of even,
All that the mountain's sheltering bosom shields,
And all the dread magnificence of heaven—
O how canst thou renounce, and hope to be forgiven!

X.

These charms shall work thy soul's eternal health,
And love, and gentleness, and joy impart;

But these thou must renounce, if lust of wealth
E'er win its way to thy corrupted heart;
For, ah! it poisons like a scorpion's dart;
Prompting th' ungenerous wish, the selfish scheme,
The stern resolve, unmoved by pity's smart;
The troublous day, and long distressful dream.

* * * * * *

SECTION IX.

THOMSON (1700–1748).

The Seasons.

He has been justly called the great painter of Nature's scenery and Nature's joys. His chief merit consisted in describing her, and the pleasure afforded by a contemplation of her infinite and glorious varieties. "Touched by his more than magic pencil, every thing around us lives, and breathes, and speaks—speaks forth its Creator's praise: the little hills rejoice on every side; the trees of the fields clap their hands, and all creation joins in one general song."

He excelled in delineating, not the strong and boisterous passions of the human heart, but its gentler emotions and more pleasing traits. Of himself he says:

"I solitary court
The inspiring breeze, and meditate the book
Of Nature, ever open; aiming thence,
Warm from the heart, to pour the moral song."

The "Seasons" are the most read and generally admired of his works, yet not without its faults. The language is sometimes inflated—style sometimes monotonous, but from continued elevation. The digressions have been objected to as blemishes, but by others have been approved and admired as essential to the highest merit of the poem.

Some have pronounced his "Castle of Indolence" altogether superior to the "Seasons." It was designed as a satire upon his own indolent character, and an incentive to the young to put forth vigorous exertions.

Several tablets were erected to his memory, containing beautiful inscriptions. Beneath one of these

was written this beautiful passage from the season of Winter:

"Father of Light and Life! Thou good Supreme!
O teach me what is good! teach me thyself;
Save me from folly, vanity, and vice,
From every low pursuit! and feed my soul
With knowledge, conscious peace, and virtue pure;
Sacred, substantial, never-fading bliss!"

His great work, "The Seasons," with a few precepts intermingled, presents, in beautiful series and harmonious connection, the phenomena of nature and the operations of man contemporary with these, through the four seasons; forming, in fact, *a biographical memoir of the infancy, maturity, and old age of an English year.* Thus beautifully has Montgomery described it.

A short characteristic specimen of Thomson was given in the chapter on Personification. Other specimens will be found in the following section:

Some characteristic traits of Thomson and Cowper are given by Hazlitt, as follows:

"Thomson, the kind-hearted Thomson, was the most indolent of mortals, and of poets. His faults are, that he is often affected through carelessness, and pompous from unsuspecting simplicity of character. He seldom writes a good line but he makes up for it by a bad one. Cowper has surpassed him in the picturesque part of his art, in marking the peculiar features and curious details of objects; no one has yet come up to him in giving the sum total of their effects, their varying influences on the mind. He does not go into the *minutiæ* of a landscape, but describes the vivid impression which the whole makes upon his own imagination; and thus transfers the same unbroken, unimpaired impression to the imagination of his readers. He describes, not to the eye alone, but to the other senses, and to the whole man. He puts his heart into his subject, writes as he feels, and humanizes whatever he touches. He makes all his descriptions teem with life. His blank verse is not harsh, nor utterly untunable; but it is heavy and monotonous; it seems always laboring up hill.

"If Cowper had a more polished taste, Thomson had, beyond comparison, a more fertile genius, more impulsive force, a more entire forgetfulness of himself in his subject,

If in Thomson you are sometimes offended with the slovenliness of the author by profession, determined to get through his task at all events; in Cowper you are no less dissatisfied with the finicalness of the private gentleman, who does not care whether he completes his work or not; and in whatever he does, is evidently more solicitous to please himself than the public. He shakes hands with nature with a pair of fashionable gloves on. He had neither Thomson's love of the unadorned beauties of nature, nor Pope's exquisite sense of the elegances of art. Still he is a genuine poet, and deserves all his reputation. His worst faults are amiable weaknesses, elegant trifling. He has left a number of pictures of domestic comfort and social refinement, as well as of natural imagery and feeling, which can hardly be forgotten but with the language itself. His satire is also excellent. It is pointed and forcible, with the polished manners of the gentleman, and the honest indignation of the virtuous man. His religious poetry wants elevation and fire. His story of John Gilpin has, perhaps, given as much pleasure to as many people as any thing of the same length that ever was written."

SECTION X.

COWPER.

The Task.

He is one of the most instructive and pleasing of English poets, and is decidedly one of the best specimens of an easy and graceful epistolary style. His most admired poem is the *Task*, some parts of which are inimitably good, but there are others rather trifling. "His language," says Campbell, "has such a masculine, idiomatic strength, and his manner, whether he rises into grace or falls into negligence, has so much plain and familiar freedom, that we read no poetry with a deeper conviction of its sentiments having come from the author's heart." He is distinguished for a rich and chastened humor in most of his writings, though at times he was the victim of most lamentable melancholy. In the description of the quiet pleasures of domestic life, he much excels, as may be seen in the fourth book of the Task. He is the author of many other poems, and of some admirable

hymns in constant use at the present day. As a specimen of his poetry, read the following:

THE INFIDEL AND THE CHRISTIAN.

"The path to bliss abounds with many a snare;
Learning is one, and wit, however rare.
The Frenchman, first in literary fame
(Mention him, if you please. Voltaire? The same),
With spirit, genius, eloquence supplied,
Lived long, wrote much, laugh'd heartily, and died.
The Scripture was his jest-book, whence he drew
Bon-mots to gall the Christian and the Jew;
An infidel in health, but what when sick?
Oh—then a text would touch him at the quick:
View him at Paris, in his last career,
Surrounding throngs the demi god revere;
Exalted on his pedestal of pride,
And fumed with frankincense on every side,
He begs their flattery with his latest breath,
And smother'd in't at last, is praised to death.
Yon cottager, who weaves, at her own door,
Pillow and bobbins, all her little store;
Content, though mean, and cheerful, if not gay,
Shuffling her thread about the livelong day,
Just earns a scanty pittance, and at night
Lies down secure, her heart and pocket light:
She, for her humble sphere by nature fit,
Has little understanding, and no wit,
Receives no praise; but though her lot be such
(Toilsome and indigent), she renders much:
Just knows, and knows no more, her Bible true,
A truth the brilliant Frenchman never knew;
And in that charter reads with sparkling eyes
Her title to a treasure in the skies.

"O happy peasant! O unhappy bard!
His the mere tinsel, hers the rich reward;
He praised, perhaps, for ages yet to come,
She never heard of half a mile from home;
He lost in errors his vain heart prefers,
She safe in the simplicity of hers."

The charm of Cowper's poetry is a pure, innocent, lovely mind, delighting itself in pure, innocent, and lovely nature: the freshness of the fields, the fragrance of the flowers, breathes in his verse.

THOMSON AND COWPER COMPARED.

Thomson's genius, says Professor Wilson, does not —

very, very often—though often—delight us by exquisite minute touches in the description of nature—like that of Cowper. It loves to paint on a great scale, and to dash objects off sweepingly by bold strokes — such, indeed, as have almost always marked the genius of the mighty *masters of the lyre and the rainbow*. Cowper sets nature before your eyes —Thomson before your imagination. Which do you prefer? Both. In one mood of mind, we love Cowper best; in another, Thomson. Sometimes the *Seasons* are almost a *Task*, and sometimes the *Task* is out of *Season*. There is a delightful distinctness in all the pictures of the Bard of Olney — glorious gloom or glimmer in most of those of the Bard of Ednam. Cowper paints trees—Thomson, woods. Thomson paints, in a few wondrous lines, rivers from source to sea, like the mighty Barampooter—Cowper, in many no very wondrous lines, brightens up one bend of a stream, or awakens our fancy to the murmur of some single waterfall. But a truce to antithesis — a deceptive style of criticism — and see how Thomson sings of snow. Why, in the following lines, almost—though not quite—as well as Christopher North (Professor Wilson), in his Winter Rhapsody

> "The cherish'd fields
> Put on their tender robe of purest white,
> 'Tis brightness all; save where the new snow melts
> Along the mazy current."

Nothing can be more vivid. There are passages, nowever, in which Thomson, striving to be pathetic, has overshot the mark, and ceased to be natural. Thus:

> "The bleating kine
> Eye the bleak heaven, and next the glittering earth
> *With looks of dumb despair.*"

The second line is perfect, but the third is not quite right. Sheep do not deliver themselves up to despair under any circumstances; and here Thomson transferred what would have been his own feelings in a corresponding condition, to animals who dreadlessly follow their instincts. Thomson redeems himself in what succeeds:

> "Then sad dispersed,
> Dig for the wither'd herb through heaps of snow."

For, as they disperse, they do look very sad—and, no doubt, are so — but had they been in despair, they would not so readily, and constantly, and uniformly, and successfully have taken to digging—but whole flocks had perished.

But here is a passage which will live forever—in which not one word could be altered for the better—not one omitted but for the worse—not one added that would not be superfluous—a passage that proves that fiction is not the soul of poetry, but truth—but, then, such truth as was never spoken before on the same subject—such truth, as shows that, while Thomson was a person of the strictest veracity, yet was he very far indeed from being a matter-of-fact man:

A MAN PERISHING IN THE SNOW.

> "As thus the snows arise, and foul and fierce
> All winter drives along the darken'd air,
> In his own loose-revolving field the swain
> Disaster'd stands; sees other hills ascend,
> Of unknown, joyless brow; and other scenes,
> Of horrid prospect, shag the trackless plain;
> Nor finds the river, nor the forest, hid
> Beneath the formless wild; but wanders on,
> From hill to dale, still more and more astray,
> Impatient flouncing through the drifted heaps,
> Stung with the thoughts of home; the thoughts of home
> Rush on his nerves, and call their vigor forth
> In many a vain attempt. How sinks his soul!
> What black despair, what horror fills his heart!
> When, for the dusky spot, which fancy feign'd
> His tufted cottage rising through the snow,
> He meets the roughness of the middle waste,
> Far from the track and bless'd abode of man;
> While round him night resistless closes fast,
> And ev'ry tempest howling o'er his head
> Renders the savage wilderness more wild.
> Then throng the busy shapes into his mind
> Of cover'd pits, unfathomably deep,
> A dire descent, beyond the pow'r of frost!
> Of faithless bogs; of precipices huge,
> Smooth'd up with snow; and what is land unknown,
> What water, of the still unfrozen spring,
> In the loose marsh or solitary lake,
> Where the fresh fountain from the bottom boils.
> These check his fearful steps, and down he sinks
> Beneath the shelter of the shapeless drift,
> Thinking o'er all the bitterness of death,
> Mix'd with the tender anguish nature shoots
> Through the wrung bosom of the dying man,
> His wife, his children, and his friends unseen.
> In vain for him th' officious wife prepares
> The fire fair-blazing and the vestment warm;
> In vain his little children, peeping out

Into the mingled storm, demand their sire,
With tears of artless innocence. Alas!
Nor wife, nor children, more shall he behold,
Nor friends, nor sacred home. On every nerve
The deadly winter seizes, shuts up sense,
And, o'er his inmost vitals creeping cold,
Lays him along the snows a stiffen'd corse."

SECTION XI.

OLIVER GOLDSMITH (1728–1774).

"The Traveler" and "The Deserted Village" are beautiful descriptive poems. The latter is said to contain some of the happiest pictures of rural life and character in the English language. His "Vicar of Wakefield," a prose tale, is also much admired.

The following extracts are from the "Deserted Village:"

"Sweet was the sound, when oft, at evening's close,
Up yonder hill the village murmur rose;
There, as I pass'd with careless steps and slow,
The mingled notes came soften'd from below;
The swain responsive as the milk-maid sung;
The sober herd that low'd to meet their young;
The noisy geese that gabbled o'er the pool;
The playful children just let loose from school;
The watch-dog's voice that bay'd the whispering
And the loud laugh that spoke the vacant mind:
These all in sweet confusion sought the shade,
And fill'd each pause the nightingale had made."

* * * * * *

THE COUNTRY SCHOOLMASTER.

"Beside yon straggling fence that skirts the way,
With blossom'd furze unprofitably gay,
There, in his noisy mansion, skill'd to rule,
The village master taught his little school;

* * * * *

The village all declared how much he knew;
'Twas certain he could write and cipher too;
Lands he could measure, times and tides presage;
And e'en the story ran that he could gauge:
In arguing, too, the parson own'd his skill,
For, e'en though vanquish'd, he could argue still;
While words of learned length, and thundering sound,
Amazed the gazing rustics ranged around;
And still they gazed, and still the wonder grew,
That one small head could carry all he knew.
But pass'd is all his fame; the very spot
Where many a time he triumph'd, is forgot."

Another, more humorous example, was given in part iii., chap. xv.

SECTION XII.

GEORGE CRABBE.

His powers of imagination are not uncommon, but he possessed a talent for making accurate and minute observations on the realities of life. The moral tendency of his writings is good. His portraits are mostly from humble life—exhibiting virtues as well as vices.

Crabbe, if not the most natural, is, in the opinion of Hazlitt, the most literal of descriptive poets. He exhibits the smallest circumstances of the smallest things—the non-essentials of every trifling incident. He describes the interior of a cottage like a person sent there to distrain for rent. You know the Christian and surnames of every one of his heroes—the dates of their achievements, whether on a Sunday or a Monday—their place of birth and burial, the color of their clothes and of their hair, and whether they squinted or not. He takes an inventory of the human heart exactly in the same manner as of the furniture of a sick room; his sentiments have very much the air of fixtures; he gives you the petrifaction of a sigh, and carves a tear, to the life, in stone. Almost all his characters are tired of their lives, and you heartily wish them dead. Crabbe's poetry is like a museum or a curiosity-shop: every thing has the same posthumous appearance, the same inanimateness and identity of character. He seems to rely, for the delight he is to convey to his reader, on the truth and accuracy with which he describes only what is disagreeable.

SECTION XIII.

SAMUEL ROGERS.

Distinguished for a melodious flow of verse, a happy choice of expression, a power of touching the finer feelings, and of describing mental as well as visible objects with effect. It is thought by some that the English language does not afford a more finished composition, in regard to language, than the "Pleasures of Memory." Upon his poems he bestowed the greatest

labor and cultivation. "Italy" is another fine poem, as you may learn from the extract here appended:

ROME.

"I am in Rome! Oft as the morning ray
Visits these eyes, waking at once, I cry,
Whence this excess of joy? What has befallen me?
And from within a thrilling voice replies,
Thou art in Rome! A thousand busy thoughts
Rush on my mind, a thousand images;
And I spring up as girt to run a race!
* * * * * *

Thou art in Rome! the city that so long
Reign'd absolute, the mistress of the world;
The mighty vision that the prophets saw,
And trembled.
* * * * * *

Thou art in Rome! the city where the Gauls,
Entering, at sunrise, through her open gates,
And, through her streets silent and desolate,
Marching to slay, thought they saw gods, not men;
The city that, by temperance, fortitude,
And love of glory, tower'd above the clouds,
Then fell—but falling, kept the highest seat,
And in her loneliness, her pomp of wo,
Where now she dwells, withdrawn into the wild,
Still o'er the mind maintains, from age to age,
Her empire undiminish'd.
* * * * * *

And I am there!
Ah, little thought I, when in school I sat,
A schoolboy on his bench, at early dawn
Glowing with Roman story, I should live
To tread the Appian, once an avenue
Of monuments most glorious, palaces,
Their doors seal'd up and silent as the night,
The dwellings of the illustrious dead—to turn
Toward Tiber, and, beyond the city gate,
Pour out my unpremeditated verse,
Where, on his mule, I might have met so oft
Horace himself—or climb the Palatine,
Dreaming of old Evander and his guest,
Dreaming and lost on that proud eminence,
Long while the seat of Rome, hereafter found
Less than enough (so monstrous was the brood
Engender'd there, so Titan-like) to lodge
One* in his madness; and, the summit gain'd,
Inscribe my name on some broad aloe-leaf,

* Nero.

That shoots and spreads within those very walls
Where Virgil read aloud his tale divine,
Where his voice falter'd, and a mother wept
Tears of delight!"

SECTION XIV.

THOMAS CAMPBELL (1777–1844).

To the suggestion and eloquent advocacy of this distinguished man the London University is said to have owed its origin.

"The Pleasures of Hope" is a splendid poem. "Its polish is exquisite, its topics felicitously chosen, and its illustrations natural and beautiful. He lifts you up to an exceedingly high mountain, and you see all nature in her loveliness, and man in the truth of his character, with hope irradiating, cheering, and sustaining him in the numerous ills of life. 'Gertrude of Wyoming' is preferred by some readers even to his 'Pleasures of Hope.' It is a sad tale, told with tenderness as well as genius. But if these had never been written, his songs would have given him claims as a first-rate poet. They cover sea and land. Their spirit stirs the brave, whatever may be their field of fame; whether the snow is to be their winding-sheet, or the deep their grave. *National songs* are of the most difficult production and of the highest value. They are the soul of national feeling and a safeguard of national honor."—(See Knapp's Pursuits of Literature.)

Of "The Pleasures of Hope," "the music," says Professor Wilson, "now deepens into a majestic march—now it swells into a holy hymn—and now it dies away, elegiac-like, as if mourning over a tomb; never else than beautiful, and ever and anon, we know not why, sublime. As for Gertrude of Wyoming, we love her as if she were our only daughter—filling our life with bliss, and then leaving it desolate. Never saw we a ship till Campbell indited 'Ye Mariners of England.' Sheer hulks before our eyes were all ships till that strain arose, but ever since in our imagination have they brightened the roaring ocean."

STANZAS ON THE THREATENED INVASION, 1803.

Our bosoms we'll bare for the glorious strife,
And our oath is recorded on high,
To prevail in the cause that is dearer than life,
Or crush'd in its ruin to die!
Then rise, fellow-freemen, and stretch the right hand,
And swear to prevail in your dear native land!

'Tis the home we hold sacred is laid to our trust—
God bless the green isle of the brave!
Should a conqueror tread on our forefathers' dust,
It would rouse the old dead from their grave!
Then rise, fellow-freemen, and stretch the right hand,
And swear to prevail in your dear native land!

* * * * * *

ON REVISITING A SCOTTISH RIVER.

And call they this improvement? to have changed
My native CLYDE, thy once romantic shore,
Where nature's face is banish'd and estranged,
And Heaven reflected in thy wave no more:
Whose banks, that sweeten'd May-day's breath before,
Lie sere and leafless now in summer's beam,
With sooty exhalations cover'd o'er;
And for the daisied green-sward, down thy stream
Unsightly brick-lanes smoke, and clanking engines gleam.

Speak not to me of swarms the scene sustains;
One heart free tasting Nature's breath and bloom
Is worth a thousand slaves to Mammon's gains.
But whither goes that wealth, and gladd'ning whom?
See, left but life enough, and breathing-room
The hunger and the hope of life to feel,
Yon pale Mechanic bending o'er his loom,
And Childhood's self, as at Ixion's wheel,
From morn till midnight task'd to earn its little meal.

Is this improvement? where the human breed
Degenerates as they swarm and overflow,
Till Toil grows cheaper than the trodden weed,
And man competes with man, like foe with foe,
Till Death, that thins them, scarce seems public wo?
Improvement! Smiles it in the poor man's eyes,
Or blooms it on the cheek of Labor? No—
To gorge a few with Trade's precarious prize,
We banish rural life, and breathe unwholesome skies.

* * * * * *

ROGERS and CAMPBELL are thus described by Hazlitt: Rogers is a very lady-like poet. He is an elegant, but a feeble writer. He wraps up obvious thoughts in a glittering cover of fine words; is studiously inverted and scrupulously far-fetched; and his verses are poetry, chiefly because no particle, line, or syllable of them reads like prose. You can not see the thought for the ambiguity of the language, the figure for the finery, the picture for the varnish.

Campbell's Pleasures of Hope is of the same school, in which a painful attention is paid to the expression, in proportion as there is little to express, and the decomposition of prose is substituted for the composition of poetry. He too often maims and mangles his ideas before they are full formed, to form them to the Procrustes' bed of criticism; or strangles his intellectual offspring in the birth, lest they should come to an untimely end in the Edinburgh Review. No writer who thinks habitually of the critics, either to tremble at their censures or set them at defiance, can write well. In his Gertrude, the structure of the fable is too mechanical. The story is cut into the form of a parallelogram.

SECTION XV.

MARK AKENSIDE (1721–1770).

His "Pleasures of the Imagination" is deservedly celebrated. The following is an extract:

* * * * * *

"Different minds
Incline to different objects: *one* pursues
The vast alone, the wonderful, the wild;
Another sighs for harmony, and grace,
And gentlest beauty. Hence, when lightning fires
The arch of heaven, and thunders rock the ground,
When furious whirlwinds rend the howling air,
And ocean, groaning from his lowest bed,
Heaves his tempestuous billows to the sky;
Amid the mighty uproar, while below
The nations tremble, Shakspeare looks abroad
From some high cliff, superior, and enjoys
The elemental war; but *Waller* longs,
All on the margin of some flowery stream,
To spread his careless limbs, amid the cool
Of plantain shades, and to the listening deer
The tale of slighted vows, and love's disdain
Resound soft-warbling all the livelong day.

* * * * * *

Such and so various are the tastes of men!
OH BLESS'D OF HEAVEN! whom not the languid songs
Of Luxury, the Siren; not the bribes
Of sordid Wealth, nor all the gaudy spoils
Of pageant Honor, can seduce to leave

lisped, on 'honey dews,' and by lips that have 'breathed the air of Paradise,' and learned a seraphic language, which, all the while that it is English, is as grand as Greek, and as soft as Italian. We only know this, that Coleridge is the alchemist that in his crucible melts down hours to moments—and lo! diamonds sprinkled on a plate of gold."

"What a world would this be were all its inhabitants to fiddle like Paganini, discourse like Coleridge, and do every thing else in a style of equal perfection? But, pray, how does the man write poetry with a pen upon paper, who thus is perpetually pouring it from his inspired lips? Read the Ancient Mariner, the Nightingale, and Genevieve. In the first, you shudder at the superstition of the sea; in the second, you slumber in the melodies of the woods; in the third, earth is like heaven."

The following EPIGRAMS are not difficult to be understood and appreciated; they display genuine wit:

"There comes from Avaro's grave
A deadly stench—why, sure, they have
Immured his soul within his grave!"

"Sly Beelzebub took all occasions
To try Job's constancy and patience.
He took his honor, took his health;
He took his children, took his wealth
His servants, oxen, horses, cows,
But cunning Satan did *not* take his spouse.

"But Heaven, that brings out good from evil,
And loves to disappoint the devil,
Had predetermined to restore
Twofold all he had before;
His servants, horses, oxen, cows—
Short-sighted devil, *not* to take his spouse!"

"Last Monday all the papers said,
That Mr. —— was dead;
Why, then, what said the city?
The tenth part sadly shook their heads,
And shaking, sigh'd, and sighing, said,
'Pity, indeed, 'tis pity!'

"But when the said report was found
A rumor wholly without ground,
Why, then, what said the city?
The other nine parts shook their heads,
Repeating what the tenth had said—
Pity, indeed, 'tis pity!'"

SECTION XVII.

ROBERT SOUTHEY (1774–1844)

is another poet of the Lake School, who has acquired a just celebrity—more, in late years, however, for his prose than his poetry. In the opinion of S. C. Hall, "No poet, in the present or past century, has written three such poems as Thaliba, Kehama, and Roderic. Others have more excelled in *delineating* what they find before them in life; but none have given such proofs of extraordinary power in *creating*. He has been called diffuse, because there is a spaciousness and amplitude about his poetry—as if concentration was the highest quality of a writer. He excels in unity of design and congruity of character; and never did poet more adequately express heroic fortitude and generous affections. He has not, however, limited his pen to grand paintings of Epic character. Among his shorter productions, are found some light and graceful sketches, full of beauty and feeling, and not the less valuable because they invariably aim at promoting virtue."

Southey, among all our living poets, says Professor Wilson, stands aloof, and "alone in his glory." For he alone of them all has adventured to illustrate, in poems of magnitude, the different characters, customs, and manners of nations. Joan of Arc is an English and French story—Thaliba, an Arabian one—Kehama is Indian—Madoc, Welsh and American—and Roderic, Spanish and Moorish: nor would it be easy to say (setting aside the first, which was a very youthful work) in which of these noble poems Mr. Southey has most successfully performed an achievement entirely beyond the power of any but the highest genius. In Madoc, and especially in Roderic, he has relied on the truth of Nature—as it is seen in the history of great national transactions and events. In Thaliba and Kehama, though in them, too, he has brought to bear an almost boundless lore, he follows the leading of fancy and imagination, and walks in a world of wonders. Seldom, if ever, has one and the same poet exhibited such power in such different kinds of poetry, in truth a master, and in fiction a magician. Of all these poems, the conception and the execution are original; in much faulty, and imperfect both, but bearing through-

out the impress of highest genius, and breathing a moral charm, in the midst of the wildest, and sometimes even extravagant imaginings, that shall preserve them forever from oblivion, and embalm them in the spirit of love and of delight.

The following specimens, of this class, are written in a familiar style, and display strong inventive genius, making much out of little—educing useful reflections from objects in themselves worthless:

TO A SPIDER.

"Spider! thou need'st not run in fear about
To shun my curious eyes,
I won't humanely crush thy bowels out,
Lest thou shouldst eat the flies,
Nor will I roast thee with a fierce delight
Thy strange instinctive fortitude to see,
For there is one who might
One day roast me.

"Thou'rt welcome to a Rhymer sore perplex'd,
The subject of his verse:
There's many a one who on a better text
Perhaps might comment worse:
Then shrink not, old Free-mason, from my view,
But quietly, like me, spin out the line;
Do thou thy work pursue,
As I will mine.

"Weaver of snares, thou emblemest the ways
Of Satan, sire of lies;
Hell's huge black spider, for mankind he lays
His toils as thou for flies.
When Betty's busy eye runs round the room,
Wo to that nice geometry if seen!
But where is he whose broom
The earth shall clean?

"Spider! of old thy flimsy webs were thought,
And 'twas a likeness true,
To emblem laws in which the weak are caught,
But which the strong break through;
And if a victim in thy toils is ta'en,
Like some poor client is that wretched fly,
I'll warrant thee thou'lt drain
His life-blood dry.

"And is not thy weak work like human schemes
And care on earth employ'd?
Such are young hopes and Love's delightful dreams,
So easily destroy'd!

So does the Statesman, while the avengers sleep,
Self-deem'd secure, his wiles in secret lay;
Soon shall destruction sweep
His work away.

"Thou busy laborer! one resemblance more
Shall yet the verse prolong,
For, Spider, thou art like the Poet poor,
Whom thou hast help'd in song:
Both busily our needful food to win,
We work, as Nature taught, with ceaseless pains,
Thy bowels thou dost spin,
I spin my brains."

THE FILBERT.

"Nay, gather not that Filbert, Nicholas:
There is a maggot there; it is his house,
His castle; oh, commit not burglary!
Strip him not naked! 'tis his clothes, his shell,
His bones, the case and armor of his life,
And thou shalt do no murder, Nicholas!
It were an easy thing to crack that nut,
Or with thy crackers or thy double teeth,
So easily may all things be destroy'd!
But 'tis not in the power of mortal man
To mend the fracture of a filbert shell.
Enough of dangers and of enemies
Hath Nature's wisdom for the world ordain'd;
Increase not thou the number! Him the mouse,
Gnawing with nibbling tooth the shell's defense,
May from his native tenement eject;
Him may the nut-hatch, piercing with strong bill,
Unwittingly destroy; or to his hoard
The squirrel bear, at leisure to be crack'd.
Man also hath his dangers and his foes
As this poor maggot hath; and when I muse
Upon the aches, anxieties, and fears,
The maggot knows not, Nicholas, methinks
It were a happy metamorphosis
To be enkenel'd thus; never to hear
Of wars, and of invasions, and of plots,
Kings, Jacobins, and tax-commissioners;
To feel no motion but the wind that shook
The filbert-tree and rock'd us to our rest;
And in the middle of such exquisite food
To live luxurious! The perfection this
Of snugness! it were to unite at once
Hermit retirement, aldermanic bliss,
And stoic independence of mankind."

SECTION XVIII.

JAMES MONTGOMERY.

The Moravian Hymns are said to have led his mind into the culture of poetry. His chief characteristics are purity and elevation of thought, harmonious versification, and a fine strain of devotional feeling. His poems can not be too highly commended to the frequent perusal of the young. The variety of subject adds much to the interest of his works.

THE GRAVE.

"There is a calm for those who weep,
A rest for weary pilgrim's found,
They softly lie and sweetly sleep
Low in the ground.

The storm that wrecks the winter sky
No more disturbs their deep repose,
Than summer evening's latest sigh
That shuts the rose.

I long to lay this painful head
And aching heart beneath the soil,
To slumber in that dreamless bed
From all my toil.

For misery stole me at my birth,
And cast me helpless on the wild:
I perish; O my mother earth,
Take home thy child.

On thy dear lap these limbs reclined,
Shall gently moulder into thee:
Nor leave one wretched trace behind
Resembling me.

* * * * * * *

There is a calm for those who weep,
A rest for weary pilgrims found;
And while the mould'ring ashes sleep
Low in the ground,

The soul, of origin divine,
God's glorious image, freed from clay,
In heaven's eternal sphere shall shine
A star of day."

* * * *

We hope to receive the thanks of young ladies who intend to provide themselves with an ALBUM, that social and literary luxury, for inserting here a collection of admirable mottoes, from the versatile and vigorous

pen of the fine poet now under review. Some may need to be informed, that the term Album is derived from a Latin word, signifying *white*, and is therefore applied usually to an elegant blank book, in which we request our friends to write something as a memorial of themselves. This explanation may be necessary to some, for understanding the second motto below, and also the sixth.

MOTTOES FOR ALBUMS.

I.

Mind is invisible, but you may find
A method here to let me see your mind.

II.

Behold my Album unbegun,
Which when 'tis finish'd will be none.

III.

Faint lines, on brittle glass and clear,
A diamond pen may trace with art:
But what the feeblest hand writes here,
Is graven on the owner's heart.

IV.

May all the names recorded here
In the Lamb's book of life appear.

V.

Here friends assemble, hand and heart;
Whom life may sever, death must part;
Sweet be their deaths, their lives well spent,
And this their friendship's monument!

VI.

My Album is a barren tree,
Where leaves and only leaves you see
But touch it—flowers and fruits will spring,
And birds among the foliage sing.

VII.

Fairies were kind to country jennies,
And in their shoes dropp'd silver pennies;
Here the bright tokens which you leave,
As fairy favors I receive.

VIII.

My Album's open; come and see;
What, won't you waste a thought on me?
Write but a word, a word or two,
And make me love to think on you.

In earnestness and fervor (says Professor Wilson), his poem "The Pelican Island" is by few or none ex-

celled: it is embalmed in sincerity, and therefore shall not fade away, neither shall it moulder. Not that it is a mummy; say, rather, a fair form laid asleep in immortality—its face wearing, day and night, summer and winter, look at it when you will, a saintly, a celestial smile.

In proof that a great poet, like Montgomery, does not need a great subject to display his powers upon, we give you his

EPITAPH ON A GNAT,

found crushed on a leaf of a lady's album, and written (with *a different reading in the last line*) in lead-pencil beneath it.

Lie there, embalm'd from age to age!
This is the album's noblest page,
Though every glowing leaf be fraught
With painting, poesy, and thought;
Where tracks of mortal hands are seen
A hand invisible has been,
And left this autograph behind,
This image from the Eternal mind;
A work of skill surpassing sense,
A labor of Omnipotence!

Though frail as dust it meet the eye,
He form'd this gnat who built the sky;
Stop—lest it vanish at thy breath—
This speck had life, and suffer'd death!

Sheffield, July 18, 1827.

You will find another fine specimen of the style of Montgomery, both prosaic and poetic, in the sketch of Burns on a subsequent page.

SECTION XIX.

LORD BYRON (1788–1824).

In many respects one of the most talented of writers, both in prose and verse. Many of his works are altogether unexceptionable, though his private character and not a few of his writings are to be considered infamous. His own feelings were, for the most part, bitter, misanthropic, and violent, and to these he is continually giving expression in his poems. His "Childe Harold," his "Apostrophe to the Ocean," and his "Prisoner of Chillon," have been much admired.

Sheridan Knowles sets forth the *grand peculiarities of Byron* as follows: Year after year, and month after month, he continued to repeat that to be wretched is the destiny of all; that to be eminently wretched is the destiny of the eminent; that all the desires by which we are cursed lead alike to misery—if they are not gratified, to the misery of disappointment; if they are gratified, to the misery of satiety. His principal heroes are men who have arrived by different roads at the same goal of despair, who are sick of life, who are at war with society, who are supported in their anguish only by an unconquerable pride, resembling that of Prometheus on the rock or of Satan in the burning marl; who can master their agonies by the force of their will; and who, to the last, defy the whole power of earth and Heaven.

BYRON and MOORE are compared by Hazlitt in the following terms:

Mr. Moore's Muse is another Ariel, as light, as tricksy, as indefatigable, and as humane a spirit. His fancy is forever on the wing, flutters in the gale, glitters in the sun. His thoughts are as restless, as many, and as bright, as the insects that people the sunbeam. An airy voyager on life's stream, his mind inhales the fragrance of a thousand shores, and drinks of endless pleasures under halcyon skies. His variety cloys; his rapidity dazzles and distracts the sight. He wants intensity, strength, and grandeur. The sweetness of his poetry evaporates like the effluvia exhaled from beds of flowers! His Irish Melodies are not free from affectation and a certain sickliness of pretension. His serious descriptions are apt to run into flowery tenderness; his pathos sometimes melts into a mawkish sensibility, or crystallizes into all the prettinesses of allegorical language. But he has wit at will, and of the first quality. His satirical and burlesque poetry is his best. He resembles the bee: he has its honey and its sting.

Lord Byron, unlike Moore, shuts himself up in the impenetrable gloom of his own thoughts, and buries the natural light of things in "nook monastic." The Giaour, the Corsair, Childe Harold, are all the same person, and they are apparently all himself. The everlasting repetition of one subject—the same dark ground of fiction, with the darker colors of the poet's mind spread over it—the unceasing accumulation of horrors on horror's head, steels the mind against the sense of pain, as inevitably as the unwearied siren sounds and luxurious monotony of Mr. Moore's poetry make it inaccessible to pleasure.

Lord Byron's poetry is as morbid as Mr. Moore's is careless and dissipated. He has more depth of passion, more force and impetuosity, but the passion is always of the same unaccountable character, at once violent and sullen, fierce and gloomy. In vigor of style and force of conception, he, in one sense, surpasses every writer of the present day. He has beauty sometimes lurking beneath his strength, tenderness sometimes joined with the phrensy of despair. The flowers that adorn his poetry bloom over charnel-houses and the grave!

THE DYING GLADIATOR.

I see before me the Gladiator lie:
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low;
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him—he is gone,
Ere ceased the inhuman shout which hail'd the wretch who won.

He heard it, but he heeded not—his eyes
Were with his heart, and that was far away;
He reck'd not of the life he lost nor prize,
But where his rude hut by the Danube lay,
There were his young barbarians all at play,
There was their Dacian mother—he, their sire,
Butcher'd to make a Roman holyday.
All this rush'd with his blood—shall he expire,
And unrevenged? Arise, ye Goths! and glut your ire!

WATERLOO.

There was a sound of revelry by night,
And Belgium's capital had gather'd then
Her beauty and her chivalry, and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily, and when
Music arose with its voluptuous swell,
Soft eyes look'd love to eyes which spake again,
And all went merry as a marriage-bell;
But hush! hark! a deep sound strikes like a rising knell!

Did ye not hear it? No: 'twas but the wind,
Or the car rattling o'er the stony street;
On with the dance! let joy be unconfined;
No sleep till morn, when Youth and Pleasure meet
To chase the glowing hours with flying feet—
But hark! that heavy sound breaks in once more,
As if the clouds its echo would repeat;
And nearer, clearer, deadlier than before!
Arm! arm! it is—it is—the cannon's opening roar!

* * * * * *

Ah! then and there were hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale, which but an hour ago
Blush'd at the praise of their own loveliness;
And there were sudden partings, such as press
The life from out young hearts, and choking sighs
Which ne'er might be repeated; who could guess
If ever more should meet those mutual eyes,
Since upon nights so sweet, such awful morn could rise!
And there was mounting in hot haste; the steed,
The mustering squadron, and the clattering car,
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war;
And the deep thunder, peal on peal afar;
And near the beat of the alarming drum
Roused up the soldier ere the morning star;
While throng'd the citizens with terror dumb,
On whispering, with white lips—"The foe! They come, they come!"

A fine specimen of Byron's writing may be seen in section xii., allotted to Henry Kirke White.

SECTION XX.

ROBERT POLLOK.

His chief work is "The Course of Time," an admirable poem, displaying more than ordinary poetic ability, and great profundity of thought. Unlike too much of the poetry of the age, it conveys definite and valuable ideas. It is free from that wordy indefiniteness which is the fault of much of modern writing. It presents just views of human character, history, and condition, while the Divine government over our world is correctly and strikingly portrayed. It abounds in beautiful and impressive pictures. It is written in blank verse, and can be read without weariness.

One of his biographers informs us that his habits were those of a close student: his reading was extensive; he could converse on almost every subject: he had a great facility in composition: in confirmation of which, he is said to have written nearly a thousand lines weekly of the last four books of the "Course of Time." For so young a man, this poem was a vast achievement. The book he loved best was the Bible, and his style is often scriptural. Young,

Milton, and Byron, were the poets which he chiefly studied. He had much to learn in composition; and, had he lived, he would have looked almost with humiliation on much that is at present eulogized by his devoted admirers. But the soul of poetry is there, though often dimly enveloped, and many passages there are, and long ones, too, that heave, and hurry, and glow along in a divine enthusiasm.

The following description, by him, of a poet, is thought to apply to S. T. Coleridge, whom we have already noticed:

"Most fit was such a place for musing men,
Happiest sometimes when musing without aim.
It was, indeed, a wondrous sort of bliss
The lonely bard enjoy'd, when forth he walk'd
Unpurposed; stood, and knew not why; sat down,
And knew not where; arose and knew not when;
Had eyes, and saw not; ears, and nothing heard;
And sought—sought neither heaven nor earth—sought naught,
Nor meant to think; *but ran, meantime, through vast*
Of visionary things, fairer than aught
That was; and saw the distant tops of thoughts
Which men of common stature never saw,
Greater than aught that largest worlds could hold,
Or give idea of to those who read.
He enter'd into Nature's holy place,
Her inner chamber, and beheld her face
Unveil'd; and heard unutterable things
And incommunicable visions saw."

The following extract exhibits a prophetic view of the literature of the Course of Time, particularly descriptive of our own day of multitudinous publications; too many of which are faithfully portrayed in the language of the author, as being

"Like swarms
Of locusts, which God sent to vex a land
Rebellious long."

THE BOOKS OF TIME.

"One glance of wonder, as we pass, deserve
The books of Time. Productive was the world
In many things; but most in books: like swarms
Of locusts, which God sent to vex a land
Rebellious long, admonish'd long in vain,
Their numbers they pour'd annually on man.
From heads conceiving still: perpetual birth!
Thou wonderest how the world contain'd them all!
Thy wonder stay! like men, this was their doom:
That dust they were, and should to dust return.
And oft their fathers, childless and bereaved,
Wept o'er their graves, when they themselves were green;
And on them fell, as fell on every age,
As on their authors fell, oblivious Night,
Which o'er the past lay darkling, heavy, still,
Impenetrable, motionless, and sad,
Having his dismal leaden plumage, stirr'd
By no remembrancer, to show the men
Who after came what was conceal'd beneath."

NOVELS.

The story-telling tribe alone outran
All calculation far, and left behind,
Lagging, the swiftest number: dreadful, even
To fancy, was their never-ceasing birth;
And room had lack'd, had not their life been short.
Excepting some—their definition take
Thou thus, express'd in gentle phrase, which leaves
Some truth behind. A novel was a book
Three-volumed, and once read: and oft cramm'd full
Of poisonous error, blackening every page
And oftener still of trifling, second-hand
Remark, and old, diseased, putrid thoughts,
And miserable incident, at war
With nature, with itself and truth at war:
Yet charming still the greedy reader on,
Till nothing found, but dreaming emptiness,
These, like ephemera, sprung in a day,
From lean and shallow-soil'd brains of sand,
And in a day expired; yet while they lived,
Tremendous, oft-times, was the popular roar;
And cries of—Live forever—struck the skies."

SECTION XXI.

MRS. FELICIA D. HEMANS,

born in 1793, of Irish and German origin, passed her youth among the mountains and valleys of North Wales, the sublime and beautiful scenes of which produced their natural effects upon her mind. "The earnest and continual study of Shakspeare imparted to her the power of giving language to thought; and before she had entered her thirteenth year, a printed collection of her Juvenile Poems was given to the world. From this period till her death, in 1835, she

has sent forth volume after volume, each surpassing the other in sweetness and power. A tone of gentle, unforced, and persuasive goodness pervades her poetry; it displays no fiery passion and resorts to no vehement appeal: it is often sad, but never exhibits a complaining spirit; her diction is harmonious and free; her themes, though infinitely varied, are all happily chosen, and treated with grace, originality, and judgment. Her poetry is full of images, but they are always natural and true; it is studded with ornaments, but they are never unbecoming."

THE SWITZER'S WIFE.

The bright blood left the youthful mother's cheek;
Back on the linden-stem she lean'd her form;
And her lip trembled, as it strove to speak,
Like a frail harp-string, shaken by the storm.
'Twas but a moment, and the faintness pass'd,
And the free Alpine spirit woke at last.

And she, that ever through her home had moved
With the meek thoughtfulness and quiet smile
Of woman, calmly loving and beloved,
And timid in her happiness the while,
Stood brightly forth and steadfastly, that hour
Her clear glance kindling into sudden power.

Ay, pale she stood, but with an eye of light,
And took her fair child to her holy breast,
And lifted her soft voice, that gather'd might
As it found language—"Are we thus oppress'd?
Then must we live upon our mountain-sod,
And must arm, and woman call on God!

"I know what thou wouldst do—and be it done!
Thy soul is darken'd with its fears for me.
Trust me to Heaven, my husband!—this, thy son,
The babe whom I have borne thee, must be free
And the sweet memory of our pleasant hearth
May well give strength—if aught be strong on earth.

"Thou hast been brooding o'er the silent dread
Of my desponding tears; now lift once more,
My hunter of the hills, thy stately head,
And let thine eagle glance my joy restore!
I can bear all but seeing *thee* subdued—
Take to thee back thine own undaunted mood.

"Go forth beside the waters, and along
The chamois-paths, and through the forests go;
And tell, in burning words, thy tale of wrong
To the brave hearts that mid the hamlet glow.

God shall be with thee, my beloved!—Away!
Bless but my child, and leave me—I can pray!"

He sprang up like a warrior-youth, awaking
To clarion-sounds upon the ringing air;
He caught her to his breast, while proud tears breaking
From his dark eyes, fell o'er her braided hair—
And "Worthy art thou," was his joyous cry,
"That man for thee should gird himself to die.

"My bride, my wife, the mother to my child!
Now shall thy name be armor to my heart;
And this our land, by chains no more defiled,
Be taught of thee to choose the better part!
I go—thy spirit on my words shall dwell;
Thy gentle voice shall stir the Alps—Farewell!"

And thus they parted, by the quiet lake
In the clear starlight; he, the strength to rouse
Of the free hills; she, thoughtful for his sake,
To rock her child beneath the whispering boughs,
Singing its blue, half-curtain'd eyes to sleep,
With a low hymn, amid the stillness deep.

We should be glad to quote more largely from this gifted poetess, and from others of Great Britain, but must limit ourselves to a criticism of Professor Wilson, of Edinburgh, upon them—as a class. The BRITISH POETESSES, he says, seem a series of exceedingly sensible maids and matrons—not "with eyes in a fine phrensy rolling"—nor with hair disheveled by the tossings of inspiration, but of calm countenances and sedate demeanor, not very distinguishable from those we love to look on by "parlor twilight" in any happy household we are in the habit of dropping in upon of an evening a familiar guest.

SECTION XXII.

HENRY KIRKE WHITE.

No one can read the memoir of this young bard, from the elegant pen of Southey the poet, without deep sensibility. We shall furnish a few sketches to allure the young student to an imitation of the literary industry of White, though it will be necessary to add a serious caution about that neglect of physical culture, and of health, which brought him to a premature grave at the age of twenty-one.

When very young, his love of reading was decidedly manifested. At eleven years of age, he one

day, at the best school in Nottingham, wrote a separate composition for every boy in his class, which consisted of about twelve or fourteen. The master said he had never known them write so well upon any subject before, and could not refrain from expressing his astonishment at the excellence of Henry's.

At the age of *thirteen*, he wrote some verses, of which the following are a part:

ON BEING CONFINED TO SCHOOL ONE PLEASANT MORNING IN SPRING.

* * * * *

"How gladly would my soul forego
All that arithmeticians know,
Or stiff grammarians quaintly teach,
Or all that industry can reach,
To taste each morn the joys
That with the laughing sun arise,
And unconstrain'd to rove along
The bushy brakes and glens among;
And woo the muse's gentle power,
In unfrequented rural bower!"

* * * * * *

In a few years he entered on the study of law, and pursued it with an application so unremitting that he scarce allowed himself time to eat his meals, or to refresh his body by sleep. Even in his walks his mind was intensely occupied. Thus his health suffered and soon gave way. His biography by Dr. Southey, his letters, and much of his poetry, are in a high degree fascinating. We have not room for long extracts from his poems, but will furnish one of the most affecting character, probably among the last that he ever penned—found in the close of his CHRISTIAD, an unfinished poem.

"Thus far have I pursued my solemn theme
With self-rewarding toil; thus far have sung
Of godlike deeds, far loftier than beseem
The lyre, which I in early days have strung;
And now my spirits faint, and I have hung
The shell, that solaced me in saddest hour,
On the dark cypress! and the strings which rung
With Jesus' praise, their harpings now are o'er,
Or when the breeze comes by, moan, and are heard no more.

And must the harp of Judah sleep again?
Shall I no more reanimate the lay?
Oh! thou who visitest the sons of men,
Thou who dost listen when the humble pray,
One little space prolong my mournful day!
One little lapse suspend thy last decree!
I am a youthful trav'ler in the way,
And this slight boon would consecrate to thee,
Ere I with death shake hands and smile that I am free."

Lord Byron never employed his pen more innocently or judiciously than in preparing the following lines and notes, in memory of this talented and lamented youth.

LINES ON HENRY KIRKE WHITE—BY BYRON.

Unhappy White! (*a*) while life was in its spring,
And thy young muse just waved her joyous wing,
The spoiler came; and all thy promise fair
Has sought the grave, to sleep forever there.
Oh! what a noble heart was here undone,
When Science 'self destroy'd her favorite son!
Yes! she too much indulged thy fond pursuit,
She sow'd the seeds, but Death has reap'd the fruit;
'Twas thine own genius gave the final blow,
And help'd to plant the wound that laid thee low:
So the struck eagle, stretch'd upon the plain,
No more through rolling clouds to soar again,
View'd his own feather on the fatal dart,
And wing'd the shaft that quiver'd in his heart.
Keen were his pangs, but keener far to feel,
He accused the pinion which impell'd the steel;
While the same plumage that had warm'd his nest,
Drank the last life-drop of his bleeding breast.

(*a*) Henry Kirke White died at Cambridge in October, 1806, in consequence of too much exertion in the pursuit of studies that would have matured a mind which disease and poverty could not impair, and which death itself destroyed rather than subdued. His poems abound in such beauties as must impress the reader with the liveliest regret that so short a period was allotted to talents which would have dignified even the sacred functions he was destined to assume.

SECTION XXIII.

WILLIAM WORDSWORTH,

as a poet, has been the subject of unqualified admiration by some, and of severe animadversion by others. To those who desire to examine the merits of this disputed matter, the author would recommend

Professor Wilson's elaborate and extended criticism on Wordsworth, in Blackwood's Edinburgh Magazine for 1829. He has therein proved, by appropriate extracts, that Wordsworth has displayed great powers of description, in the first place, of external nature; secondly, of nature, as connected with some internal passion or moral thought in the heart and mind of man; thirdly, of human appearance, as indicative of human character, or varieties of feeling. He has also shown that Wordsworth has manifested an ability to move the affections by means of simple pathos—that he has occasionally attained a chaste and classical dignity—that he has successfully illustrated religious and moral truth; and, finally, that he has brought the sonnet—that difficult vehicle of poetic inspiration—to its highest possible pitch of excellence. Professor Wilson has shown that Wordsworth has been overestimated by his too ardent admirers, and underrated by those who have had neither opportunity nor desire to investigate his claims to public notice. To this poet, he thinks, we are indebted for the most accurate and noble embodying of Nature's grandest forms.

The following descriptive passage is a triumphant proof of the powers of language, when wielded by a powerful mind:

"A step,
A single step, that freed me from the skirts
Of the blind vapor, open'd to my view
Glory beyond all glory ever seen
By waking sense, or by the dreaming soul!
* * * * * *
The appearance, instantaneously disclosed,
Was of a mighty city—boldly say
A wilderness of building, sinking far
And self-withdrawn into a wondrous depth,
Far sinking into splendor, without end.
Fabric it seem'd of diamond and of gold,
With alabaster domes and silver spires,
And blazing terrace upon terrace high
Uplifted; here, serene pavilions bright
In avenues disposed; there, towns begirt
With battlements, that on their restless fronts
Bore stars—illumination of all gems!
By earthly nature had the effect been wrought

Upon the dark materials of the storm
Now pacified; on them and on the coves,
And mountain steeps and summits, whereunto
The vapors had receded, taking there
Their station under a cerulean sky."—*Excursion.*

We might, perhaps, search in vain throughout the whole compass of English poetry for another example of "words tinged with so many colors." Here the hues of nature are presented to the eye. In the following passage they are limited to the ear:

"Astounded in the mountain gap
By peals of thunder, clap on clap,
And many a terror-striking flash,
And somewhere, as it seems, a crash
Among the rocks; with weight of rain,
And sullen motions, long and slow,
That to a dreary distance go—
Till breaking in upon the dying strain,
A rending o'er his head begins the fray again."
Wagoner.

The lines in the italic character discover the grace of imitative harmony. After God's own language, the Hebrew, and the affluent Greek, there is probably no tongue so rich in imitative harmonies as our own. Observe the difference between the two words *snow* and *rain*. The hushing sound of the sibilant, in the first, followed by the soft liquid and by the round, full vowel, is not less indicative of the still descent of snow than the harsher liquid and vowel in the second, are of the falling shower.

Wordsworth occasionally combines very beautiful feelings with beautiful imagery; in other words, as before remarked, he has successfully exhibited nature in connection with some internal passion, or moral thought, in the heart and mind of man. For example:

"Has not the soul, the being of your life,
Received a shock of awful consciousness,
In some calm season, *when these lofty rocks,*
At night's approach, *bring down the unclouded sky*
To rest upon their circumambient walls:
A temple framing of dimensions vast,
And yet not too enormous for the sound
Of human anthems—choral song, or burst

Sublime of instrumental harmony,
To glorify th' Eternal! What if these
Did never break the stillness that prevails
Here, if the solemn nightingale be mute,
And the soft woodlark here did never chant
Her vespers, Nature fails not to provide
Impulse and utterance. *The whispering air*
Sends inspiration from the shadowy heights,
And blind recesses of the cavern'd rocks;
The *little rills and waters numberless*,
Inaudible by daylight, blend their notes
With the loud streams: and often, at the hour
When issue forth the first pale stars, is heard,
Within the circuit of this fabric huge,
One voice—one solitary raven, flying
Athwart the concave of the dark blue dome,
Unseen, perchance above the power of sight—
An *iron knell!* With echoes from afar,
Faint, and still fainter."—*Excursion.*

We have marked by the *italic* character those portions which deserve special remark.

WORDSWORTH'S PORTRAITS OF HUMAN BEINGS.

In executing these, not unfrequently he gives some masterly touches, which are to the character described what the hands of a watch are to a dial-plate. They tell the "whereabout" of the whole man. The *poet and the poetaster differ in this;* while the latter only describes either from recollection or from a survey of some object, the former, like the true painter, paints from an image before his mental eye—an image in this respect transcending Nature herself, inasmuch as it combines the selectest parts of Nature. Here follows a portrait of a true *English Ploughboy:*

"His joints are stiff;
Beneath a cumbrous frock, that to the knees
Invests the thriving churl, his legs appear,
Fellows to those which lustily upheld
The wooden stools, for everlasting use,
On which our fathers sat. And mark his brow!
Under whose shaggy canopy are set
Two eyes, not dim, but of a healthy stare;
Wide, sluggish, blank, and ignorant, and strange;
Proclaiming boldly that they never drew
A look or motion of intelligence
From infant conning of the Christ-cross row,

Or puzzling through a primer, line by line,
Till perfect mastery crown the pains at last."

There is, in the above lines, a kind of forcible humor which reminds one of Cowper's manner in The Task.

Again, simple pathos is an excellent attribute of Wordsworth. As an example of this, Professor Wilson introduces extracts from "The Complaint of a Forsaken Indian Woman." From sickness, or failure of strength, she was left behind in a wintery desert, while her companions moved on in pursuit of their business. The idea that she could have traveled a little farther with her companions is thus stated:

"Alas! ye might have dragg'd me on
Another day, a single one!
Too soon I yielded to despair—
Why did ye listen to my prayer?
When ye were gone my limbs were stronger."

This is beautifully true to nature. It is not for her own sake that she clings so tenaciously to life and to human fellowship. She is a mother; and, as every fraction of time spent with her infant is a heap of gold, so every least division of an hour passed apart from it is a weight of lead. Who can read the continuation of her complaint without being moved?

"*My child! they gave thee to another,*
A woman who was not thy mother.
When from my arms my babe they took,
Oh me, how strangely did he look!
Through his whole body something ran,
A most strange working did I see—
As if he strove to be a man,
That he might pull the sledge for me."

The first couplet is worth whole realms of amplification. The single line,

"A woman who was not thy mother,"

is a world of feeling in itself. Thus does a great master find the shortest passage to the heart, while a mere describer, wandering in a labyrinth, never reaches the heart at all.

Another characteristic of Wordsworth is a certain classical dignity. His Laodamia is an illustration of

this. The following sonnet is a good example of the chaste severity of Wordsworth's loftier style:

SONNET.

LONDON, 1802.

MILTON! thou shouldst be living at this hour
England hath need of thee; she is a fen
Of stagnant waters; altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness. We are selfish men,
Oh! raise us up, return to us again;
And give us manners, virtue, freedom, power.
Thy soul was like a star, and dwelt apart;
Thou hadst a voice whose sound was like the sea;
Pure as the naked heavens—majestic, free,
So didst thou travel on life's common way
In cheerful godliness; and yet thy heart
The lowliest duties on herself did lay.

This is great writing: no affectation, no babyism here, whatever there may be in some of his writings. The portion marked by italics is, in particular, grand, from the very simplicity of its thought and diction. Wordsworth knows that *an inch of gold is better than a yard of gold leaf.*

Both as a moral and as a religious poet, Wordsworth may take a high station, not only by the side of Young and of Cowper, but even of Milton.

His sonnets are good, presenting specimens of the descriptive, the pathetic, the playful, the majestic, the fanciful, the imaginative. Lord Byron, in his works, has introduced many a contemptuous sarcasm on this fine poet, and yet has unblushingly stolen from him many a fine thought that adorns his own page: as instances, the third and fourth cantos of Childe Harold have been cited.

On the whole, Professor Wilson denies to Wordsworth a place among the greatest of English poets, and yet assigns him a high place among true poets in general. The want of a fixed style, the inequality of his compositions, the exuberant verbosity of some, and the eccentric meanness of others; the striking deficiency which his works usually display in judgment—are all so many barriers between Wordsworth and the summit of fame. Although Milton is

the only poet who exceeds him in devotional sublimity, yet, when we consider the universal excellence of the former in all that he has attempted—when we look upon him as the author of the great English epic—it never can be conceded that posterity will assign the latter a station beside him.

On the other hand, the variety of subjects which Wordsworth has touched; the varied powers which he has displayed; the passages of redeeming beauty interspersed even among the worst and the dullest of his productions; the originality of detached thoughts scattered throughout works, to which, on the whole, we must deny the praise of originality; the deep pathos, and occasional grandeur of his lyre; his accurate observation of external nature; and the success with which he blends the purest and most devotional thoughts with the glories of the visible universe—all these are merits, which, although insufficient to raise him to the shrine, yet fairly admit him within the sacred temple of poesy.

SECTION XXIV.

THOMAS MOORE

has written some beautiful poems, sacred as well as secular. It is to be regretted, as in the caso of Byron, that he has allowed himself so often to lend his splendid talents to the sad business of corrupting the morals of mankind. He has done so not only in some of his poetical writings, but in his memoirs of Sheridan and Byron, particularly the latter. True and enlightened friendship for this distinguished poet would have led the biographer to make a more modest selection from the letters of his admired but dissipated friend.

Mr. Knapp gives us the following just criticism upon the subject of this article:

It is difficult to speak of Moore without saying too little of his beauties or his faults. No man was ever more felicitous than he in his peculiar style of writing. *His* muse came not from Pindus, braced with mountain air, but all redolent from the paradise of Mohammed, full of joy and enchantment, bordering upon intoxication. His sweets never cloy, nor can it be said that he is ever vulgar, however sensual. It must be confessed that, in his late poetical works, he has atoned for the looseness of his earlier writings.

A REFLECTION AT SEA.

See how, beneath the moonbeam's smile,
Yon little billow heaves its breast,
And foams and sparkles for a while,
And murmuring then subsides to rest.

Thus man, the sport of bliss and care,
Rises on Time's eventful sea;
And, having swell'd a moment there,
Thus melts into eternity!

MIRIAM'S SONG.

Sound the loud timbrel o'er Egypt's dark sea!
Jehovah has triumph'd, his people are free.
Sing, for the pride of the tyrant is broken,
His chariots, his horsemen, all splendid and brave,
How vain was their boasting! The Lord hath but spoken,
And chariots and horsemen are sunk in the wave.
Sound the loud timbrel o'er Egypt's dark sea!
Jehovah has triumph'd, his people are free.

* * * * *

Lallah Rook" is Moore's best poem.

Of all the song-writers (says Professor Wilson) that ever warbled, or chanted, or sung, the best, in our estimation, is verily none other than Thomas Moore. True, that Robert Burns has indited several songs that slip into the heart, just like light, no one knows how, filling its chambers sweetly and silently, and leaving it nothing more to desire for perfect contentment.

SECTION XXV.

ROBERT BURNS.

He has written much of the sweetest poetry in the language; much, also, that a just regard to his own reputation would have suppressed and thrown into oblivion. According to the poet Montgomery, "Burns, as a writer, when *worthily* employing his talents, is the poet of truth, of nature, and of Scotland. The high praises bestowed upon this author must be confined to the best and the purest in morals and in taste. The genius of Burns resembled the pearl of Cleopatra, both in its worth and its fortune: the one was moulded by nature in secret, beneath the depths of

the ocean; the other was produced and perfected by the same hand, in equal obscurity, on the banks of the Ayre. The former was suddenly brought to light, and shone for a season on the forehead of imperial beauty; the latter, not less unexpectedly, emerged from the shade, and dazzled and delighted an admiring nation, in the keeping of a Scottish peasant. The fate of both was the same; each was wantonly dissolved in the cup of pleasure, and quaffed by its possessor at one intemperate draught."

Mr. M. has beautifully delineated his poetic powers in verse:

What bird in beauty, flight, or song,
Can with this bird compare,
Who sang as sweet, and soar'd as strong
As ever child of air?

His plume, his note, his form, could BURNS
For whim or pleasure change;
He was not one, but all by turns,
With transmigration strange.

The black-bird, oracle of spring,
When flow'd his moral lay;
The swallow, wheeling on his wing,
Capriciously at play;

The humming-bird, from bloom to bloom,
Inhaling heavenly balm;
The raven, in the tempest's gloom;
The halcyon, in the calm:

In "auld Kirk Alloway," the owl,
At witching time of night;
By "bonnie Doon," the earliest fowl
That carol'd to the light.

He was the wren amid the grove,
When in his homely vein;
At Bannockburn the bird of Jove,
With thunder in his train:

The wood-lark, in his mournful hours;
The goldfinch, in his mirth;
The thrush, a spendthrift of his powers,
Enrapturing heaven and earth;

The swan, in majesty and grace,
Contemplative and still;
But, roused, no falcon in the chase
Could like his satire kill.

The linnet in simplicity,
In tenderness the dove;
But, more than all beside, was he
The nightingale in love.

Oh! had he never stoop'd to shame,
Nor lent a charm to vice,
How had devotion loved to name
That bird of paradise!

Peace to the dead! In Scotia's choir
Of minstrels great and small,
He sprang from his spontaneous fire
The phœnix of them all.

The style of his patriotic poetry may be judged of from the following stanza. It is taken from his "Cotter's Saturday Night:"

"O Scotia! my dear, my native soil!
For whom my warmest wish to Heaven is sent,
Long may thy hardy sons of rustic toil
Be bless'd with health, and peace, and sweet content;
And oh, may Heaven their simple lives prevent
From luxury's contagion weak and vile;
Then however crowns and coronets be rent,
A virtuous populace may rise the while,
And stand, a wall of fire, around their much-loved isle."

The kindness of his heart may be seen in the following selections:

ON SCARING SOME WATER-FOWL IN LOCH TURIT.

Why, ye tenants of the lake,
For me your watery haunt forsake?
Tell me, fellow-creatures, why
At my presence thus you fly?
Why disturb your social joys,
Parent, filial, kindred ties?
Common friend to you and me,
Nature's gifts to all are free;
Peaceful keep your dimpling wave,
Busy feed, or wanton lave;
Or, beneath the sheltering rock,
Bide the surging billows' shock.

Conscious, blushing for our race,
Soon, too soon, your fears I trace.
Man, your proud, usurping foe,
Would be lord of all below;
Plumes himself in freedom's pride,
Tyrant stern to all beside.
* * * * *

ON SEEING A WOUNDED HARE LIMP BY ME WHICH A FELLOW HAD JUST SHOT AT.

Inhuman man! curse on thy barbarous art,
And blasted be thy murder-aiming eye!
May never pity soothe thee with a sigh,
Nor ever pleasure glad thy cruel heart!

Go live, poor wanderer of the wood and field,
The bitter little that of life remains;
No more the thickening brakes and verdant plains
To thee shall home, or food, or pastime yield.
* * * * * *

STANZAS IN THE PROSPECT OF DEATH.

* * * * * *

Fain would I say, "Forgive my foul offense!"
Fain promise never more to disobey;
But, should my Author health again dispense,
Again I might desert fair virtue's way;
Again in folly's path might go astray;
Again exalt the brute and sink the man;
Then how should I for heavenly mercies pray?
Who sin so oft have mourn'd, yet to temptation ran?

O thou, great Governor of all below!
If I may dare a lifted eye to thee,
Thy nod can make the tempest cease to blow,
Or still the tumult of the raging sea;
With what controlling power assist e'en me,
Those headlong, furious passions to confine;
For all unfit I feel my powers to be
To rule their torrent in th' allowed line:
O, aid me with thy help, Omnipotence Divine!

SECTION XXVI.

WALTER SCOTT.

In his poetry he imitated the style of the early minstrels of his own land, and of some specimens of German literature. He has revived the manners, customs, incidents, and sentiments of chivalrous times. The "Lay of the Last Minstrel," "Marmion," and "Lady of the Lake" are considered the finest of his tales. The opinion has been expressed that if it be possible for either to be forgotten, his poems will outlive his prose, since the latter possesses no valuable quality which is not possessed also by the former; these qualities being a deeply exciting story, true pictures of scenery, fine and accurate portraits

of character, clear and impressive accounts of ancient customs, details of battles, satisfying to the fancy, yet capable of enduring the sternest test of truth. In addition to all these, his poems are written in the most harmonious verse, and in a style adapted equally to delight those who possess and those who are without a refined poetical taste.

Here we may commend to the perusal of youth and of others, the two volumes of the "Select Works of British Poets," by Professor Frost and S. C. Hall, who have given also a more extended notice, than the limits of this work allow, of the poets we have named and of others.

SCOTT AND WORDSWORTH.

Mr. Hazlitt presents the following portrait of them:

Walter Scott describes that which is most easily and generally understood with more vivacity and effect than any body else. His style is clear, flowing, and transparent: his sentiments, of which his style is an easy and natural medium, are common to him with his readers. He differs from his readers only in a greater range of knowledge and facility of expression. His poetry belongs to the class of *improvisatori* poetry. It has neither depth, height, nor breadth in it; neither uncommon strength nor uncommon refinement of thought, sentiment, or language. He selects a story that is sure to please, full of incidents, characters, peculiar manners, costume, and scenery; and he tells it in a way that can offend no one. He never wearies or disappoints you. He is communicative, but not his own hero. He never obtrudes himself on your notice to prevent your seeing the subject. He is very inferior to Lord Byron in intense passion, to Moore in delightful fancy, to Mr. Wordsworth in profound sentiment; but he has more *picturesque power* than any of them; that is, he places the objects themselves, about which *they* might feel or think, in a much more striking point of view, with greater variety of dress and attitude, and with more local truth of coloring. Few descriptions have a more complete reality, a more striking appearance of life and motion, than that of the warriors in the Lady of the Lake, who start up at the command of Roderic Dhu, from their concealment under the fern, and disappear again in an instant. The Lay of the Last Min-

strel and Marmion are the first, and perhaps the best of his works.

Mr. Wordsworth is the most original poet now living. He is the reverse of Walter Scott in his defects and excellences. He has nearly all that the other wants, and wants all that the other possesses. His poetry is not external, but internal; it does not depend on tradition, or story, or old song; he furnishes it from his own mind, and is his own subject. He is the poet of mere sentiment. Of many of the lyrical ballads and sonnets, it is not possible to speak in terms of too high praise, for their originality and pathos. The "Hart-Leap Well" is a favorite poem with Mr. Hazlitt. We have not space for its insertion here.

The Lake School of poetry, to which Mr. Wordsworth belongs, *had its origin in the French Revolution*, about the time of which English poetry had degenerated into the most trite, insipid, and mechanical of all things, in the hands of the followers of Pope and the old French school of poetry. From the impulse of that revolution, poetry rose at once from the most servile imitation and tamest commonplace to the utmost pitch of singularity and paradox. The change in the belles-lettres was as complete, and to many persons as startling, as the change in politics, with which it went hand in hand. According to the prevailing notions, all was to be natural and new. Nothing that was established was to be tolerated. All the commonplace figures of poetry, tropes, allegories, personifications, with the whole heathen mythology, were instantly discarded; a classical allusion was considered as a piece of antiquated foppery; rhyme was looked upon as a relic of the feudal system, and regular metre was abolished along with regular government. A singularly affected simplicity prevailed in dress and manners, in style and sentiment. Something new and original, no matter whether good, bad, or indifferent, whether mean or lofty, extravagant or childish, was all that was aimed at, or considered as compatible with sound philosophy and an age of reason. The paradox they set out with was, that all things are by nature equally fit subjects for poetry; or that, if there is any preference to be given, those that are the meanest and most unpromising are the best, as they have the greatest scope for the unbounded stores of thought and fancy in the writer's own mind, and for a display of originality and invention.

LADY OF THE LAKE.

XIII.

As the tall ship, whose lofty prow
Shall never stem the billows more,
Deserted by her gallant band,
Amid the breakers lies astrand;
So, on his couch, lies Roderic Dhu!
And oft his fever'd limbs he threw
In toss abrupt, as when her sides
Lie rocking in th' advancing tides,
That shake her frame to ceaseless beat,
Yet can not heave her from her seat;
Oh! how unlike her course at sea!
Or his free step on hill and lea!
Soon as the minstrel he could scan,
—"What of the lady? of my clan?
My mother?—Douglas?—tell me all!
Have they been ruin'd in my fall?
Ah, yes! or wherefore art thou here?
Yet speak—speak boldly—do not fear."
(For Allan, who his mood well knew,
Was choked with grief and terror too.)
"Who fought? who fled?—Old man, be brief:
Some might, for they had lost their chief.
Who basely live?—who bravely died?"
"O, calm thee, chief!" the minstrel cried,
"Ellen is safe."—"For that, thank Heaven!"
"And hopes are for the Douglas given;
The Lady Margaret too is well,
And, for thy clan—on field or fell,
Has never harp of minstrel told
Of combat fought so true and bold;
Thy stately pine is yet unbent,
Though many a goodly bough is rent."

XIV.

The chieftain rear'd his form on high,
And fever's fire was in his eye;
But ghastly, pale, and livid streaks
Checker'd his swarthy brow and cheeks.
—"Hark, minstrel! I have heard thee play,
With measure bold, on festal day,
In yon lone isle—again where ne'er
Shall harper play, or warrior hear!
That stirring air that peals on high,
O'er Dermid's race our victory.
Strike it! and then (for well thou canst),
Free from thy minstrel spirit glanced,
Fling me the picture of the fight,
When met my clan the Saxon might."

* * * * *

XV.

BATTLE OF BEAL AN DUINE.

The minstrel came once more to view
The eastern ridge of Ben-venue,
For, ere he parted, he would say,
Farewell to lovely Loch Achray.
Where shall he find, in foreign land,
So lone a lake, so sweet a strand!
There is no breeze upon the fern,
No ripple on the lake,
Upon the eyrie nods the erne,
The deer has sought the brake;
The small birds will not sing aloud,
The springing trout lies still,
So darkly glooms yon thunder cloud,
That swathes, as with a purple shroud,
Benledi's distant hill.
Is it the thunder's solemn sound
That mutters deep and dread,
Or echoes from the groaning ground
The warrior's measured tread?
Is it the lightning's quivering glance
That on the thicket streams,
Or do they flash on spear and lance
The sun's retiring beams?
I see the dagger-crest of Mar,
I see the Moray's silver star
Wave o'er the cloud of Saxon war,
That up the lake comes winding far!

* * * * * *

XVI.

Their light-arm'd archers far and near
Survey'd the tangled ground,
Their centre ranks, with pikes and spear,
A twilight forest frown'd;
Their barbed horsemen, in the rear,
The stern battalia crown'd.
No cymbal clash'd, no clarion rang,
Still were the pipe and drum;
Save heavy tread, and armor's clang,
The sullen march was dumb.
There breathed no wind their crests to shake,
Or wave their flags abroad;
Scarce the frail aspen seem'd to quake,
That shadow'd o'er their road.
Their va'ward scouts no tidings bring,
Can rouse no lurking foe,
Nor spy a trace of living thing,
Save when they stirr'd the roe;

The host moves like a deep sea-wave,
Where rise no rocks its pride to brave,
High swelling, dark, and slow.
The lake is pass'd, and now they gain
A narrow and a broken plain,
Before the Trosach's rugged jaws;
And here the horse and spearman pause,
While, to explore the dangerous glen,
Dive through the pass the archer men.

XVII.

At once there rose so wild a yell
Within that dark and narrow dell,
As all the fiends, from heaven that fell,
Had peal'd the banner cry of hell!
Forth from the pass in tumult driven,
Like chaff before the wind of heaven,
The archery appear:
For life! for life! their flight they ply—
And shriek, and shout, and battle cry,
And plaids and bonnets waving high,
And broadswords flashing to the sky,
Are maddening in the rear.
Onward they drive in dreadful race,
Pursuers and pursued;
Before that tide of flight and chase,
How shall it keep its rooted place,
The spearmen's twilight wood?
—"Down, down," cried Mar, "your lances down!
Bear back both friend and foe!"
Like reeds before the tempest's frown,
That serried grove of lances brown
At once lay level'd low!
And closely shouldering, side by side,
The bristling ranks the onset bide.
* * * * *

Professor Wilson ranks Scott far above Byron, in point of genius. His remarks, in substance, are as follows:

We shall never say that Scott is Shakspeare; but we shall say that he has conceived and created—you know the meaning of these words—a far greater number of characters—of real living, flesh-and-blood human beings—and that more naturally, truly, and consistently, than Shakspeare, who was sometimes transcendently great in pictures of the passions; but out of their range, which surely does not comprehend all rational being, was—nay, do not threaten to murder us—a confused and irregular delineator of human life. The genius of Sir Walter Scott, it will not be denied, is pretty national, and so are the subjects of all his noblest works, be they poems, or novels and romances by the author of "Waverley." Up to the era of Sir Walter, living people had some vague, general, indistinct notion about dead people mouldering away to nothing centuries ago, in regular kirk-yards and chance burial-places, "mang muirs and mosses many O," somewhere or other in that difficultly distinguished and very debateable district called the Borders. All at once he touched their tombs with a divining rod, and the turf streamed out ghosts. Some in woodman's dresses—most in warrior's mail—green archers leaped forth with yew bows and quivers, and giants stalked, shaking spears. The gray chronicler smiled, and, taking up his pen, wrote in lines of light the annals of the chivalrous and heroic days of auld feudal Scotland. The nation then, for the first time, knew the character of its ancestors; for those were not spectres—not they, indeed—nor phantoms of the brain—but gaunt flesh and blood, or glad and glorious; base-born cottage-churls of the olden time, because Scottish, became familiar to the love of the nation's heart, and so to its pride did the high-born lineage of palace kings. His themes in prose or numerous verse are still "knights, and lords, and mighty earls," and their lady-loves—chiefly Scottish—of kings that fought for fame or freedom—of fatal Flodden and bright Bannockburn—of the Deliverer. If that be not national to the teeth, Homer was no Ionian, Tyrtæus not sprung from Sparta, and Christopher North a Cockney. Let Abbotsford, then, be cognomened by those that choose it, the Ariosto of the North—we shall continue to call him plain, simple, immortal Sir Walter.

There is a long catalogue of other poets, of more or less note, for an account of whom we can, with great pleasure, only refer to Chambers's "History of English Literature," from which we have freely selected and copied, in making out these sketches and selections. To the same work would we refer the student for a satisfactory and able record of the Prose-writers of Great Britain, that have flourished since the beginning of English literature.

PART VII.

AMERICAN LITERATURE.

CHAPTER I.

AMERICAN POETS.

SECTION I.

POETS OF OUR REVOLUTIONARY PERIOD.

[It is suggested to teachers, in the use of the Seventh as well as the Sixth Part, to examine their pupils upon the characteristics of each author, and to require them to read, before their class, the specimens of each poet with a view to literary criticism.]

MR. GRISWOLD, in his Collection of American Poetry, remarks that before the Revolution, before the time when the spirit of freedom began to influence the national character, very little verse worthy of preservation was produced in America, and that the POETRY OF THE COLONIES was without originality, energy, feeling, or correctness of diction.

(1.) Of the Revolutionary times PHILIP FRENEAU was the most distinguished poet—the room-mate, while in Princeton College, of James Madison.

(2.) JOHN TRUMBULL, LL.D., born in Connecticut, 1750, died in 1831, having distinguished himself as the author of *M'Fingal*, a burlesque poem, directed against the enemies of American liberty. It is written in Hudibrastic strain, and is said to be the best imitation of the great satire of Butler that was ever written. He was author of another poem written in the same style, entitled the "*Progress of Dullness*," which was eagerly read during the Revolution. From his description of the fop of those days we extract the following lines:

"Then, lest religion he should need,
Of pious Hume he'll learn his creed;
By strongest demonstration shown,
Evince that nothing can be known;
Take arguments convey'd by doubt,
On Voltaire's trust, or go without;
'Gainst Scripture rail in modern lore,
As thousand fools have rail'd before;

Or pleased a nicer art display
To expound its doctrines all away,
Suit it to modern tastes and fashions,
By various notes and emendations.
* * * * *
Calls piety the parson's trade;
Cries out, 'tis shame, past all abiding,
The world should still be so priest-ridden;
Applauds free thought that scorns control,
And generous nobleness of soul,
That acts its pleasure, good or evil,
And fears nor Deity nor devil."

(3.) TIMOTHY DWIGHT, LL.D., D.D., born 1752, died 1817, has been pronounced the father of American poetry, of the higher order, though his poetry is inferior to the productions of the best English writers, and also of the best American poets that have followed him. The "Conquest of Canaan," and "Greenfield Hill," are his principal productions, exhibiting splendor, gravity, and an exuberant fancy.

(4.) Dr. LEMUEL HOPKINS, Colonel HUMPHREYS, and some others, acquired celebrity by satirical pieces composed during the war. JOEL BARLOW, also, is known, but not very favorably, as author of the "*Columbiad*." He was more happy in his preparation of the "*Hasty Pudding*," and some other humorous pieces. It may gratify some to understand the origin of the name; he thus gives it:

"Thee the soft nations round the warm Levant
Polanta call; the French, of course, *Polante*:
E'en in thy native regions how I blush
To hear the Pennsylvanians call thee *Mush!*
On Hudson's banks, while men of Belgic spawn
Insult and eat thee by the name *Suppawn*.
All spurious appellations, void of truth;
I've better known thee from my earliest youth;
Thy name is *Hasty Pudding!* thus our sires
Were wont to greet thee fuming from their fires;
And while they argued in thy just defense
With logic clear, they thus explain'd the sense:
In *haste* the boiling caldron, o'er the blaze,
Receives and cooks the ready-powder'd maize;
In *haste* 'tis served, and then, in equal *haste*,
With cooling milk we make the sweet repast.
No carving to be done, no knife to grate
The tender ear and wound the stony plate;

But the smooth spoon just fitted to the lip,
And taught with art the yielding mass to dip,
By frequent journeys to the bowl well stored,
Performs the *hasty* honors of the board.
Such is thy name, significant and clear,
A name, a sound, to every Yankee dear."

(5.) A few years later appeared WILLIAM CLIFFTON, of Pennsylvania; ROBERT TREAT PAINE, of Massachusetts; and THOMAS G. FESSENDEN, of New-Hampshire. Their writings form what is called the transitive state of American poetry. Hitherto our poets had imitated too closely Dryden and Pope, but now began to pursue a more original and independent course. Their writings consist generally of short pieces, for the simple reason that poetry was not their business, but their recreation, their time being chiefly devoted to other pursuits. The period is approaching, however, when poems of a more elaborate and finished character may be expected.

SECTION II.

(1.) JAMES K. PAULDING, better known as a novelist than a poet, has, however, written some good pieces. Among his prose works the most popular have been *Salmagundi*, which was written by him in connection with Washington Irving; *John Bull and Brother Jonathan; The Dutchman's Fireside*, and *Westward Ho!*

(2.) JOHN PIERPONT, of Boston, Massachusetts; a charming writer. He has composed in almost every metre, and many of his hymns, odes, and other brief poems, are remarkable for melody and spirit. His earlier poems have generally been composed with more care than the later. Many of them relate to moral and religious enterprises of the present day, of which he has shown himself a most eloquent and powerful advocate. It would be gratifying to multiply extracts from this generous poet; but we must restrict ourselves to a few. The first is from his "Airs of Palestine," the result of his observations while traveling abroad in 1835 and 1836:

"Greece and her charms I leave for Palestine.
There purer streams through happier valleys flow,
And sweeter flowers on holier mountains blow.

I love to breathe where Gilead sheds her balm;
I love to walk on Jordan's bank of palm;
I love to wet my foot in Hermon's dews;
I love the promptings of Isaiah's muse!
In Carmel's holy grots I'll court repose,
And deck my mossy couch with Sharon's deathless rose."

NAPOLEON AT REST.

"His falchion flash'd along the Nile,
His hosts he led through Alpine snows;
O'er Moscows tower's that blazed the while,
His eagle-flag unroll'd—and froze!

Here sleeps he now, alone! not one
Of all the kings whom crowns he gave
Bends o'er his dust; nor wife nor son
Has ever seen or sought his grave.
* * * *

Alone he sleeps; the mountain cloud
That night hangs round him, and the breath
Of morning scatters, is the shroud
That wraps the conqueror's clay in death.

Pause here! The far-off world at last
Breathes free; the hand that shook its thrones,
And to the earth its mitres cast,
Lies powerless now beneath these stones.

Hark! Comes there from the Pyramids,
And from Siberia's wastes of snow,
And Europe's hills, a voice that bids
The world be awed to mourn him? No;

The only, the perpetual dirge
That's heard there, is the sea-bird's cry—
The mournful murmur of the surge,
The cloud's deep voice, the wind's low sigh."

OBSEQUIES OF SPURZHEIM.

"STRANGER, there is bending o'er thee
Many an eye with sorrow wet;
All our stricken hearts deplore thee;
Who that knew thee can forget?
Who forget that thou hast spoken?
Who, thine eye, that noble frame?
But that golden bowl is broken,
In the greatness of thy fame.

Autumn's leaves shall fall and wither
On the spot where thou shalt rest;
'Tis in love we bear thee thither,
To thy mourning mother's breast.

For the stores of science brought us,
For the charm thy goodness gave
To the lessons thou hast taught us,
Can we give thee but a grave?"
* * * *

The study of such an author by the young must beget noble and virtuous sentiments, and tend to purify the fountains of American literature.

SECTION III.

(1.) RICHARD H. DANA, of Massachusetts, has written poems that are justly pronounced to be characterized by high religious purpose, simple sentiment, profound philosophy, pure and vigorous diction. The *Bucaneer* is his principal poem. The wretchedness of a depraved heart, the growth and operation of those harassing emotions which prey sometimes in the bosom of the guilty, are portrayed in vivid colors and with strong effect. The "Changes of Home" is of an opposite character. It is a poem of great beauty. Says an admirable critic, G. B. Cheever, "We are disposed to rank Mr. Dana at the head of all the American poets, not excepting Bryant; and we think this is the judgment which posterity will pass upon his writings. Not because he is superior to all others in the eloquence of his language, and in the polished beauty and finish of his compositions; in these respects, Bryant has, in this country, no equal; and Mr. Dana is often careless in the dress of his thoughts. It will be long ere any one breathes forth the soul of poetry in a finer strain than that to the 'Evening Wind,' and Coleridge himself could hardly have written a nobler 'Thanatopsis.' But Mr. Dana has attempted and proved successful in a higher and more difficult range of poetry. He exhibits loftier powers, and his compositions agitate the soul with a deeper emotion. His language, without being so beautiful and finished, is yet more vivid, concise, and alive, and informed with meaning. His descriptions of natural objects may not pass before the mind with such sweet harmony, but they often present, in a single line, a whole picture before the imagination, with a vividness and power of compression which are astonishing. For instance:

'But when the light winds lie at rest,
And on the glassy, heaving sea
The black duck, with her glossy breast,
Sits swinging silently."

And again:

'The ship works hard; the seas run high
Their white tops, flashing through the night
Give to the eager, straining eye
A wild and shifting light.'

Again, as a more general instance, and a more sublime one; speaking of the prospect of immortality:

'"Tis in the gentle moonlight;
'Tis floating mid day's setting glories; Night,
Wrapp'd in her sable robe, with silent step,
Comes to our bed, and breathes it in our ears.
Night, and the dawn, bright day and thoughtful eve,
All time, all bounds, the limitless expanse,
As one vast mystic instrument, are touch'd
By an unseen living hand, and conscious chords
Quiver with joy in this great jubilee.'

In these respects—in the power of giving in one word, as it were, a whole picture; in his admirable skill in the perspective, and in the faculty of chaining down the vast and the infinite to the mind's observation, he reminds us both of Collins and of Milton. But, above all, we admire Mr. Dana, more than any other American poet, because he has aimed not merely to please the imagination, but to rouse up the soul to a solemn consideration of its future destinies."

(2.) JAMES A. HILLHOUSE, of Boston, born 1789, died 1841. His best poem is "Hadad," a sacred drama, breathing the lofty thoughts and the majestic style of the ancient Hebrew prophets, to the study of which he was ardently devoted. "As a poet," says Griswold, "he possessed qualities seldom found united: a masculine strength of mind and a most delicate perception of the beautiful. The grand characteristic of his writings is their classical beauty. Every passage is polished to the utmost; yet there is no exuberance, no sacrifice to false taste."

His style may be seen in the following extract from his poem, "The Judgment:"

'Nearer the mount stood MOSES; in his hand
The rod which blasted with strange plagues the realm
Of Misraim, and from its time-worn channels
Upturn'd the Arabian sea. Fair was his broad,
High front, and forth from his soul-piercing eye

Did legislation look; which full he fix'd
Upon the blazing panoply, undazzled.
No terrors had the scene for him, who oft,
Upon the thunder-shaken hill-top, veil'd
With smoke and lightnings, with Jehovah talk'd,
And from his fiery hand received the law.
Beyond the Jewish ruler, banded close, I saw
The twelve apostles stand. O, with what looks
Of ravishment and joy, what rapturous tears,
What hearts of ecstasy, they gazed again
On their beloved Master! What a tide
Of overwhelming thoughts press'd to their souls,
When now, as He so frequent promised, throned,
And circled by the hosts of heaven, they traced
The well-known lineaments of Him who shared
Their wants and sufferings here! Full many a day
Of fasting spent with Him, and night of prayer,
Rush'd on their swelling hearts.

Turn now, where stood the spotless Virgin: sweet
Her azure eye, and fair her golden ringlets;
But changeful as the hues of infancy
Her face. As on her son, her GOD, she gazed,
Fix'd was her look—earnest and breathless; now
Suffused her glowing cheek; now, changed to pale;
First, round her lip a smile celestial play'd,
Then, fast, fast rain'd the tears. Who can interpret?
Perhaps some thought maternal cross'd her heart,
That mused on days long past, when on her breast
He helpless lay, and of His infant smile;
Or on those nights of terror, when, from worse
Than wolves, she hasted with her babe to Egypt."

SECTION IV.

(1.) CHARLES SPRAGUE, of Boston, has displayed exquisite taste in some of his poems. Read the following account of a death and burial at sea.

"Return! alas! he shall return no more,
To bless his own sweet home, his own proud shore.
Look once again—cold in his cabin now,
Death's finger-mark is on his pallid brow;
No wife stood by, her patient watch to keep,
To smile on him, then turn away to weep;
Kind woman's place rough mariners supplied,
And shared the wanderer's blessing when he died.
Wrapp'd in the raiment that it long must wear,
His body to the deck they slowly bear;
Even there the spirit that I sing is true;
The crew look on with sad, but curious view;

The setting sun flings round his farewell rays;
O'er the broad ocean not a ripple plays.
How eloquent, how awful in its power,
The silent lecture of death's sabbath hour!
One voice that silence breaks—the prayer is said,
And the last rite man pays to man is paid;
The plashing waters mark his resting-place,
And fold him round in one long, cold embrace;
Bright bubbles for a moment sparkle o'er,
Then break, to be, like him, beheld no more;
Down, countless fathoms down, he sinks to sleep,
With all the nameless shapes that haunt the deep."

None but a man of strong domestic and social affections could have written thus. Of these affections there may be seen delightful evidence in "The Brothers," and the "*Family Meeting*;" also in his "*Centennial Ode*," and "*Lines to a Young Mother*."

(2.) CARLOS WILCOX, of New-Hampshire, deserves honorable mention. G. B. Cheever, one of the best prose writers in this country, remarks that "Wilcox resembled Cowper in many respects; in the gentleness and tenderness of his sensibilities—in the modest and retiring disposition of his mind—in its fine culture and its original poetical cast, and not a little in the character of his poetry. It has been said with truth, that if he had given himself to poetry as his chief occupation, he might have been the Cowper of New-England.

SECTION V.

(1.) WILLIAM CULLEN BRYANT, of Massachusetts, born in 1794. At ten years of age he began to write poetry for the press. When fourteen years old he published a volume of poems, which was so well received as to attain a second edition in the following year. The North American Review furnishes what seems to be a just criticism upon Bryant as a poet, a part of which is here subjoined. "His poetry has truth, delicacy, and correctness, as well as uncommon vigor and richness; he is always faithful to nature; he selects his groups and images with judgment. Nothing is borrowed, nothing artificial; his pictures have

an air of freshness and originality which could come from the student of nature alone. He is less the poet of artificial life than of nature and the feelings. There is something for the heart as well as for the understanding and fancy, in all he writes; something which touches our sensibility, and awakens deep-toned, sacred reflections."

"Again, he charms us by his simplicity. His pictures are never overcharged. His strains, moreover, are exquisitely finished. Besides, no sentiment or expression ever drops from him which the most rigid moralist would wish to blot."

"Thanatopsis" has been already referred to. We forbear to quote it, merely because it has been so often copied, and may, perhaps, be familiar. But we hesitate not to say that the language of poetry presents not a sweeter page than that which is occupied with Mr. Bryant's address to the "Evening Wind."

TO THE EVENING WIND.

"Spirit that breathest through my lattice, thou
That cool'st the twilight of the sultry day,
Gratefully flows thy freshness round my brow;
Thou hast been out upon the deep at play,
Riding all day the wild blue waves till now,
Roughening their crests, and scattering high their spray,
And swelling the white sail. I welcome thee
To the scorch'd land, thou wanderer of the sea!"

"Nor I alone: a thousand bosoms round
Inhale thee in the fullness of delight;
And languid forms rise up, and pulses bound
Livelier, at coming of the wind of night;
And, languishing to hear thy grateful sound,
Lies the vast inland stretch'd beyond the sight.
Go forth into the gathering shade; go forth,
God's blessing breathed upon the fainting earth."

Go, rock the little wood-bird in his nest,
Curl the still waters, bright with stars, and rouse
The wide old wood from his majestic rest,
Summoning from the innumerable boughs
The strange, deep harmonies that haunt his breast;
Pleasant shall be thy way where meekly bows
The shutting flower, and darkling waters pass,
And 'twixt the o'ershadowing branches and the grass."

"The faint old man shall lean his silver head
To feel thee; thou shalt kiss the child asleep,
And dry the moisten'd curls that overspread
His temples, while his breathing grows more deep;
And they who stand about the sick man's bed,
Shall joy to listen to thy distant sweep,
And softly part his curtains to allow
Thy visit, grateful to his burning brow."

"Go—but the circle of eternal change,
That is the life of Nature, shall restore,
With sounds and scents from all thy mighty range,
Thee to thy birthplace of the deep once more;
Sweet odors in the sea air, sweet and strange,
Shall tell the home-sick mariner of the shore;
And, listening to thy murmur, he shall deem
He hears the rustling leaf and running stream."

We would be glad to quote Bryant's pieces on the "*Death of the Flowers*" and "*Autumn Woods*," but our prescribed limits forbid. We shall be obliged, also, to be more brief in the notices and quotations that follow, in respect to other authors, only adding the fine description given of Bryant, that "he is the translator of the silent language of Nature to the world," and the remark that his poems are valuable, not only for their intrinsic excellence, but for the purifying influence their wide circulation is calculated to exercise on national feelings and manners.

(2.) Fitz-Greene Halleck, Connecticut, born 1795. He is author of the beautiful lines in memory of his friend Dr. Drake, the poet, beginning with

"Green be the turf above thee,
Friend of my better days;
None knew thee but to love thee,
None named thee but to praise."

"Fanny," "Alnwick Castle," "Marco Bozzaris," are the best known of his productions. He is distinguished by a talent for satire. Says Bryant, "He delights in ludicrous contrasts. He venerates the past and laughs at the present. His poetry, whether serious or sprightly, is remarkable for the melody of the numbers; it is not the melody of monotonous and strictly regular measurement. He understands that the rivulet is made musical by obstructions in its channel."

The following sketch of the "Yankees" is taken from an unpublished poem, entitled *Connecticut:*

"They love their land because it is their own,
And scorn to give aught other reason why;
Would shake hands with a king upon his throne,
And think it kindness to his majesty:
A stubborn race, fearing and flattering none.
Such are they nurtured, such they live and die,
All—but a few apostates, who are meddling
With merchandise, pounds, shillings, pence, and peddling,

Or wandering through southern countries, teaching
The A B C from Webster's Spelling-book:
Gallant and godly, making love and preaching,
And gaining, by what they call 'hook and crook,'
And what moralists call overreaching,
A decent living. The Virginians look
Upon them with as favorable eyes
As Gabriel on the devil in Paradise.

But these are but their outcasts. View them near
At home, where all their worth and pride are placed:
And there their hospitable fires burn clear,
And there the lowliest farm-house hearth is graced
With manly hearts, in piety sincere,
Faithful in love, in honor stern and chaste,
In friendship warm and true, in danger brave,
Beloved in life, and sainted in the grave."

SECTION V

(1.) N. P. WILLIS, Maine, born 1807. In the opinion of Mr. Griswold, "the prose and poetry of Mr. Willis are alike distinguished for exquisite finish and melody. His language is pure, varied, and rich; his imagination brilliant, and his wit of the finest quality. Many of his descriptions of natural scenery are written pictures: and *no other author has represented with equal vivacity and truth the manners of the age.* His dramatic poems have been the most successful works of their kind produced in America. They exhibit a deep acquaintance with the common sympathies and passions, and are as remarkable as his other writings for affluence of language and imagery, and descriptive power. Willis is more than any other of our best writers the poet of the world, familiar with the secret springs of action in social life, and moved himself by

the same influences which guide his fellows. His pieces are various, presenting strong contrasts, and they are alike excellent;" but he has too generally employed his pen upon light and frivolous topics. His "Scripture Sketches" and "Unwritten Philosophy" prove him capable of the loftiest and strongest efforts of genius. The following is an extract from his "Absalom:"

"King David's limbs were weary. He had fled
From far Jerusalem, and now he stood
With his faint people for a little rest
Upon the shore of Jordan. The light wind
Of morn was stirring, and he bared his brow
To its refreshing breath; for he had worn
The mourner's covering, and he had not felt
That he could see his people until now.
They gather'd round him on the fresh green bank,
And spoke their kindly words; and as the sun
Rose up in heaven, he knelt among them there,
And bow'd his head upon his hands to pray.
Oh! when the heart is full, when bitter thoughts
Come crowding thickly up for utterance,
And the poor common words of courtesy
Are such a very mockery, how much
The bursting heart may pour itself in prayer!
He pray'd for Israel; and his voice went up
Strongly and fervently; he pray'd for those
Whose love had been his shield; and his deep tone
Grew tremulous; but oh! for Absalom!
For his estranged, misguided Absalom—
The proud, bright being who had burst away,
In all his princely beauty, to defy
The heart that cherish'd him—for him he pour'd,
In agony that would not be controll'd,
Strong supplication, and forgave him there
Before his God, for his deep sinfulness."

ON THE DEATH OF A YOUNG GIRL.

"'Tis difficult to feel that she is dead.
Her presence, like the shadow of a wing
That is just lessening in the upper sky,
Lingers upon us. We can hear her voice,
And for her step we listen, and the eye
Looks for her wonted coming with a strange,
Forgetful earnestness. We can not feel
That she will no more come—that from her cheek
The delicate flush has faded, * * *
* * * * and on her lip,

That was so exquisitely pure, the dew
Of the damp grave has fallen! Who, so love
Is left among the living? Who hath walk'd
The world with such a winning loveliness,
And on its bright brief journey, gather'd up
Such treasures of affection? She was loved
Only as idols are. She was the pride
Of her familiar sphere—the daily joy
Of all who on her gracefulness might gaze,
And in the light and music of her way,
Have a companion's portion. Who could feel,
While looking upon beauty such as hers,
That it would ever perish! *It is like*
The melting of a star into the sky
While you are gazing on it, or a dream
In its most ravishing sweetness rudely broken."

(2.) MRS. L. H. SIGOURNEY, of Connecticut: born in 1797. Her poetical productions are very numerous. Her contributions to periodical works are very frequent, and, in general, excellent; always so in respect to their religious spirit and tendency. She deserves the gratitude of her age for her numerous writings, both in prose and poetry. Among the former stand high in public favor her "Letters to Young Ladies."

In her elegant work, "Pleasant Memoirs of Pleasant Lands," published since her recent visit to England, we find the following notice of the poet *Southey*, whom she declined going to see on account of his mental derangement:

I thought to see thee in thy lake-girt home,
Thou of creative soul! I thought with thee
Amid thy mountain solitudes to roam,
And hear the voice whose echoes, wild and free,

Had strangely thrill'd me, when my life was new,
With old romantic tales of wondrous lore;
But ah! they told me that thy mind withdrew
Into thy mystic cell—nor evermore

Sat on the lip, in fond, familiar word,
Nor through the speaking eye *her* love repaid,
Whose heart for thee with ceaseless care is stirr'd,
Both night and day; upon her willow shade
Her sweet harp hung. They told me, and I wept,
As on my pilgrim way o'er England's vales I kept."

A fine critic in the "North American Review" 1835, bears the following just tribute to Mrs. Sigourney:

"The excellence of all her poems is quiet and unassuming. They are full of the sweet images and bright associations of domestic life; its unobtrusive happiness, its unchanging affections, and its cares and sorrows; of the feelings naturally inspired by life's vicissitudes, from the cradle to the deathbed; of the hopes that burn, like the unquenched altar-fire, in that chosen dwelling-place of virtue and religion.... The light of a pure and unostentatious faith shines around them, blending with her thoughts, and giving a tender coloring to her contemplations, like the melancholy beauty of our own autumnal scenery."

We only add the following beautiful lines on the

MARRIAGE OF THE DEAF AND DUMB.

No word! no sound! But yet a solemn rite
Proceedeth through the festive, lighted hall.
Hearts are in treaty, and the soul doth take
That oath, which, unabsolved, must stand till death,
With icy seal, doth stamp the scroll of life.
No word! no sound! But still yon holy man,
With strong and graceful gesture, doth impose
The irrevocable vow, and with meek prayer
Present it to be register'd in Heaven.
Methinks this silence heavily doth brood
Upon the spirit. Say, thou flower-crown'd bride,
What means the sigh which from that ruby lip
Doth 'scape, as if to seek some element
Which angels breathe?
Mute! mute! 'tis passing strange!
Like necromancy all. And yet, 'tis well;
For the deep trust with which a maiden cast
Her all of earth, perchance her all of heaven,
Into a mortal's hand, the confidence
With which she turns in every thought to him,
Her more than brother, and her next to God,
Hath never yet been shadow'd out in word,
Or told in language.
So, ye voiceless pair,
Pass on in hope. For ye may build as firm
Your silent altar in each others' hearts,
And catch the sunshine through the clouds of time
As cheerily, as though the pomp of speech
Did herald forth the deed. And when ye dwell

Where flower fades not, and death no treasured link
Hath power to sever more, ye need not mourn
The ear sequestrate, and the tuneless tongue,
For there the eternal dialect of love
Is the free breath of every happy soul.

SECTION VII.

(1.) HANNAH F. GOULD, of Vermont, has acquired considerable reputation by her numerous contributions to newspapers of the day.

The critic last quoted speaks of Miss Gould, as a writer of poetry, in the following beautiful terms:

"One of the principal attractions of her writings is their perfect freedom from pretension; she composes without the slightest effort to do more than to express her own thoughts in the most unaffected language; in this way, however, she produces more effect than she could do by laborious effort.

"Miss Gould is uniformly faithful to nature. Like Mrs. Sigourney, she gathers the wild flowers of the rock and dell; and she does more; she collects those which many pass by unnoticed, as too common and familiar to be entitled to a place in an ornamental garland; but she looks upon them as the works of God, and fitted to convey a striking moral. This, doubtless, is the secret of her popularity."

THE SILVER-BIRD'S NEST.

BY MISS H. F. GOULD.

We were shown a beautiful specimen of the ingenuity of birds, a few days since, by Dr. Cook of this borough. It was a bird's nest made entirely of silver wires, beautifully woven together. The nest was found on a sycamore-tree, by Dr. Francis Beard, of York County. It was the nest of a hanging-bird, and the material was probably obtained from a soldier's epaulet which it had found.—*Westchester Village Record*, 1838.

A stranded soldier's epaulet,
The waters cast ashore,
A little winged rover met,
And eyed it o'er and o'er.
The silver bright so pleased her sight,
On that lone, idle vest,
She knew not why she should deny
Herself a silver nest.

The shining wire she peck'd and twirl'd;
Then bore it to her bough,
Where on a flowery twig 'twas curl'd,
The bird can show you how;
But when enough of that bright stuff
The cunning builder bore,
Her house to make, she would not take,
Nor did she covet, more.

And when the little artisan,
While neither pride nor guilt
Had enter'd in her pretty plan,
Her resting-place had built;
With here and there a plume to spare
About her own light form,
Of these, inlaid with skill, she made
A lining soft and warm.

But, do you think the tender brood
She fondled there, and fed,
Were prouder when they understood
The sheen about their bed?
Do you suppose that ever rose,
Of higher powers possess'd,
Because they knew they peep'd and grew
Within a silver nest?

(2.) LUCRETIA and MARGARET DAVIDSON, New-York, are remarkable for the early development of their poetic capacities. Both died before they had reached seventeen years of age. Their writings have been collected by Washington Irving, accompanied with an interesting memoir.

(3.) JAMES G. PERCIVAL, of Connecticut, born 1795. His first published volume contains many poems written in his seventeenth year. His early publications gave just offence by their sceptical sentiments, but his later writings are said to be free from these. It is stated that none of our poets surpass Dr. Percival in learning, scholarship, or universality of information. According to Mr. Kettell, "his poetry is more imaginative than sentimental, rather diffuse, and often negligent. But his language is well selected and picturesque, bold and idiomatic; his verse is harmonious, and contains many of those sweet and hallowed forms of expression which render poetry the repository of the most striking truths, as well as the vehicle of the

finest emotions. His delineations of human feeling and conduct are sometimes beyond life and nature, and bordering on the extravagant."

You are now presented with his affecting picture of

THE DESERTED WIFE.

* * * * *

"I had a husband once, who loved me: now
He ever wears a frown upon his brow,
And feeds his passion on a wanton's lip,
As bees, from laurel flowers, a poison sip;
But yet I can not hate. Oh! there were hours
When I could hang forever on his eye,
And Time, who stole with swiftness by,
Strew'd, as he hurried on, his path with flowers.
I loved him then—he loved me too. My heart
Still finds its fondness kindle, if he smile;
The memory of our loves will ne'er depart;
And though he often sting me with a dart,
Venom'd and barb'd, and waste upon the vile
Caresses which his babe and mine should share;
Though he should spurn me, I will calmly bear
His madness; and should sickness come, and lay
Its paralyzing hand upon him, then
I would, with kindness, all my wrongs repay,
Until the penitent should weep, and say
How injured, and how faithful I had been."

SECTION VIII.

(1.) J. G. C. Brainerd, of Connecticut, died 1828. His collection of poems consists of articles written hastily for a weekly newspaper edited by him; yet, says Mr. Kettell, "these productions, so little elaborated, and written under various causes of enervation, are stamped with an originality, boldness, force, and pathos, illustrative of genius, not, perhaps, inferior to that of Burns, and certainly much resembling it in kind. No man ever thought his own thoughts more independently than he did."

Read his lines on

THE INDIAN SUMMER.

"What is there saddening in the autumn leaves?
Have they that 'green and yellow melancholy'
That the sweet poet spake of? Had he seen
Our variegated woods, when first the frost

Turns into beauty all October's charms—
When the dread fever quits us—when the storms
Of the wild Equinox, with all its wet,
Has left the land, as the first deluge left it,
With a bright bow of many colors hung
Upon the forest tops—he had not sigh'd.
The moon stays longest for the hunter now;
The trees cast down their fruitage, and the blithe
And busy squirrel hoards his winter store;
While man enjoys the breeze that sweeps along
The bright blue sky above him, and that bends
Magnificently all the forest's pride,
Or whispers through the evergreens, and asks,
'What is there saddening in the autumn leaves?'"

(2.) H. W. Longfellow—*Maine.* The North American Review for 1844, among other remarks, furnishes the following, upon his poems. His great characteristic is that of addressing the moral nature through the imagination, of linking moral truth to intellectual beauty. *The best literary artist is he who accommodates his diction to his subject.* In this Longfellow is an artist. By learning "to labor and to wait," by steadily brooding over the chaos in which thought and emotion first appear to the mind, and giving shape and life to both before uttering them in words, he has obtained a singular mastery over expression. By this we do not mean that he has a large command of language. *No fallacy is greater than that which confounds fluency with expression.* Washerwomen, and boys at debating clubs, often display more fluency than Webster; but his words are to theirs as the rolling thunder to the patter of rain. *Felicity, not fluency of language, is a merit.*

Longfellow has a perfect command of that expression which results from restraining rather than cultivating fluency, and his manner is adapted to his theme. His *words are often pictures of his thought.* He selects with great delicacy and precision the exact phrase which best expresses or suggests his idea. He colors his style with the skill of a painter. In that higher department of his art, that of so combining his words and images that they make music to the soul as well as to the ear, and convey not only his feelings and thoughts, but also the very tone and condition of the soul in which they have being, he likewise excels. In "Maidenhood" and "Endymion," this power is admirably displayed. In one of his best poems, "The Skeleton in Armor," he manages a difficult verse with great skill.

His felicity in addressing the moral nature of man may be discovered in the following lines:

"Lives of great men all remind us,
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.

Footprints that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwreck'd brother,
Seeing, shall take heart again."

This is very different from merely saying that, if we follow the example of the great and good, we shall live a noble life, and that the record of our deeds and struggles will strengthen the breasts of those who come after us, to do and to suffer.

Longfellow's verse occupies a position half way between the poetry of actual life and the poetry of transcendentalism. Like all neutrals, he is liable to attack from the zealots of both parties; but it seems to us that he has hit the exact point, beyond which no poet can at present go, without being neglected or ridiculed. An air of repose, of quiet power, is around his compositions. In "The Spanish Student," the affluence of his imagination in images of grace, grandeur, and beauty, is most strikingly manifested.

SECTION IX.

John G. Whittier (says the North American Review) is one of our most characteristic poets. Few excel him in warmth of temperament. There is a rush of passion in his verse, which sweeps every thing along with it. His fancy and imagination can hardly keep pace with their fiery companion. His vehement sensibility will not allow the inventive faculties to complete what they may have commenced. The stormy qualities of his mind, acting at the suggestions of conscience, produce a kind of military morality, which uses all the deadly arms of verbal warfare. His invective is merciless and undistinguishing; he almost screams with rage and indignation. Of late, he has somewhat pruned the rank luxuriance of his style. He has the soul of a great poet, and we should not be surprised if he attained the height of excellence in his art.

SECTION X.

Alfred B. Street, of Albany, editor of the Northern Light, is well entitled to a place among American poets, as will be apparent from his description of the Gray Forest Eagle.

THE GRAY FOREST EAGLE.

With storm-daring pinion and sun-gazing eye,
The Gray Forest Eagle is king of the sky!
Oh! little he loves the green valley of flowers,
Where sunshine and song cheer the bright summer hours,
For he hears in those haunts only music, and sees
But rippling of waters and waving of trees;
There the red-robin warbles, the honey-bee hums,
The timid quail whistles, the shy partridge drums;
And if those proud pinions, perchance, sweep along,
There's a shrouding of plumage, a hushing of song;
The sunlight falls stilly on leaf and on moss,
And there's naught but his shadow black gliding across;
But the dark, gloomy gorge, where down plunges the foam
Of the fierce rock-lash'd torrent, he claims as his home;
There he blends his keen shriek with the roar of the flood,
And the many-voiced sounds of the blast-smitten wood;
From the fir's lofty summit, where morn hangs its wreath,
He views the mad waters white writhing beneath;
On a limb of that moss-bearded hemlock far down,
With bright azure mantle and gay mottled crown,
The kingfisher watches, while o'er him his foe,
The fierce hawk, sails circling, each moment more low;
Now poised are those pinions and pointed that beak,
His dread swoop is ready, when hark! with a shriek
His eyeballs red blazing, high bristling his crest,
His snake-like neck arch'd, talons drawn to his breast,
With the rush of the wind-gust, the glancing of light,
The Gray Forest Eagle shoots down in his flight;
One blow of those talons, one plunge of that neck,
The strong hawk hangs lifeless, a blood-dripping wreck;
And as dives the free kingfisher, dart-like on high
With his prey soars the eagle, and melts in the sky.

* * * * * * * * * *

The advanced age to which the eagle is supposed to attain is thus beautifully described:

Time whirls round his circle, his years roll away,
But the Gray Forest Eagle minds little his sway;
The child spurns its buds for youth's thorn-hidden bloom,
Seeks manhood's bright phantoms, finds age and a tomb;

But the eagle's eye dims not, his wing is unbow'd,
Still drinks he the sunshine, still scales he the cloud!
The green tiny pine shrub points up from the moss,
The wren's foot would cover it, tripping across;
The beechnut down dropping would crush it beneath,
But 'tis warm'd with heaven's sunshine and fann'd by its breath;
The seasons fly past it, its head is on high,
Its thick branches challenge each mood of the sky;
On its rough bark the moss a green mantle creates,
And the deer from his antlers the velvet down grates:
Time withers its roots, it lifts sadly in air
A trunk dry and wasted, a top jagged and bare,
Till it rocks in the soft breeze, and crashes to earth,
Its brown fragments strewing the place of its birth.
The eagle has seen it up-struggling to sight,
He has seen it defying the storm in its might,
Then prostrate, soil-blended, with plants sprouting o'er,
But the Gray Forest Eagle is still as of yore.
His flaming eye dims not, his wing is unbow'd,
Still drinks he the sunshine, still scales he the cloud!
He has seen from his eyrie the forest below,
In bud and in leaf, robed with crimson and snow,
The thickets, deep wolf-lairs, the high crag his throne,
And the shriek of the panther has answer'd his own.
He has seen the wild red man the lord of the shades,
And the smoke of his wigwams curl'd thick in the glades;
He has seen the proud forest melt breath-like away,
And the breast of the earth lying bare to the day:
He sees the green meadow-grass hiding the lair,
And his crag-throne spread naked to sun and to air;
And his shriek is now answer'd, while sweeping along,
By the low of the herd and the husbandman's song;
He has seen the wild red man swept off by his foes,
And he sees dome and roof where those smokes once arose;
But his flaming eye dims not, his wing is unbow'd,
Still drinks he the sunshine, still scales he the cloud!
An emblem of Freedom, stern, haughty, and high,
Is the Gray Forest Eagle, that king of the sky!
It scorns the bright scenes, the gay places of earth—
By the mountain and torrent it springs into birth;
There, rock'd by the whirlwind, baptized in the foam,
It's guarded and cherish'd, and there is its home!

* * * * * * * * * * *

SECTION XI.

E. W. B. Canning, of Stockbridge, Massachusetts, has not yet published a volume of poems, but has furnished many valuable contributions to American poetry, in the weekly periodicals of our state, giving

promise of future productions of rare excellence. The following lines form part of a poem published in the New-York Tribune of August 8th, 1844. The subject is

AHAB.—2 Chronicles, xviii.

A day of splendor dawneth on thy towers,
Princely Samaria! From dome to dome
Leaps the bright flash that heraldeth the sun!
Thy walls, whose frowning battlements are stern
From time and war; thy skyey turrets' tops;
Thy palaces, the pride of Israel
And royal Ahab, and thy massy gates,
Whose lofty fronts are wrought with storied brass,
All lift a pompous welcome to the morn.
The sun of Palestine is still below
The unwaked mountains, yet the gorgeous East
Lighteth the curtains of her glory up
With majesty unutterable. See!
The emulous landscape, from the far-seen vale
Of Jordan on to Lebanon, lifts up
Its thousand hills to catch the golden hues
Of heaven-born beauty as they glow beyond!
There is a murmur as of breaking rest
In the proud capital, and straggling forms
Infrequent pace the ramparts—it may be
Of drowsy sentinels alert again,
As the throng stirs below them, or attempts
Th' unopen'd portals.
Hark! a brazen voice
Swells from the valley, like the clarion
That calls to battle. Skirting all the hills,
Speeds the blithe tone, and wakes an answer up
In rock and forest, till the vale hath talk'd
With all its tongues, and in the fastnesses
Of the far dingle, faint and fainter heard,
Dies the last sullen echo. 'Tis the trump
That breaks the bivouac of an untold host—
Thy warrior sons, O Israel! Lo! their tents
Whiten the green declivities that gird
The royal city; and the gray of dawn
Blends the vast group into a boundless field
Of snowy canvas. Summoning the brave,
A voice hath pass'd from Dan to Beersheba;
The pride of Palestine hath heard—the prince,
The valiant and the mighty, youth and strength,
And veteran age, have burnish'd shield and spear,
And buckled on their armor at the call!
For Ahab warreth—the uncircumcised
Have scoff'd the high-soul'd Hebrew—e'en the bless'd

Jehoshaphat hath sworn to help, and leagued
His people with idolaters to fight
The haughty Syrian.
Morning's eye hath sped,
And the sun seeks the zenith. Oh! the sight
His splendor looks on in this favor'd land,
Whereon, though grievous are its sins, the curse
Of the Almighty lingereth to fall!
Oh! who, to see the glory of its hills,
Its streams, its pastures, and its plains, where now
A matchless verdure smiles; its ancient groves;
Its cities wall'd, and towers of strength; its sons,
Countless as flocks that sport in happiness
Mid the green beauty of the fields, could dream
The Gentile's sword should mar its gorgeousness,
And spread its ashes to the winds of heaven!

* * * * *

Now goes the royal mandate forth—"To arms!"
Samaria's length and breadth, wall, streets, and gates,
Bustle with warriors. Iron-girded men
In fast-form'd ranks haste downward to the plain.
The palace swarms with officers who wait
The monarch's orders; while through the throng'd ways,
Steeds, with the speed of wind, and breath of fire,
Hurl the dun chariot with thunder on.
The shouts of legion'd myriads, and the clang
Of thousand battle trumpets, rend the air;
For the leagued kings are to the hosts gone down.

* * * * *

Another bright day's sunset bathes the hills
That gird Samaria. Their green and gold
Sleep in their soft, unsullied lustre still,
As though earth knew no grief for evermore.
Ah! that is not the voice of joy that comes
From the wall'd capital. It is the wail
Of lone bereavement; for all Israel mourns.
See, straggling o'er the mountain's back, the wrecks
Of yestermorn's illustrious hosts of war,
Inglorious, fugitive, ashamed, alone,
And soil'd with battle, dust, defeat, and blood.
'Neath Ephraim's vines the voice of minstrelsy
And mirth is hush'd, and sorrowing maidens lift
The loud lament—"How are the mighty fallen!
Husbands, and sires, and sons, and brothers went
To the leagued slaughter forth with pride and song;
But ah! there dawns no light on their return!
And the eye aches with weeping as it looks
Toward fatal Gilead's fields whereon they lie.
Weep, for the sword of the uncircumcised
Hath thinn'd the chosen people! Trail'd and torn

Are Israel's banners, and the Syrian
Hath trodden down her plumes! Weep, for the throne
Hath lost its monarch, and the kingless tribes
Mourn valiant Ahab, who shall war no more—
Samaria's pool hath drunk his royal blood!"

SECTION XII.

CONCLUDING REMARKS ON AMERICAN POETS.

There are many other poetical writers of whom our country may be allowed to boast, whom we have not room to notice. The books already referred to as containing selections from their writings must be consulted and read carefully before a just idea can be formed of the variety and extent of poetical talent among us. It should be considered, however, that most of our distinguished authors are engaged in pursuits generally considered unfavorable to the efforts of genius. We have noticed only a few of the most prominent, leaving many other honored names to be sought for in the books from which we have had the privilege of quoting both specimens and criticisms.

There is one gratification (says the N. Y. Evang.) in reading our best American poets—and this is emphatically true of Bryant — we mean *the purity of thought and sentiment which they maintain.* How different from the poetry which emanated from some of the most celebrated of the British poets. From the days of Shakspeare, Dryden, and Pope, down to those of Byron and Shelley, much profaneness and vulgarity was intermingled. Milton, Cowper, Montgomery, and Wordsworth, with other names, are exceptions. Look at the new novels and magazines which every steamer introduces. How deeply and sadly polluted! Beside these, place the volumes of Bryant. What an honor to our country! What a noble testimony to the influence of our Puritan religion! When we contemplate the manner in which we are exposed to corrupt foreign literature, we beseech our countrymen not only to be careful what they purchase from abroad, but to encourage most ardently the efforts of our own writers, who so well deserve our confidence as the author of these poems (Bryant).

CHAPTER II.

SECTION I.

SKETCH OF AMERICAN LITERATURE SINCE 1815

THE *reasons why American literature has, until within the last twenty-five or thirty years, been comparatively so scanty and generally inferior*, are fully set forth by the North American Review for 1840, in the following manner: The period just referred to "has been one of much greater activity than any that preceded it. It was divided by only one generation from the time when the American States were, as to productions of the intellect, in the helpless and sluggish condition almost inseparable from a condition of colonial dependence, and they had established their political existence at a cost which it required the undivided attention of at least one generation to repair. The first business of the citizen, in his private walk, was to contrive to get rid of his debts, and to make some provision for his family; while his less selfish thoughts were employed in watching, and helping the experiment of a new government. First came great prosperity; a uniform currency; commercial confidence; profitable applications of inventive talent; vast demand for the products of an inexhaustible soil; the carrying trade of the world. Then followed terrible reverses: embargo; non-intercourse; war. The wheel of fortune was stopped with a crash, when its *momentum* was greatest; and it was not till after the peace of 1815 that things settled down into such a state, that a portion of the community could be spared for the laborious leisure of study, or even that individuals in active life, though of liberal tastes, could be expected to feel much inclination in themselves, or impulse from others, to the tasks of authorship.

"Under such circumstances, the question of our learned Edinburgh brethren, *Who reads an American book?* was really no more reasonable than it was courteous. It was not a thing to be fairly expected that America should have become a book-mart for the world. And especially was it not to be expected so soon, when, if effected at all, it would necessarily be effected in the face of other, serious, and permanent disadvantages. A nation which produces genius and excitements for it, will sooner or later, no doubt, produce a literature also. But those early and lower efforts, which lead to the higher, must suffer great discouragements, when, in consequence of community of language, they are brought at once into comparison with the best productions of another highly-cultivated society; and when, from the same cause, there is an ample foreign supply, the excitements to literary labor (we speak not of those of a sordid kind, but of every kind whatever) must be materially diminished.

"Within the last few years, however, there is great difficulty found by our reviews in keeping up with the numerous issues of the American press. Even England has become a great market for our books, particularly our school books, many of which are rapidly supplanting those of English manufacture on the same subjects. With the exception of a few books published in England, children's books, also, by American authors, must be considered to possess superior value for their moral and intellectual adaptations to the young mind. In this department the Messrs. Abbot have gained a distinguished and just reputation.

"Next to books of education, devotional, biblical, and theological works of American origin, have perhaps, as a class, obtained the widest circulation in England. Professor Stuart, Dr. Hodge, Dr. Robinson, Professor Bush, Mr. Barnes, Mr. Norton, Dr. Noyes, Dr. Harris, Dr. Channing, and Dr. W. B. Sprague, have produced works that stand in high repute abroad, as well as at home. No living English writer of philosophical and critical essays enjoys a popularity equal to the late Dr. Channing. As to specimens of forensic, deliberative, and demonstrative eloquence, there is no collection of works of any contemporary English orator which, for a combination of all the attributes of high oratory, logic, fullness of facts, richness of illustration, pathos, wit, and chasteness,

and force of language, can sustain comparison with those of Mr. Webster and Mr. Everett. In law, the learned works of Judge Story and Chancellor Kent are in high repute in England. Our medical literature, particularly that of the school of Philadelphia, is deservedly eminent. In the department of mathematics, the commentary on the "Mechanique Celeste," by the late Dr. Bowditch, is, by universal consent, one of the great productions of the age; while the valuable contributions to Natural Science, of Mr. Audubon, of Mr. Jay, of Professors Silliman, Godman, and Hare, of Dr. Bigelow, of Massachusetts, of Dr. Holbrook, of South Carolina, of Dr. Morton, author of the "Crania Americana," and of many others, show that in that important department the minds of our countrymen are neither inactive nor incapable. In the arduous, recondite, and rather thankless task of philological investigation, the labors of Webster, Duponceau, Patten, and Pickering, are to be ranked with those of the most distinguished scholars of the age."

"Washington Irving has, within the last thirty years, acquired a name, in his own elegant walk of literature, which throws into dim eclipse that of every English rival. The reputation of Cooper, of Miss Sedgwick, and of the author of the 'Letters from Palmyra,' is European. Kennedy, Bird, Fay, Mrs. Child, and some other writers of fiction, who have not yet gathered all their fame, have attracted favorable notice; and we get nothing better from across the water in the way of *noveletta* and delineation of society and manners, than the spirited and delicious sketches of Hawthorne and Mrs. Kirkland. Among books of travels, few have been so well received, of late years, as those of Lieutenant Slidell and Mr. Stephens."

SECTION II.

We shall take the liberty to draw from the Democratic Review for July, 1844, *remarks upon the present state of American literature, and its relations to that of England at the present time.*

"In some departments, we think American authors

of the present day may fairly claim an equal rank with their English rivals. *In poetry*, exclude the great name of Wordsworth, as the poet of a former era, and we challenge comparison between Dana, Bryant, Halleck, Holmes, Lowth, Willis, Street, and Longfellow, and the remaining best living poets. They are fairly met on their own ground, and in their own vein of delicacy, taste, fancy, speculation, humor, pathos, and descriptive power, to say nothing of a mastery of style, rhythm, and the finest poetical dialect. Then, too, *in humor*, we have referred to Irving; there is Paulding, a *strong satirist*; Wirt, a *delicate wit*; Willis, full of *sparkling gayety*. In all England, we know not the writers of late who could surpass these four writers in their respective styles (to say nothing of a host of clever magazine sketches besides)—Irving, Dana, Willis, and Hawthorne. Rip Van Winkle is the best attempt of Irving; all of Dana's romantic tales, as Paul Fellon, Edward and Mary, &c., are, we believe, without an equal in English contemporary literature. Willis, as a lighter writer, is the cleverest English and American author now living; and our prose poet, Hawthorne, can be paralleled only in Germany. We have three classic writers of history; we have produced the best popular moralists of the day. Our orators have, in many cases, pronounced orations perfectly admirable in their way, as those of Wirt, Ames, Webster, the Everetts. Since Canning's time, we know of no elegant pieces of political writing; no English models in oratory that *read* well. Our country abounds with clever writers in periodicals of all kinds. We are beginning to have curious scholarship and profound speculation. From Jonathan Edwards to the present race of transcendentalists, we have inquirers of all classes. A singular trait marks the writings of most of these; an artifical finish hardly to be expected in so new a literature. Indeed, there has been far too much imitation and copying. We have many writers who would have done well any where by themselves, who have yet been at the pains of modeling themselves on some great masters.

"We *argue the gradual decline of English and American literature*, not only from the number of merely clever writers and the general prevalence of imitation, but also *from the love of periodical criticism*, and the success with which it is cultivated. Criticism has always flourished in the absence of other kinds of genius; it is best when others are in decay or gone, and this seems to us one of the most remarkable of the signs of the times. From the *great increase, too, of periodical literature*, most of the minor kinds of writing are more cultivated than the longer and more imposing. We have few histories and long poems, but abundance of critiques of all kinds, political, literary, theological, and characteristic essays, on all subjects, of manners, morals, medicine, and mercantile policy; sketches of life and scenery; letters from abroad and at home, tales, short biographies, and every possible variety of the lesser orders of poetry.

"We apprehend that literature of this grade and character—short, to the point, interesting, will be the prevailing literature for a long time to come. The chief instruction of the people, their main intellectual resource of amusement, also, will be found in the periodical press. The infusion of popular feeling into our works of speculation; the great aims of reforming, enlightening, and, in a word, educating the people, and impressing the importance of the individual—this is one of the great problems of the age, perhaps *the* problem. To render man physically comfortable, and to give him sufficient occupation, of whatever sort circumstances demand, is the primary duty of society; but, immediately next to that, to seek to elevate, and refine, deepen and expand the characters of all men, till they come to know, appreciate, and act upon the immutable principles of justice and humanity; to recognize one Father and Master above, and all brothers and equals below—this is the great lesson of life, the very object and end of being."

SECTION III.

CONCLUDING REMARKS ON OUR NATIONAL LITERATURE.

[*From the North American Review of* 1844.]

The life of our native land—the inner spirit which animates its institutions—the new ideas and principles of which it is the representative—these every patriot must wish to behold reflected from the broad mirror of a comprehensive and soul-animating literature. The true vitality of a nation is not seen in the triumphs of its industry, the extent of its conquests, or the reach of its empire; but in its intellectual dominion. Posterity passes over statistical tables of trade and population, to search for the records of the mind and heart. It is of little moment how many millions of men were included at any time under the name of one people, if they have left no intellectual testimonials of their mode and manner of existence, no "footprints on the sands of time." Greece yet lives in her literature, more real to our minds, nearer to our affections, than many European kingdoms. *The true monarchs of a country are those whose sway is over thought and emotion.*

America abounds in the material of poetry. Its history, its scenery, the structure of its social life, the thoughts which pervade its political forms, the meaning which underlies its hot contests, are all capable of being exhibited in a poetical aspect. If we have a literature, it should be a national literature; no feeble or sonorous echo of Germany or of England, but essentially American in its tone and object. No matter how meritorious a composition may be, as long as any foreign nation can say it has done the same thing better, so long shall we be spoken of with contempt, or in a spirit of benevolent patronage. We begin to sicken of the custom, now so common, of presenting even our best poems to the attention of foreigners, with a deprecating, apologetic air; as if their acceptance of the offering, with a few soft and silky compliments, would be an act of kindness demanding our

warmest acknowledgments. If the Quarterly Review or Blackwood's Magazine speaks well of an American production, we think that we can praise it ourselves, without incurring the reproach of bad taste. The folly we yearly practice, of flying into a passion with some inferior English writer, who caricatures our faults, and tells dull jokes about his tour through the land, has only the effect to exalt an insignificant scribbler into notoriety, and give a nominal value to his recorded impertinence.

In order that America may take its due rank in the commonwealth of nations, a literature is needed which shall be the exponent of its higher life. We want a poetry which shall speak in clear, loud tones to the people; a poetry which shall make us more in love with our native land, by converting its ennobling scenery into the images of lofty thoughts; which shall give visible form and life to the abstract ideas of our written constitutions; which shall confer upon virtue all the strength of principle and all the energy of passion; which shall disentangle freedom from cant and senseless hyperbole, and render it a thing of such loveliness and grandeur, as to justify all self-sacrifice; which shall make us love man by the new consecrations it sheds on his life and destiny; which shall vindicate the majesty of reason; give new power to the voice of conscience, and new vitality to human affection; soften and elevate passion; guide enthusiasm in a right direction; and speak out in the high language of men to a nation of men.

THE END.