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No. 44.

AIDS

TO

ENGLISH COMPOSITION,

PREPARED FOR

STUDENTS OF ALL GRADES;

EMBRACING

SPECIMENS AND MODELS OF SCHOOL AND COLLEGE EXERCISES,
AND MOST OF THE HIGHER DEPARTMENTS OF ENGLISH
COMPOSITION, BOTH IN PROSE AND VERSE:

DESIGNED AS A SEQUEL TO

"PROGRESSIVE EXERCISES IN ENGLISH COMPOSITION."

BY RICHARD GREEN PARKER.

"Dimidium facti, qui cœpit, habet."

1st ed.

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PARKER'S EXERCISES IN ENGLISH COMPOSITION.

Progressive Exercises in English Composition. By R. G. Parker, A. M., Principal of the Johnson Grammar School, Boston. Fortieth Stereotype Edition.

☞ The reputation of this little Manual is now so well established as to render it unnecessary to present many of the numerous testimonials in its favor, from teachers and others of the first respectability.

The School Committee of Boston authorized its introduction into the Public Schools of the city, soon after the first edition was issued, and it is now the only work on Composition used in them. It has also been adopted as a text-book in a large number of the best schools and higher seminaries in various sections of the United States, having been highly commended by all intelligent teachers who have used it.

To show the high estimate of the work in *England*, the fact may be stated, that it has been republished and stereotyped in London, and *nine* large editions have been sold there; which, together with its favorable reception throughout the United States, furnishes sufficient evidence of its value.

Among the public notices of the work in England, is the following:

"The design of this work is unexceptionably good. By a series of progressive exercises, the scholar is conducted from the formation of easy sentences to the more difficult and complex arrangement of words and ideas. He is, step by step, initiated into the rhetorical propriety of the language, and furnished with directions and models for analyzing, classifying, and writing down his thoughts in a distinct and comprehensive manner." — *London Journal of Education.*

From J. W. Bulkley, Esq., Principal of an Academy, Albany.

I have examined "Parker's Exercises in Composition," and am delighted with the work; I have often felt the want of just that kind of aid that is here afforded; the use of this book will diminish the labor of the teacher, and greatly facilitate the progress of the pupil, in a study that has hitherto been attended with many trials to the teacher, and perplexities to the learner.

If Mr. Parker has not strewed the path of the student with flowers, he has "removed many stumbling-blocks out of the way, made crooked things straight, and rough places smooth." It is certainly one of the happiest efforts that I have ever seen in this department of letters, — affording to the student a beautiful introduction to the most important principles and rules of rhetoric; and I would add, that, if carefully studied, it will afford a "*sure guide*" to written composition. I shall use my influence to secure its introduction to all our schools.

PUBLISHED BY ROBERT S. DAVIS, BOSTON,
AND FOR SALE BY ALL THE PRINCIPAL BOOKSELLERS IN THE UNITED STATES.

CAMBRIDGE:
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PREFACE.

It would be presumptuous in any author to attempt to give rules, or to lay down laws, to which all the departments of English Composition should be subjected. Genius cannot be fettered, and an original and thinking mind, replete with its own exuberance, will often burst out in spontaneous gushings, and open to itself new channels, through which the treasures of thought will flow in rich and rapid currents. Rules and suggestions, however, are not wholly useless. They encourage the diffident, and give confidence to those whose want of conversance with approved models renders it necessary for them to rely on foreign aid. In the volume to which this book is designed as a sequel, the author has attempted to render assistance in the removal of the two obstacles which beset the youthful writer in his first attempts at composition; to wit, the difficulty of obtaining ideas, or learning to think, and that of expressing them properly when obtained. There are those who profess to have been benefited by the assistance therein afforded. In this volume, he has endeavoured to enlarge his plan and extend the principles, so as to embrace a wider range in the extensive field before him. He candidly confesses that he is not satisfied with his own labors. He would have been better contented to see the task completed by abler hands. But as the plan, which he thinks is original, is new, and has been found useful, he has been encouraged to extend it, in the hope that it will prove beneficial, especially to those who have neither the leisure nor the inclination to seek in the wide fields of literature for other and deeper sources of information. If the water in the bucket drawn from the well has not the coolness and raciness of the fountain, or the spring, it will quench the thirst and cool the brow of the toiler, in his laborious ascent of the hill of science.

On no task does the student apply himself with greater reluctance than to that of Composition. Of the two obstacles in his way to which reference has already been made, that of obtaining ideas is without doubt the greater. The assistance proposed to be afforded in surmounting this obstacle is founded on the principle of association called by some writers the Law of Suggestion. Every one, who has the slightest acquaintance with the philosophy of the human mind, is aware that every word or idea presented to the mind immediately becomes associated with some other word or idea. These words or ideas are connected with others, and thus form what is called in common language a train of thought. It is upon this principle of association that those lessons, which are expressly designed to lead the student to think, and thus to furnish him with ideas, are founded.*

With regard to the manner in which this volume is to be used, the author has only to say that he has not aimed at giving a regular and systematic course of instruction. Few teachers would probably follow any path that might be pointed out. It has not been his aim to present in this volume a *progressive* course. Leaving to the judgment of those who may use the book the task of selecting such exercises as may in their opinion best promote the intellectual advancement of those whose minds they are training, he respectfully submits the volume, in the hope that it may prove a useful auxiliary in the difficult but highly useful task of Composition.

Orange Street, January 1st, 1844.

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* The illustration of the application of this principle, together with an explanation of some other features common to both volumes, will be found in a note by the author in the "Progressive Exercises in English Composition," page 104.

INTRODUCTION.

Composition is the art of forming ideas, and expressing them in language. Its most obvious divisions, with respect to the nature of its subjects, are the Narrative, the Descriptive, the Didactic, the Pathetic, and the Argumentative. With regard to its form or style, it may be considered as concise or diffuse, as nervous or feeble, as dry, plain, neat, elegant, or flowery, as simple or affected, as cold or vehement; and its essential requisites are clearness, unity, strength, and harmony. As it is strictly a mental effort, its foundation must be laid in a disciplined and cultivated mind, in the exercise of vigorous thought, on reading and observation, and an attentive study of the meaning and the force of language. The proper preparation for its successful performance should be laid in a diligent attention to the rules of grammar, a thorough knowledge of the principles of rhetoric, and a successful application of the maxims of logic; for logic must direct us in the selection of ideas, rhetoric must clothe them in a suitable dress, and grammar must adapt the dress to the peculiar form of the idea. In the following pages an attempt is made gradually to introduce the student to the several departments of English composition by examples and exercises, with such observations and illustrations as may appear to be necessary for an intelligent comprehension of its rules and principles. The early lessons are designed expressly for beginners; but, in the course of the work, suggestions will be found, which, it is thought, will be useful to those by whom composition is not regarded as a task.

Of the importance of attention to the subject of composition thus much may be said; that there are few individuals, in any station of life, to whom ease and fluency in writing are not valuable acquisitions. All who are engaged in professional or commercial pursuits, and even the hardier sons of labor, whose bread is procured by "the sweat of their brow," must have correspondence to manage, or written statements to furnish, requiring at once accuracy and despatch; and therefore the facility which practice alone can impart, in the arrangement of their thoughts and a ready and correct expression of them, is an attainment exceedingly desirable. In the language of a late transatlantic writer, then, it may boldly be asserted, that "No acquirement can equal that of composition in giving a power over the material of thought, and an aptness in all matters of arrangement, of inquest, and of argumentation." "Writing," says Lord Bacon, "makes a correct man"; and the author of the Essay on Criticism asserts, that

> "True grace in writing comes from art, not chance,
> As they move easiest who have learnt to dance."

"He that begins with the calf," says Mr. Locke, "may carry the ox; but he, that will go at first to take the ox, may so disable himself as not to be able to take the calf after that." On the same principle, it is recommended that an attention to the subject of composition should be commenced early in life. Exercises of a simple character prepare the mind for higher exertion; and readiness and facility in the lower departments of writing enable the student to apply himself without reluctance to those mightier efforts by which the progress of intellectual culture is most rapidly advanced.

AIDS
TO
ENGLISH COMPOSITION.

LESSON I.

OBJECTS AND THEIR PARTS.

Enumerate the parts of the objects mentioned below, according to the following

MODEL.

A House. Its parts are
The inside,
The outside,
The door,
The entry,
The rooms,
The ceiling,
The walls,
The wainscot,
The stairs,
The fire-places, or grates,
The mantel,
The chimney,
The closets,
The parlours, or drawing rooms,
The kitchen,
The wash room,
The bathing room,
The inner doors,
The wood shed.

EXAMPLES FOR PRACTICE.

In a similar manner enumerate the parts of the following objects :

A carriage.
A ship.
A church.
A tree.
A map.
A horse.
A sheep.
A cat.
A landscape.
A school-room.
A watch.
A clock.
A book.
A kite.
A cow.
A goat.
A dog.
A picture.

LESSON II.

OBJECTS, THEIR QUALITIES, AND USES.

MODEL.

GLASS. It is hard,
solid,
smooth,
bright,
transparent,
brittle,
cold,
tasteless,
inodorous,
colorless,
heavy,
uninflammable,
durable,
stiff,
inflexible,
water-proof,
insoluble,
dry,
fusible,
thick, or thin,
long,
short,
wide,
useful.

Uses. For windows, to admit light.
For spectacles, to assist sight.
For vessels of ornament and use.

EXAMPLES FOR PRACTICE.

In the same manner enumerate the qualities of the following objects:

Wood.
Iron.
Lead.
Silver.
Gold.
A feather.
A pen.
Water.
Leather.
Paper.
Sugar.
Salt.
Sponge.
A desk.
Wool.
Cotton.
Wax.
Whalebone.
A horn.
Chalk.
A lamp.
Ivory.
A pin.
A chair.
A table.
A penknife.
A quill.
An inkstand.

LESSON III.

OBJECTS, THEIR PARTS, QUALITIES, PROPERTIES, USES, AND APPENDAGES.

MODEL.

A PEN consists of the quill,
shaft,
feather,
laminæ,
pith,
nib,
shoulders,
skin,
surfaces,
groove,
inside, and
outside.

Qualities. The quill is transparent,
round, or
cylindrical,
hollow,
smooth,
bright,
hard,
glossy,
elastic,
yellowish,
horny.
tough.

The shaft is opake,
angular,
white,
stiff,
hard,
grooved.

The pith is white,
spongy,
porous,
elastic,
soft,
light.

The use of the pen is to write down what we have seen, read, or thought, and thereby to preserve what would probably soon be lost, if intrusted to the memory alone. What is once written can be read, or preserved for future information, and thereby we can learn what our friends who are absent, and even those who are dead, have seen or said.

EXAMPLES FOR PRACTICE.

Enumerate the parts, qualities, and uses of the following objects :

A book.
A house.
A tree.
A table.
A bureau.
The contents of a box.
A secretary.
A plate.
A barrel.
A lamp.
A candlestick.
A work-box.
A saw.
A chisel.
A plane.
A ball.
A kite.
A dressing-case.
A sofa.
A chair.
A lock.
A key.
A knife.

LESSON IV.

EVENTS.

The object of this lesson is to teach the learner to describe, in easy sentences, any circumstances which happen to himself and others.

MODEL.

On returning home yesterday, I saw a man severely beating a horse. I stopped a moment to ascertain the cause; and perceived that one of the wheels of the wagon had sunk deep in the mire, and the poor animal was exerting all his strength to drag the heavy load, while the cruel driver was mercilessly beating the unfortunate creature because he could not proceed.

EXAMPLES FOR PRACTICE.

In a similar manner the learner may describe the following events:

The meeting of a beggar in the street.
The overturn of a carriage.
The passing of a procession.
The sailing of a ship.
The catching of a fish.
The capture of a bird.
The raising of a kite.
A fire.
The raising of a building.

LESSON V.

OBJECTS AND EVENTS.

The object of this lesson is to accustom the learner to combine the results of the preceding lessons.

MODEL.

As my brother was riding in the country, he saw a beautiful, large house, painted white, with green blinds. In the front of the house was a small flower-garden, and the bright tulips, all in full bloom, presented a brilliant show. The rose-bushes were not yet in flower; but the lily of the valley was dropping its modest head, while it perfumed the air with its delicious fragrance. At the back of the house were a number of fruit trees, in full blossom, among which was the peach tree with its beautiful pink flowers. Some boys were seen clustering around a willow near the brook, busily engaged with their knives. One was cutting the small leaves and scions from a large branch, which he had just taken from the tree for a whip, while another was busily engaged in making a whistle. As my brother approached the house, the boys, mistaking him for the owner, immediately scampered away; some hiding themselves among the bushes, while the more active leaped over the high stone wall, to escape being caught. It appeared that these boys were truants from a neighbouring school-house, and the little rogues were fearful, not only of being caught in trespassing upon private ground, but likewise lest they should be carried into the presence of their master, to be corrected for playing the truant.

EXERCISES FOR PRACTICE.

In the same manner the learner may describe the following objects and events:

Boys fishing from a bridge.
Girls dressing their dolls.
A tree blown down by a tempest.
Boy driving cows or sheep to pasture.
Horses running at large.
A dog, in a state of madness, biting passengers in the street.
A lion, elephant, or tiger, broken loose from its cage.
A menagerie, with the postures and employments of the wild animals.
A museum, with dancing puppets.
A public concert.
An exhibition of paintings and statuary.

LESSON VI.

SIMPLE DIALOGUE, OR CONVERSATION.

MODEL.

Dialogue between Charles and Henry.

Charles. Whose dog is that, Henry, which I saw in your yard yesterday?

Henry. He belongs to my uncle, who bought him, when he was very young, of a poor boy in the street. The boy appeared very destitute, and uncle bought him rather out of compassion for the boy, than because he wanted the dog.

Charles. Is he good for any thing,—has be been trained?

Henry. O yes; he is a very valuable animal. Uncle would not sell him at any price. He is an excellent water-dog, and knows more than many boys of his own age. The other morning he was sitting in a chair at the window from which he had been accustomed to look at the boys, as they were playing in the street, and, finding that he could not see through the window, on account of the frost on the glass, he applied his warm tongue to one of the panes, and, licking the frost from the glass, attempted to look out; but, the spot which he had cleared being only large enough to admit one eye, he immediately made another, in the same manner, for the other eye, by which he was enabled to enjoy the sight as usual.

Charles. That was very remarkable. But your uncle did not teach him to do that.

Henry. No; that was rather an operation of instinct than of training. But he will carry bundles, stand on two legs, find articles that are hidden, fetch things from the water, and is also well trained for hunting.

Charles. He is a water-dog, then, is he not?

Henry. O yes. He is very fond of the water himself, but will not allow others to go into it. Uncle has a fine situation at Nahant, on the water's edge, and many of his friends go there to bathe. But uncle is obliged to tie up *Guido*, the dog, when any one wishes to bathe; for the animal will not allow any one to go into the water, if he can prevent it.

Charles. That is very selfish in him. What do you suppose is the reason that he is unwilling that others should

enjoy a thing, of which, you say, he is himself so very fond?

Henry. O, he has a good reason for that, as well as for every thing else he does. The reason is, that, one day, my little brother, George, was standing on a kind of wharf built of stones near the bathing place, and, happening to stoop over too far to look at some eels, that were gliding through the water below, he lost his balance and fell in. Nobody was near but Guido, and he immediately jumped into the water, and held George up by the collar till some one came to his assistance. When the servant man, John, came to help George out of the water, Guido had nearly dragged him to the shore; but he found it rather hard work, for George is very fleshy, and, of course, quite heavy; and, although Guido has a good opinion of himself, and doubts not his ability to drag any one else out of the water, yet he reasons very soundly, and thinks it much less trouble to prevent people from going into the water, than to drag them out when they have got in.

Charles. No wonder that your uncle values him; he is certainly a very valuable dog.

Henry. O, I could tell you a hundred stories about him, which would surprise you. The other day, George brought home a bundle from Miss Farrar's, for my sister Caroline, which he threw down on a chair in the entry, and then ran off to play. Caroline was in her chamber, and, hearing George come in, spoke to him from her room, not knowing that he had gone out, and requested him to bring it up stairs. Guido was lying on the rug by the fire in the parlour, and, hearing Caroline call for the bundle, immediately jumped up, and, taking the bundle in his mouth, carried it up stairs and dropped it at Caroline's feet.

Charles. I should be very happy to have such a dog, but mother is so afraid of a dog's running mad and biting us children, that she will not allow us to keep one.

Henry. Father says, that there is no fear of a dog's running mad, if he has a plenty of water. He says, that the reason that we so seldom hear of a dog's running mad here in Boston is, because water is plenty here, and dogs can always get at it, if they have once found their way to the Frog Pond on the Common.

Charles. What is the name of that disease which people have who are bitten by mad dogs?

Henry. It is called *hydrophobia*, which is a Greek word, and means "fear of water." Dogs, when they are mad, cannot bear the sight of water; they will not drink; and therefore, whenever a dog *will* drink, you may be sure that he is not mad. When a person is bitten by a mad, or rabid animal, he expresses the same dread of water, and hence the disease is called, as I said, *hydrophobia*.

Charles. I thank you, Henry, for giving me all this information. I shall tell it all to mother, and, as I have often heard her say that your father is a very sensible man, perhaps she may overcome her fear of hydrophobia, and allow brother James and me to keep a dog.

EXAMPLES FOR PRACTICE.

In the same manner the learner may write a simple dialogue about the following subjects:

A cat.
A fox.
A horse.
A watch.
A dress.
A ride.
A meeting-house.
A school.
A sled.
An evening party.
A sleigh-ride.
A walk.
A pair of skates.
A tree
A kite.
A book.
A bonnet.
An excursion on the water.
A lesson.
A new year's present.

The following dialogue between a Tutor and his Pupils conveys so much instruction, that it is recommended to be diligently read by the student, in order that he may learn to use his eyes aright, and acquire the habit of careful observation. It is from the pen of Dr. Aikin.

THE TUTOR AND HIS PUPILS.

Eyes and no Eyes; or, the Art of Seeing.

"Well, Robert, where have you been walking this afternoon?" said a tutor to one of his pupils, at the close of a holyday.

Robert. I have been to Broom-heath, and so round by the windmill upon Camp-mount, and home through the meadows by the river side.

Tutor. Well, that is a pleasant round.

Robert. I thought it very dull, Sir; I scarcely met with a single person. I would much rather have gone along the turnpike road.

Tutor. Why, if seeing men and horses was your object, you would, indeed, have been better entertained on the high-road. But did you see William?

Robert. We set out together, but he lagged behind in the lane, so I walked on and left him.

Tutor. That was a pity. He would have been company for you.

Robert. O, he is so tedious, always stopping to look at this thing and that! I would rather walk alone. I dare say he is not got home yet.

Tutor. Here he comes. Well, William, where have you been?

William. O, the pleasantest walk! I went all over Broom-heath, and so up to the mill at the top of the hill, and then down among the green meadows by the side of the river.

Tutor. Why, that is just the round Robert has been taking, and he complains of its dulness, and prefers the high-road.

William. I wonder at that. I am sure I hardly took a step that did not delight me, and I have brought home my handkerchief full of curiosities.

Tutor. Suppose, then, you give us an account of what amused you so much. I fancy it will be as new to Robert as to me.

William. I will do it readily. The lane leading to the heath, you know, is close and sandy, so I did not mind it much, but made the best of my way. However, I spied a curious thing enough in the hedge. It was an old crab-tree, out of which grew a great bunch of something green, quite different from the tree itself. Here is a branch of it.

Tutor. Ah! this is a mistletoe, a plant of great fame for the use made of it by the Druids of old in their religious rites and incantations. It bears a very slimy white berry, of which birdlime may be made, whence the Latin name, *Viscus*. It is one of those plants which do not grow in the ground by a root of their own, but fix themselves upon other plants; whence they have been humorously styled *parasitical*, as being hangers on, or dependents. It was the mistletoe of the oak that the Druids particularly honored.

William. A little farther on, I saw a green woodpecker fly to a tree, and run up the trunk like a cat.

Tutor. That was to seek for insects in the bark, on which they live. They bore holes with their strong bills for that purpose, and do much damage to the trees by it.

William. What beautiful birds they are!

Tutor. Yes; they have been called, from their color and size, the English parrot.

William. When I got upon the open heath, how charming it was! The air seemed so fresh, and the prospect on every side so free and unbounded! Then it was all covered with gay flowers, many of which I had never observed before. There were at least three kinds of heath, (I have got them in my handkerchief here,) and gorse, and broom, and bell-flower, and many others of all colors, of which I will beg you presently to tell me the names.

Tutor. That I will, readily.

William. I saw, too, several birds that were new to me. There was a pretty grayish one, of the size of a lark, that was hopping about some great stones; and when he flew, he showed a great deal of white above his tail.

Tutor. That was a wheat-ear. They are reckoned very delicious birds to eat, and frequent the open downs in Sussex, and some other counties, in great numbers.

William. There was a flock of lapwings upon a marshy part of the heath, that amused me much. As I came near them, some of them kept flying round and round, just over my head, and crying *pewit* so distinctly, one might almost fancy they spoke. I thought I should have caught one of them, for he flew as if one of his wings was broken, and often tumbled close to the ground; but, as I came near, he always contrived to get away.

Tutor. Ha, ha! you were finely taken in, then! This was all an artifice of the bird's, to entice you away from its nest; for they build upon the bare ground, and their nests would easily be observed, did not they draw off the attention of intruders, by their loud cries and counterfeit lameness.

William. I wish I had known that, for he led me a long chase, often over shoes in water. However, it was the cause of my falling in with an old man and a boy, who were cutting and piling up turf for fuel; and I had a good deal of talk with them, about the manner of preparing the turf, and the price it sells at. They gave me, too, a creature I never saw before, — a young viper, which they had just killed, together with its dam. I have seen several common snakes, but this is thicker in proportion, and of a darker color than they are.

Tutor. True. Vipers frequent those turfy, boggy grounds pretty much, and I have known several turf-cutters bitten by them.

William. They are very venomous, are they not?

Tutor. Enough so to make their wounds painful and dangerous, though they seldom prove fatal.

William. Well, — I then took my course up to the windmill on the mount. I climbed up the steps of the mill, in order to get a better view of the country round. What an extensive prospect! I counted fifteen church steeples; and I saw several gentlemen's houses peeping out from the midst of green woods and plantations; and I could trace the windings of the river all along the low grounds, till it was lost behind a ridge of hills. But I 'll tell you what I mean to do, if you will give me leave.

Tutor. What is that?

William. I will go again, and take with me Cary's country map, by which I shall probably be able to make out most of the places.

Tutor. You shall have it, and I will go with you, and take my pocket spying-glass.

William. I shall be very glad of that. Well, — a thought struck me, that, as the hill is called *Camp-mount*, there might, probably, be some remains of ditches and mounds, with which I have read that camps were surrounded. And I really believe I discovered something of that sort running round one side of the mount.

Tutor. Very likely you might. I know antiquaries have described such remains as existing there, which some suppose to be Roman, others Danish. We will examine them further when we go.

William. From the hill I went straight down to the meadows below, and walked on the side of a brook that runs into the river. It was all bordered with reeds, and flags, and tall flowering plants, quite different from those I had seen on the heath. As I was getting down the bank to reach one of them, I heard something plunge into the water near me. It was a large water-rat, and I saw it swim over to the other side, and go into its hole. There were a great many dragon-flies all about the stream. I caught one of the finest, and have got him here in a leaf. But how I longed to catch a bird that I saw hovering over the water, and every now and then darting down into it! It was all over a mixture of the most beautiful green and blue, with some orange color. It was somewhat less than a thrush, and had a large head and bill, and a short tail.

Tutor. I can tell you what that bird was, — a kingfisher, the celebrated halcyon of the ancients, about which so many tales are told. It lives on fish, which it catches in the manner you saw. It builds in holes in the banks; and is a shy, retired bird, never to be seen far from the stream where it inhabits.

William. I must try to get another sight of him, for I never saw a bird that pleased me so much. Well, I followed this little brook, till it entered the river, and then took the path that runs along the bank. On the opposite side, I observed several little birds running along the shore, and making a piping noise. They were brown and white, and about as big as a snipe.

Tutor. I suppose they were sand-pipers, one of the numerous family of birds that get their living by wading among the shallows, and picking up worms and insects.

William. There were a great many swallows, too, sporting upon the surface of the water, that entertained me with their motions. Sometimes they dashed into the stream; sometimes they pursued one another so quickly, that the eye could scarcely follow them. In one place, where a high, steep sand-bank rose directly above the river, I observed many of them go in and out of holes, with which th bank was bored full.

Tutor. Those were sand-martins, the smallest of our four species of swallows. They are of a mouse-color above, and white beneath. They make their nests and bring up their young in these holes, which run a great depth, and by their situation are secure from all plunderers.

William. A little farther, I saw a man in a boat, who was catching eels in an odd way. He had a long pole with broad iron prongs at the end, just like Neptune's trident, only there were five instead of three. This he pushed straight down into the mud, in the deepest parts of the river, and fetched up the eels sticking between the prongs.

Tutor. I have seen this method. It is called spearing of eels.

William. While I was looking at him, a heron came flying over my head, with his large flagging wings. He alighted at the next turn of the river, and I crept softly behind the bank to watch his motions. He had waded into the water as far as his long legs would carry him, and was standing with his neck drawn in, looking intently on the stream. Presently he darted his long bill as quick as lightning into the water, and drew out a fish, which he swallowed. I saw him catch another in the same manner. He then took alarm at some noise I made, and flew away slowly to a wood at some distance, where he settled.

Tutor. Probably his nest was there, for herons build upon the loftiest tree they can find, and sometimes in society together, like rooks. Formerly, when these birds were valued for the amusement of hawking, many gentlemen had their *heronries*, and a few are still remaining.

William. I think they are the largest wild birds we have.

Tutor. They are of great length and spread of wing, but their bodies are comparatively small.

William. I then turned homeward across the meadows, where I stopped awhile to look at a large flock of starlings, which kept flying about at no great distance. I could not tell, at first, what to make of them; for they rose all together from the ground, as thick as a swarm of bees, and formed themselves into a kind of black cloud, hovering over the field. After taking a short round, they settled again, and presently rose again in the same manner. I dare say there were hundreds of them.

Tutor. Perhaps so; for, in the fenny counties, their flocks are so numerous, as to break down whole acres of reeds by settling on them. This disposition of starlings to fly in close swarms was remarked even by Homer, who compares the foe flying from one of his heroes, to a *cloud* of starlings retiring dismayed at the approach of the hawk.

William. After I had left the meadows, I crossed the cornfields in the way to our house, and passed close by a deep marl-pit. Looking into it, I saw in one of the sides a cluster of what I took to be shells; and, upon going down, I picked up a clod of marl which was quite full of them; but how sea-shells could get there I cannot imagine.

Tutor. I do not wonder at your surprise, since many philosophers have been much perplexed to account for the same appearance. It is not uncommon to find great quantities of shells and relics of marine animals even in the bowels of high mountains very remote from the sea.

William. I got to the high field next to our house just as the sun was setting, and I stood looking at it till it was quite lost. What a glorious sight! The clouds were tinged with purple and crimson, and yellow of all shades and hues, and the clear sky varied from blue to a fine green at the horizon. But how large the sun appears, just as it sets! I think it seems twice as big as when it is over head.

Tutor. It does so; and you may probably have observed the same apparent enlargement of the moon at its rising.

William. I have; but pray what is the reason of this?

Tutor. It is an optical deception, depending upon principles which I cannot well explain to you, till you know more of that branch of science. But what a number of new ideas this afternoon's walk has afforded you! I do not wonder that you found it amusing; it has been very instructive, too. Did *you* see nothing of all these sights, Robert?

Robert. I saw some of them, but I did not take particular notice of them.

Tutor. Why not?

Robert. I do not know. I did not care about them; and I made the best of my way home.

Tutor. That would have been right, if you had been sent on a message; but, as you only walked for amusement, it would have been wiser to have sought out as many sources of it as possible. But so it is; one man walks through the world with his eyes open, and another with them shut; and upon this difference depends all the superiority of knowledge the one acquires above the other. I have known sailors who had been in all the quarters of the world, and could tell you nothing but the signs of the tippling-houses they frequented in the different ports, and the price and quality of the liquor. On the other hand, a Franklin could not cross the Channel without making some observations useful to mankind. While many a vacant, thoughtless youth is whirled throughout Europe, without gaining a single idea worth crossing a street for; the observing eye and inquiring mind find matter of improvement and delight, in every ramble in town and country. Do *you* then, William, continue to make use of your eyes; and *you*, Robert, learn that eyes were given you to use.

LESSON VII.

THE USE OF WORDS.

Write a sentence containing one or more of the following words; namely,

contains,
industrious,
well,
idle,
neglect,
reward,
approbation,
reprove,
Maker,
severe,
dispensations,
providence.

MODEL.

The world *contains* a great variety of people; some of whom are *industrious*, and perform all their duties *well;* others are of *idle* habits, and *neglect* their duties. The good will find their *reward* in the *approbation* of their *Maker*, who will *reprove* the vicious by *severe dispensations* of his *providence.*

EXAMPLES FOR PRACTICE.

(The exercise, which contains the largest number of the following words in the same sentence, will best answer the purpose of this lesson.)

Turbid,
enter,
field,
secure,
contented,
govern,
need,
principle,
according,
pride,
discontented,
miscall,
artificial,
present,
exemplary,
beautiful,
tall,
straight,
erect,
well,
quickly,
inadvertently,
exalted,
abandoned,
animation,
enterprising,
refused,
admission,
inspect,
sagacity,
fruitless,
solicitation,
disregarded,
congratulate,
acquire,
delightful,
sentiment,
necessarily,
comprehensive,
contain,
expect,
fatal,
infirmities,
obtain,
possess,
prospect,
unforeseen,
poisonous,
baneful,
influence,
indulgence,
forbear,
gentle,
docile,
equally,
clemency,
prompt,
anticipate,
alienated,
stimulated,
promiscuous,
heterogeneous,
mingle,
entire,
complete,
astonished,
homage,
lucubrations,
nomenclature,
panegyric,
paltry,
palpitate,
patent,
posterity,
regret,
refute,
refresh,
secret,
secede,
shortsighted,

substantial,
indefinite,
auxiliary,
surpass,
surmount,
protest,
surly,
suppress,
withdraw,
approximate,
fearlessly,
coerce,
atrocious,
invasion,
fertility,
inundate,
preserve,
commiseration,
uncouth,
barbarity,
productions,
insignificant,
invincible,
repugnance,
verdure,
fleeting,
ridiculous,
condemn,
confine,
discover,
anxious,
solicitude,
attitude,
anticipate,
commendable,
evince,
undoubtedly,
ravages,
menace,
insignificant,
reprehensible,
benefits,
conferred,
compatible.

LESSON VIII.

USE OF WORDS AND PHRASES.

Write a sentence containing some one or more of the following phrases; namely,

The inhuman barbarity.
The nefarious traffic.
The frightful ravages.
In the most effectual manner.

MODEL.

The *inhuman barbarity* of savage nations is frequently increased by white men, who introduce among them intoxicating liquors. This *nefarious traffic*, which produces such *frightful ravages*, should be put down *in the most effectual manner.*

EXAMPLES FOR PRACTICE.

Great advantage may be derived.
Menaced with a loud voice.
Invasion of our rights.
Fertility of invention.
Patience and perseverance.
Was inundated.
The importance of.
Are of no great consequence.
Pay particular attention to.
Be very anxious.
The acquisition of knowledge.
The value of education.
Can be useful to few persons only.
Naturally tend.
The beneficial influence.
The baneful effects.
The most important.
A good character.
Young children are apt.
The duties of children at school are.
By some thoughtless action, or expression.

Has not the slightest foundation.
In order to preserve our health, it is necessary.
We should always speak.
Can neither be respected, nor esteemed.
Deserves our commiseration.
Is the first duty of children at school.
The most insignificant and trifling.
It is the duty of children.
If we wish to excel.
Are uncouth and disgusting.
Is a description of the earth.
Teaches us to speak properly and write correctly.
Are the productions of warm climates.
Where the sun never rises.
Are fleeting and changeable.
Are ridiculous in the extreme.
There is a great difference between.
Condemned to die.
Invincible repugnance.
He found himself surrounded.
How vast are the resources.
I would surely.
I would rather.
As far as the eye could reach.
Overgrown with verdure.
Evinces remarkable sagacity.
After feasting my eyes.
Commendable diligence.
Is undoubtedly true.
Overspread with verdure.
Undervalue the advantages.
Duly appreciate.
Feel an anxious solicitude.
We anticipate with pleasure.
The effects of intemperance.
Can easily discover.
Shall readily find.
Can easily discern.
Confine our attention.
Is seldom unrewarded.
Is inexcusable.

LESSON IX.

USE OF WORDS AND PHRASES (CONTINUED).

Supply the omission in the following sentences.

MODEL.

God created ——.
The stars shine ——.
The moon —— her light from the sun.
—— is a very valuable metal.

The same sentences completed.

God created *the universe.*
The stars shine *by their own light.*
The moon *borrows* her light from the sun.
Gold is a very valuable metal.

EXAMPLES FOR PRACTICE.

My pen is a —— one.
My teacher is —— to me.
George behaves ——.
I attempted to perform it —— that I could.
—— deserves our commiseration.
There is a great difference between ——.
—— found himself surrounded by ——.
His parents —— but few of the —— of life.
No one should —— the blessings he enjoys.
Great advantage may be derived from ——.
We anticipate with pleasure ——.

My God, all nature owns thy ——,
Thou givest the night, and thou the day.

Auspicious Hope, in thy sweet gardens grow
Wreaths for each toil, a charm for every ——;
Won by their sweets in nature's languid hour,
The way-worn pilgrim seeks thy summer ——.

In ancient times, when patriot heroes ——,
The living statesman mourned the statesman dead.

Thou canst not steal the rose's bloom
To decorate thy ——,
But the sweet blush of modesty
Will lend an equal grace.

Regard the world with cautious ——,
Nor raise your expectation high.
Life is a sea where storms must ——,
'T is folly talks of cloudless skies.

Heaven may not grant thee all thy mind,
Yet say not thou that Heaven 's ——.
God is alike both good and ——
In what he grants, and what denies.
Perhaps what Goodness gives to-day,
To-morrow, Goodness takes ——.

You say that sorrows intervene,
That sorrows darken half the ——;
True,— and this consequence you see,—
The world was ne'er designed for ——.

LESSON X.

USE OF WORDS WITH THE EXPANSION OF THE IDEA.

MODEL.

We went.

We went in a carriage.

We went in a carriage to the meeting.

We went in a carriage to the meeting last night.

We went in a carriage to the meeting in Church Street last night.

We went in a carriage to the meeting in Church Street last night, and heard an excellent sermon.

We went in a carriage to the meeting in Church Street last night, with a number of friends, and heard an excellent sermon from the Rev. Mr. Stevens.

We went in a carriage to the meeting in Church Street last night, with a number of friends from the country, and heard an excellent sermon from the Rev. Mr. Stevens, on the duties of children to their parents.

We went in a carriage to the meeting in Church Street last night, with a number of friends from the country, and heard an excellent sermon from the Rev. Mr. Stevens, on the duties of children to their parents, delivered in a very solemn and impressive manner.

EXAMPLES FOR PRACTICE.

In the same manner the student may expand the following simple sentences:

My father sailed.
John related.
If Henry had not disobeyed.
God created.
I remember.
Habitual indolence undermines.
I heard John say.
Henry declared.
This book contains.
A horse ran away.
Gentleness corrects.
They have done all they could.
A cat caught.
A thief was caught.
The lightning struck.
The river rolled.
The minister preached.
The artist painted.
I have purchased.
His parents reside.
The boy fell.
The girls rose.

The boys took.
The servants returned.
My father keeps.
The ship sailed.
The master came.
A large number of people assembled.
Geography teaches.
A mad dog bit.
The sheriff took.
The wind blew down.
The tide overflowed.
The earthquake destroyed.
The beggar came.
I heard him sing.

LESSON XI.

ARRANGEMENT OF WORDS IN SENTENCES.

Sentences consisting of parts and members may sometimes be variously arranged, without altering the sense. It is a general rule, that the longest member of the sentence, together with the most sonorous words, should be reserved for the conclusion of the sentence.

MODEL.

I cannot pass over in silence such unusual moderation in the exercise of supreme power, such unheard-of and singular clemency, and such remarkable mildness, in the exercise of supreme power.

The same sentence better arranged.

I cannot pass over in silence such remarkable mildness, such singular and unheard-of clemency, such unusual moderation in the exercise of supreme power. Or,

Such remarkable mildness, such singular and unheard-of clemency, such unusual moderation in the exercise of supreme power, I cannot pass over in silence.

EXAMPLES FOR PRACTICE.

This is a time when every man must feel more especially that he is a spiritual and an immortal being, making covenant with God, when his better and deeper nature must rise up within him.

And now the fathers are all standing below the pulpit with thoughtful and grave affection. Each supports his infant with gentle and steadfast affection, and has tenderly taken it into his hands.

Out of the eternal rocks, by God's hand, the church in which they were assembled was hewn.

The inhabitants of that parish found other places to celebrate the ordinances of religion, and to worship God.

To vindicate the religion of their God, to defend the justice of their country, to save us from ruin, I call on this most learned, this right reverend bench. To maintain your own dignity, and to reverence that of your ancestors, I call upon the honor of your lordships. I call upon the humanity and the spirit of my country, to vindicate the national character.

Contented and thankful, after having visited London, we returned to our retired and peaceful habitations.

When the Romans were pressed by a foreign enemy, the women voluntarily contributed all their rings and jewels, to assist the government.

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

The little, bleak farm, sad and affecting in its lone and extreme simplicity, smiled like the paradise of poverty, when the lark, lured thither by some green barley field, rose ringing over the solitude; and among the rushes and heath, the little brown moorland birds were singing their short songs.

At every step he advanced, his heart became more and more elated, having with difficulty found his way to the street where his decent mansion had formerly stood.

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

The cottages, too, were nearly all alike, but one was preeminent above the rest, for the peculiar beauty of its situation and its neatness.

He hastened to the palace, overwhelmed with anguish, and, casting himself at the feet of the emperor, he cried, Great prince, I have survived my family and friends, and, even in the midst of this populous city, I find myself in a dreary solitude; to that prison from which mistaken mercy has delivered me, graciously send me back.

LESSON XII.

SENTENCES.

The following words constitute a perfect sentence. It is required to arrange them into sentences.

MODELS.

1.

A gratitude emotion delightful is.
Gratitude is a delightful emotion.

2.

Exclamation interesting adverse when circumstances under Mark Antony this made "have all I except lost away given have I what."

Mark Antony, when under adverse circumstances, made this interesting exclamation; "I have lost all, except what I have given away."

EXAMPLES FOR PRACTICE.

Sorrows the poor pity sufferings of the and.

To itself others heart grateful the duty at performs once its and itself grateful endears.

Beings best of God kindest the is and.

Lamented an amiable youth sincere of terms in grief parent death affectionate the of a most.

Temper even and mild remarkably a possessed Sir Isaac Newton.

Words few these in duties contained all are moral our: By do done be would as you.

To eat and drink, instead of living do as many drink and eat we should, to live in order.

Glorious the Sun how an object is; but glorious more how much good is great that and good Being use for our made it who.

LESSON XIII.

ANALYSIS OF COMPOUND SENTENCES.

Analysis means the separation of the parts, of which a thing is composed.

A compound sentence is composed of several simple sentences, joined together by conjunctions, pronouns, or other connecting words.

To analyze a compound sentence, (or, the analysis of a compound sentence) means to separate the simple sentences and phrases of which it is composed; and it is performed by omitting the connecting words, and supplying the words which were omitted in the connexion.

MODEL.

Compound Sentence.

Modesty, a polite accomplishment, generally attendant on merit, is in the highest degree engaging, and wins the heart of all, with whom we are acquainted.

Simple Sentences of which the above is composed.

Modesty is a polite accomplishment.
Modesty is generally attendant on merit.
Modesty is in the highest degree engaging.
Modesty wins the heart of all with whom we are acquainted.

EXAMPLES FOR PRACTICE.

The pupil may now analyze the following Compound Sentences.

Nothing can atone for the want of modesty; without which beauty is ungraceful and wit detestable.

The smooth stream, the serene atmosphere, the mild zephyr, are the proper emblems of a gentle temper, and a peaceful life.

Among the sons of strife, all is loud and tempestuous, and, consequently, there is little happiness to be found in their society.

If one hour were like another, if the passage of the sun did not show that the day is wasting, and if the change of seasons did not impress upon us the flight of the year, quantities of duration equal to days and years would glide away unobserved.

The forests, the hills, the mounds, lift their heads in unalterable repose; and furnish the same sources of contemplation to us, that they did to those generations that have passed away.

I have seen, in different parts of the Atlantic country, the breast-works and other defences of earth, that were thrown up by our people during the war of the Revolution.

Pause for a while, ye travellers of earth, to contemplate the universe in which you dwell, and the glory of him who created it.

This uneasiness of his mind inclined him to lay hold on every new object, and give way to every sensation that might soothe or divert him.

The air, the earth, and the water teem with delighted existence.

The lady Arabella Johnson, a daughter of the Earl of Lincoln, accompanied her husband in the embarkation; and, in honor of her, the ship was called by her name. She died in a short time after her arrival, and lies buried near the neighbouring shore. No stone, nor other memorial, indicates the exact place; but tradition has preserved it with a careful and holy reverence.

Timid though she be, and so delicate that the winds of heaven may not too roughly visit her, yet the chamber of the sick, the pillow of the dying, the vigils of the dead, the altars of religion, never missed the presence of woman.

She perished in this noble undertaking, of which she seemed the ministering angel, and her death spread universal gloom and sorrow through the colony.

LESSON XIV.

SYNTHESIS OF SIMPLE SENTENCES.

Synthesis is the reverse of Analysis, and is here used to signify the union of several simple sentences, to form a compound sentence.

In the composition of simple sentences, there must be an ellipsis, or omission of those words, which occur more than once in the simple sentences of which it is composed; and conjunctions, pronouns, or other connecting words substituted for them.

The student must take particular care, that the pronouns, verbs, &c., be of the right number, person, and gender. This caution is the more necessary, because young persons frequently make mistakes in these respects.

A recollection of the rules relating to the UNITY *of a sentence will be needed in this lesson; particularly the first two: namely, that "During the course of the sentence, the subject, or nominative case, should be changed as little as possible;" and that "Ideas which have so little connexion, that they may well be divided into two or more sentences, should never be crowded into one."*

MODEL.

Simple Sentences to be united in a Compound Sentence.

Man is a rational animal.
Man is endowed with the highest capacity for happiness.
Man sometimes mistakes his best interests.
Man sometimes pursues trifles with all his energies.
Man considers trifles as the principal object of desire in this fleeting world.

Compound Sentence composed of the preceding Simple Sentences.

Man is a rational animal endowed with the highest capacity for happiness; but he sometimes mistakes his best interests, and pursues trifles with all his energies, *considering* them as the principal object of desire in this fleeting world.

EXAMPLES FOR PRACTICE.

The pupil will now unite the following simple sentences in a compound sentence. All the sentences belonging to one number, as expressed below, are to be joined in one compound sentence, if it can be done without violating the rules of unity.

1. Death is the liberator of him whom freedom cannot release.

Death is the physician of him whom medicine cannot cure.

Death is the comforter of him whom time cannot console.

2. Some animals are cloven-footed.
Cloven-footed is a term applied to those whose feet are split, or divided.
Cloven-footed animals are enabled to walk more easily on uneven ground.

3. Lochiel was the chieftain of the warlike clan of the Camerons.
Lochiel was one of the most prominent in respect to power among the Highland chieftains.
Lochiel was one of the most prominent in respect to influence among the Highland chieftains.

4. On his way he is met by a Seer.
The Seer, according to the popular belief, had the gift of prophecy.
The Seer forewarns him of the disastrous event of his enterprise.
The Seer exhorts him to return home.
The Seer exhorts him not to be involved in certain destruction.
Certain destruction awaited the cause.
Certain destruction afterwards fell upon it in the battle of Culloden.

5. Fire was one of the four elements of the philosophers.
Air was one of the four elements of the philosophers.
Earth was one of the four elements of the philosophers.
Water was one of the four elements of the philosophers.

6. Of all vices none is more criminal than lying.
Of all vices none is more mean than lying.
Of all vices none is more ridiculous than lying.

7. Self-conceit blasts the prospects of many a youth.
Presumption blasts the prospects of many a youth.
Obstinacy blasts the prospects of many a youth.

8. The cow is a useful animal.
The cow furnishes us with milk.
Cheese and butter are obtained from milk.
Cheese is an important article of food.
Butter is an important article of food.

9. The tailor lives on the other side of the street.
The tailor made the garments.
I wore the garments at the meeting.
The meeting was held on Thursday.
This tailor is a very skilful workman.

10. The statue of Washington is of marble.
The statue stands in the state-house.
The state-house is in Boston.
This marble came from Italy.
Italy is a country which affords the most beautiful specimens of marble.
The statue was executed by Chantrey.
Chantrey is one of the most celebrated sculptors of the age.
Chantrey resides in London.

11. The art of writing contributes much to the convenience of mankind.
The art of writing contributes much to the necessity of mankind.
The art of writing was not invented all at once.
Mankind proceeded by degrees in the discovery of the art of writing.
Pictures were the first step towards the art of writing.
Hieroglyphics was the second step towards the art of writing.
An alphabet of syllables followed the use of hieroglyphics.
At last Cadmus brought the Alphabet from Phœnicia into Greece.
The Alphabet had been used in Phœnicia some time.
A number of new letters were added to the Alphabet during the Trojan war.
At length the Alphabet became sufficiently comprehensive to embrace all the sounds of the language.

LESSON XV.

ARRANGEMENT, OR CLASSIFICATION.

The learner is to be required in this lesson to arrange or classify a subject assigned. Thus, if a chapter of Proverbs, for instance, be assigned him to classify, he will put all the verses together which belong to the same subject; such as similar characters, similar virtues, conditions of life, &c. The following model exhibits a classification of some of the verses of the 11th chapter of Proverbs.

MODEL.

Verses relating to the Righteous Man.

The integrity of the upright shall guide them.
The righteousness of the perfect shall direct his way.
The righteousness of the upright shall deliver them.
The righteous is delivered out of trouble.
When it goeth well with the righteous the city rejoiceth.
By the blessing of the upright the city is exalted.
To him that soweth righteousness shall be a sure reward.
Righteousness tendeth to life; such as are upright in their way are the Lord's delight.
The seed of the righteous shall be delivered.
The desire of the righteous is only good.
The righteous shall flourish as a branch.
The fruit of the righteous is a tree of life.
Behold the righteous shall be recompensed in the earth.
Righteousness delivereth from death.
Through knowledge shall the just be delivered.

EXAMPLES FOR PRACTICE.

The pupil may now classify the remaining verses of the same chapter, by selecting those which relate to *The wicked*, or *unjust*, *The wise*, *The liberal*, *The illiberal*, &c.

He may then take a sentence assigned by the teacher, and classify the words in it, by arranging them under the following heads, namely; 1st, Such as signify things; 2d, Such as signify qualities; 3d, Such as signify circumstances; 4th, Such as signify relations; 5th, Such as signify connexion; 6th, Such as signify actions, together with such other classes as he can discover.

Another exercise of the same kind will be furnished by classifying the different animals, beasts, birds, fishes, insects, &c., which he has seen, or about which he has read. For instance, he may write a list of those animals with which he is acquainted that have *four* feet, called quadrupeds; then of those which have but *two;* then of those which have *none*. 2dly, Those which have horns, that chew the cud, &c.

He may then classify the books of a library according to their subjects.

The words of a language.

The articles of furniture in a house, designating those which are designed for ornament, as well as for the various uses of cooking, comfort, convenience, &c.

Tools used for cutting.

Tools used for cultivating the earth, mentioning for what each is intended.

The different sorts of vegetables.

LESSON XVI.

CAPITAL LETTERS.

The first word of every book, chapter, letter, note, or any other piece of writing should begin with a capital letter.

The names of the months and the days of the week should always begin with a capital letter.

The first word after a period should begin with a capital letter.

The first word after every interrogation, or exclamation, should begin with a capital letter; unless a number of interrogative, or exclamatory sentences occur together, and are not totally independent.

The various names, or appellations of the Deity should begin with a capital letter; as, God, Jehovah, the Almighty, the Supreme Being, the Lord, Providence, the Messiah, the Holy Spirit, &c.

All proper names, such as the names of persons, places, streets, mountains, lakes, rivers, ships, &c., and adjectives derived from them, should begin with a capital letter.

The first word of a quotation after a colon, or when it is in a direct form, should begin with a capital letter.

The first word of an example, every substantive and principal word in the titles of books, and the first word of every line in poetry, should begin with a capital letter.

The pronoun I, and the interjection O, are always written in capitals.

Any words when remarkably emphatical, or when they are the principal subject of the composition, may begin with capitals.

The following sentences, in which capital letters are improperly used, may now be corrected by the learner.

when socrates Was Asked what Man Approached the Nearest to Perfect happiness, He answered, that man who Has The Fewest wants.

addison Has Remarked, with Equal piety and truth, that the Creation is a Perpetual feast To the mind of a Good man.

diligence, industry, and Proper improvement Of time, Are Material duties Of the Young; but the young Often Neglect These duties.

how often shall my brother sin against me and I forgive him? till Seven Times?

but what Excuse can the englishman Plead? the custom Of duelling?

how many lessons are there in this book? are there More Than twenty-five?

why did You Not Arrive sooner? were you necessarily Detained?

daughter of faith, Awake! Arise! Illume
the Dread Unknown, The chaos of The tomb.

the lord My pasture Shall Prepare,
and Feed Me With A shepherd's care.

father of all in Every Age,
in Every Clime Adored,
by Saint, by savage, and By sage,
jehovah, jove, or lord.

thou great first cause, least understood,
who All my Sense Confined (confinedst),

to Know But This, That thou Art good
and That myself Am Blind.

yet Gavest me In this Dark Estate, &c.

the language of Many of the european nations was derived From the Ancient latin.

The english and french Fleets had a Severe Engagement.

i saw the dutch Ambassador in the Carriage of the spanish consul.

Always remember this Ancient maxim, Spoken by the greek philosopher: "Know thyself."

The christian lawgiver Says, "take up Thy Cross Daily and follow me."

solomon observes, that "Pride goes Before Destruction."

johnson's dictionary has long been the standard of english orthography; but the work of doctor webster seems in a Fair way to Supplant It.

have you read rollin's ancient history.

thomson's seasons and cowper's task contain many Poetical Beauties.

i hope You will be able to Write Correctly All that i have Written.

LESSON XVII.

OF PUNCTUATION.*

Punctuation is the art of dividing a written composition into sentences, or parts of sentences; and is principally used to mark the grammatical divisions of a sentence. The marks employed in punctuation are sometimes used to note the different pauses and tones of voice, which the sense and an accurate pronunciation require.

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* The importance of correct punctuation may be seen by the following extract from the London Times of September, 1818.

"The contract lately made for lighting the town of Liverpool, during the ensuing year, has been thrown void by the misplacing of a comma in the advertisement, which ran thus: 'The lamps at present are about 4050 in number, and have in general two spouts each, composed of not less than twenty threads of cotton.' The contractor would have proceeded to furnish each lamp with the said twenty threads; but, this being but half the usual quantity, the commissioner discovered that the difference arose from the comma following, instead of preceding, the word *each.* The parties agreed to annul the contract, and a new one is now ordered."

Again; the meaning of the following sentence is materially affected by the punctuation:

"I said that he is dishonest it is true and I am sorry for it."

Now the pause placed after *dishonest,* will imply that *it is true* that he is *dishonest,* thus: "I said that he is dishonest; it is true, and I am sorry for it." But, if the pause be placed after true, the sentence implies that *it is* true that I said he is dishonest, and I am sorry that I said so, thus: "I said that he is dishonest, it is true; and I am sorry for it."

The misplacing of a comma, by a Mr. Sharpe, converted an innocent remark into a piece of horrid blasphemy: "Believing Richard Brothers to be a prophet sent, by God I have engraved his portrait." Had the comma been removed two words forward, the assertion would have been innocent.

The characters, or marks, used in punctuation are:

The Comma[*]	,	The quotation marks	" "
The Semicolon[†]	;	The Diæresis	..
The Colon	:	Crotchets	( )
The Period[‡]	.	Brackets	[ ]
The Exclamation	!	The Brace	}
The Interrogation	?		
The Dash	—	The Acute Accent	´
The Ellipsis	. . . . .	The Grave Accent	`
The Hyphen	-	The Circumflex Accent	^
The Breve	‿	The Caret	‸
The Apostrophe	'	The Cedilla	ç

To these may be added the marks of reference:

The Asterisk	*	The Section	§
The Obelisk	†	The Parallels	‖
The Double Obelisk	‡	The Paragraph	¶

RULES OF PUNCTUATION.

1. When two or more words are connected without the connecting word being expressed, the comma supplies the place of that word; as, "Alfred was a brave, pious, patriotic prince."

2. Those parts of a sentence which contain the relative pronoun, the case absolute, the nominative case independent, any parenthetical clause, and simple members of sentences, connected by words expressing a comparison, must be separated by commas; as, "The elephant, which you saw in the menagerie, took the child up with his trunk into his cage." "Shame being lost, all virtue is lost." "Peace, O Virtue, peace is all thine own." "Better is a dinner of herbs with love, than a stalled ox and hatred therewith."

3. The following words and phrases, and others similar to them, are generally separated by commas from the rest of the sentence; namely, Nay, so, however, hence, besides, perhaps, finally, in short, at least, moreover, again, first, secondly, thirdly, lastly, once more, on the contrary, &c.

4. The words of another writer, not formally introduced as a quotation, and words and clauses expressing contrast or opposition, though closely connected in construction, are separated by a comma; as, "I pity the man, who can travel from Dan to Beersheba and cry, 'T is all barren."

> "Though deep, yet clear; though gentle, yet not dull;
> Strong, without rage; without o'erflowing, full."

5. When the absence of a word is indicated in reading or speaking by a pause, its place may be supplied by a comma; as, "From law arises security; from security, inquiry; from inquiry, knowledge."

6. Nouns in apposition, accompanied by explanatory words or phrases, are separated by commas; but if such nouns are single, or only form a proper name, they are not divided; as, "Paul the Apostle of the Gentiles was eminent for his zeal and knowledge."

7. When a sentence consists of several members, each constituting a distinct proposition, and having a dependence upon each other, or upon some common clause, they are separated by semicolons; as, "Wisdom has builded her house; she hath hewn out her seven pillars; she hath killed her beasts; she hath mingled her wine; she hath also furnished her table."

8. The colon is used to divide a sentence into two or more parts, which, although the sense be complete in each, are not wholly independent; as, "Nature felt her inability to extricate herself from the consequences of guilt: the gospel reveals the plan of Divine interposition and aid.

9. The colon[*] is used when an example, a quotation, or a speech is introduced; as, "The Scriptures give us an amiable representation of the Deity in these words: God is love."

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[*] The word *comma* is derived from the Greek language, and properly designates a segment, section, or part *cut off* from a complete sentence. In its usual acceptation, it signifies the point, which marks the smaller segments, or portions of a period. It, therefore, represents the shortest pause, and consequently marks the least constructive or most dependent parts of a sentence.

[†] The word *semicolon* is derived from the Latin word *semi*, which means *half*, and the Greek word *kolon*, which signifies a member.

[‡] The word *period* is derived from the Greek language, and means "*a circuit*."

[*] Some very respectable grammarians tell us, that the propriety of using a colon or semicolon is sometimes determined by the use or omission of a conjunction; as, "Do not flatter yourself with the hope of perfect happiness: there is no such thing in the world:" "Do not flatter yourselves with the hope of perfect happiness; *for* there is no such thing in the world." But many respectable writers make no use of the colon; and it may well be questioned, whether the retention of this character among the marks of punctuation adds any thing to the clearness or precision of written language.

10. The period is used at the end of a complete and independent sentence. It is also placed after initial letters, when used alone; and, likewise, after all abbreviations; as, "One clear and direct path is pointed out to man." "Fear God." "Have charity towards all men." "G. W." for "George Washington." "Geo." for "George." "Benj." for "Benjamin." "O. S." for "Old Style." "F. R. S." for "Fellow of the Royal Society."

In a general view, the period separates the paragraph into sentences; the semicolon divides a compound sentence into simple ones; and the comma collects into clauses the scattered circumstances of manner, time, place, relation, &c., belonging to every verb and to every noun.

The note of interrogation,* or the question, as it is sometimes called, is placed after every sentence which contains a question; as, "Who is this?" "What have you in your hand?" "The Cyprians said to me, Why do you weep?"

The exclamation point is used to express any sudden or violent emotion; such as surprise, joy, grief, love, hatred, anger, pity, anxiety, ardent wish, &c. It is also used to mark an exalted idea of the Deity; and is generally placed after the nominative case independent; and after the noun or pronoun which follows an interjection; as, "How mischievous are the effects of war!" "O blissful days! Ah me! how soon ye pass!"

The exclamation point is also used after sentences containing a question when no answer is expected; as, "What is more amiable than virtue!"

Several exclamation points are sometimes used together, either in a parenthesis or by themselves, for the purpose of expressing ridicule, or a great degree of surprise, &c.

A parenthesis † is a sentence, or a part of a sentence, inserted within another sentence, but which may be omitted without injuring the sense or construction, and is enclosed between two curved lines like these; ( ).

The curved lines between which a parenthesis is enclosed are called crotchets.

Sometimes a sentence is enclosed between marks like these, [ ] which are called brackets.

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* The word *interrogation* is derived from the Latin, and means *a question.*

† The word *parenthesis* is derived from the Greek language, and means *an insertion.*

The following difference is to be noticed in the use of crotchets and brackets: Crotchets are used to enclose a sentence, or part of a sentence, which is inserted between the parts of another sentence: Brackets are generally used to separate two subjects, or to enclose an explanatory note or observation standing by itself. When a parenthesis occurs within another parenthesis, brackets enclose the former and crotchets the latter; as in the following sentence from Sterne: "I know the banker I deal with, or the physician I usually call in [there is no need, cried Dr. Slop (waking), to call in any physician in this case] to be neither of them men of much religion."

It may here be remarked, that a parenthesis is frequently placed between commas, instead of crotchets, &c.; but the best writers avoid the use of parenthesis as much as is possible.

The hyphen * is a small mark placed between the parts of a compound word; as, sea-water, semi-circle.

The hyphen is also used to denote the long sound of a vowel; as, Epicurēan, decō-rum, balcō-ny.

The hyphen must always be put at the end of the line when part of a word is in one line and part in another; but, in this case, the letters of a syllable must never be separated; as, extraor-

dinary, not ext-

raordinary.

The dash is a straight mark longer than a hyphen; thus, —.

The proper use of the dash is to express a sudden stop, or change of the subject; but, by modern writers, it is employed as a substitute for almost all of the other marks; being used sometimes for a comma, semicolon, colon, or period; sometimes for a question or an exclamation, and sometimes for crotchets and brackets to enclose a parenthesis.

An ellipsis † or omission of words, syllables, or letters, is indicated by various marks; sometimes by a dash; as, the k——g, for the king; sometimes by asterisks or stars, like these, * * * * ; sometimes by hyphens, thus, - - - - ; sometimes by small dots or periods, like these : . . . . ..

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* The word *hyphen* is derived from the Greek language, and signifies *under one*, or *together;* and is used to imply that the words or syllables, between which it is placed, are to be taken *together* as one word.

† The word *ellipsis* is derived from the Greek language, and means *an omission.*

The breve (thus, ˘) is placed over a vowel to indicate its short sound ; as, St. Hĕlena.

The apostrophe* is a comma placed above the line. It is used as the sign of the possessive case, and sometimes indicates the omission of a letter or several letters ; as, John's ; " 'T is " for " it is " ; " tho' " for " though " ; " lov'd " for " loved " ; " I 'll " for " I will."

The quotation marks, or inverted commas, as they are sometimes called, consist of four commas ; two inverted, or upside down, at the beginning of a word, phrase, or sentence which is quoted or transcribed from some author in his own words ; and two others, in their direct position, placed at the conclusion ; as, An excellent poet says :

> " The proper study of mankind is man."

Sometimes the quotation is marked by single, instead of double, commas.

The diæresis† consists of two periods placed over the latter of two vowels ; to show that they are to be pronounced in separate syllables ; as, Laocoön, Zoönomia, coöperate.

The brace is employed to unite several lines of poetry, or to connect a number of words with one common term ; and it is also used to prevent a repetition in writing or printing ; thus,

" Waller was smooth ; but Dryden taught to join }
The varying verse, the full-resounding line, }
The long majestic march and energy divine." }

C-e-o-u-s }
C-i-o-u-s } are pronounced like shus.
S-c-i-o-u-s }
T-i-o-u-s }

The cedilla, or cerilla, is a curve line placed under the letter *c*, to show that it has the sound of *s*. It is used principally in words derived from the French language.

Thus, garçon, in which word the ç is to be pronounced like *s*.

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[*] The word *apostrophe* is derived from the Greek language, and signifies the *turning away*, or *omission*, of one letter or more.

[†] The word *diæresis* is derived from the Greek language, and signifies *a taking away*, or *a division*.

The accents* are marks used to signify the proper pronunciation of words.

The accents are three in number ;

The grave accent ; thus, ˋ
The acute accent ; thus, ˊ
The circumflex accent ; thus, ^

The grave accent is represented by a mark placed over a letter, or syllable, to show that it must be pronounced with the falling inflection of the voice ; as, Reuthàmir.

The acute accent is represented by a similar mark, pointing in the opposite direction, to show that the letter or syllable must be pronounced with the rising inflection of the voice ; thus, Epicuréan, Européan.

The meaning of a sentence often depends on the kind of accent which is used ; thus, the following sentence, if the acute accent be used on the word *alone*, becomes a question.

> " Pleased thou shalt hear, and thou alóne shalt hear ? "

But, if the grave accent be placed on the word *alone*, it becomes a simple declaration ; as,

> " Pleased thou shalt hear, and thou alòne shalt hear."

The circumflex accent is the union of the grave and acute accents, and indicates that the syllable on which it is placed should have both the rising and the falling inflection of the voice.

The caret† is a mark resembling an inverted v, placed under the line. It is never used in printed books, but, in manuscripts, it shows that something has been accidentally omitted ; as,

recited
" George has ^ his lesson."

The following marks are references ; and are generally used to call attention to notes on words or sentences, placed at the bottom of the page :

The Asterisk, *	The Parallels, ‖
The Obelisk, †	The Paragraph, ¶
The Double Obelisk, ‡	The Index, ☞
The Section, §	

When many notes occur on a page, and these marks are all exhausted, they are sometimes doubled. Figures and letters are also sometimes used instead of the above marks.

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[*] The word *accent* is derived from the Latin language, and signifies *the tone of the voice*.

[†] The word *caret* is derived from the Latin language, and signifies *it is wanting*.

It is proper to remark, that, in some books the section, §, and the paragraph, ¶, are used to mark the parts of a composition, which in writing or printing should be separated.

A paragraph * denotes the beginning of a new subject, or a sentence not connected with the foregoing.

A section † is used for subdividing a chapter into smaller parts.

It is proper here to remark, that every composition should be divided into paragraphs, when the sense will allow the separation. Different subjects, unless they are very short, or very numerous in a small compass, should be separated into paragraphs.

TECHNICAL TERMS RELATING TO BOOKS.

Folio. A book is said to be in folio, when one sheet of paper makes but two leaves, or four pages. When the sheet makes four leaves or eight pages, it is said to be in quarto form; eight leaves or sixteen pages, in octavo; twelve leaves or twenty-four pages, duodecimo; eighteen leaves, octodecimo.

These terms are thus abbreviated; Fol. for folio; 4to. for quarto; 8vo. for octavo; 12mo. for duodecimo; 18mo., 24s., 32s., 64s., signify respectively, that the sheet is divided into eighteen, twenty-four, &c., leaves.

The title-page is the first page, containing the title; and a picture facing it is called the frontispiece.

Vignette is a French term, used to designate the descriptive or ornamental picture, sometimes placed on the title-page of a book, sometimes at the head of a chapter, &c.

The running-title is the word or sentence at the top of every page, generally printed in capitals or Italic letters.

When the page is divided into several parts by a blank space, or a line, running from the top to the bottom, each division is called a column; as in bibles, dictionaries, spelling-books, news-papers, &c.

The letters A, B, C, &c., and A2, A3, &c., at the bottom of the page, are marks for directing the book-binder, in collecting and folding the sheets.

The catch-word is the word at the bottom of the page, on the right hand, which is repeated at the beginning of the next in order to show, that the pages succeed one another in proper order. It is seldom inserted in books recently printed.

The Italic words in the Old and New Testaments are those which have no corresponding words in the original Hebrew or Greek, but were added by the translators to complete or explain the sense.

EXERCISES FOR PRACTICE IN PUNCTUATION.

Insert Commas in their proper places in the following sentences.

Wife children servants all that could be found were savagely slaughtered.

He had been born bred and educated on a small moorland farm which he now cultivated.

Doing to others as we wish them to do to us constitutes the fundamental principle of Christian charity.

Julius Cæsar wrote in a clear natural correct flowing style.

Climate soil laws custom food and other accidental differences have produced an astonishing variety in the complexion features manners and faculties of the human race.

In our epistolary correspondence we may advise dissuade exhort request recommend discuss comfort reconcile.

Exercise ferments the humors casts them into the proper channels throws off redundancies and assists nature in her necessary operations.

A wise man will examine every thing coolly impartially accurately and rationally.

To live soberly righteously and piously comprehends the whole of our duty.

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

Milton the author of "Paradise Lost" and "Regained" was blind.

I am my dear Sir your humble servant.

Hear me ye children and treasure my words.

Notwithstanding their simplicity many are the sublime passages in sacred writ.

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* The word *paragraph* is derived from the Greek language, and signifies *an ascription in the margin.*

† The word *section* is derived from the Latin language, and signifies *a division* or *cutting.* The character which denotes a section seems to be made of *ss*, and to be an abbreviation of the words *signum sectionis,* the sign of the section.

The earth like a tender mother nourishes her children.

It is perhaps better to speak the truth than to feign an excuse.

Religion dwells not on the tongue but in the heart.

Plutarch calls lying the vice of slaves.

Harold being slain the conqueror marched immediately to London.

Swift says no man ever wished himself younger.

To err is human; to forgive divine.

The great Xerxes upon whom fortune had lavished all her favors not content with being master of powerful armies numerous fleets and inexhaustible treasures proposed a reward to any one who should invent a new pleasure.

A man of letters never experiences like other men the plague of idleness.

You should not desire says an ancient Greek author even the thread of another man's needle.

She let concealment like a worm in the bud feed on her damask cheek.

The sciences in general open and enlarge the mind.

Nature has wisely determined that man shall want an appetite in the beginning of distempers as a defence against their increase.

The whole circle of vices like shadows towards the evening of life appear enormous to a thinking person.

You are not to suppose that the fate either of single persons of empires or of the whole earth depends on the influence of the stars.

From law arises security; from security curiosity; from curiosity knowledge.

Insert the Comma, Colon, and Semicolon, where they belong in the following sentences.

Green is generally considered the most refreshing color to the eye therefore Providence has made it the common dress of nature.

To err is human to forgive divine.

The aim of orators is victory of historians truth of poets admiration.

Saint Peter is painted with the keys Paul with a sword Andrew with a cross James the Greater with a pilgrim's staff and a gourd bottle James the Less with a fuller's pole John with a cup and a winged serpent Bartholomew with a knife Philip with a long staff or cross Thomas with a lance Matthew with a hatchet Matthias with a battle-axe Simon with a saw and Jude with a club.

Some place their bliss in action some in ease
Those call it pleasure and contentment these.

Most of our pleasures may be regarded as imaginary but our disquietudes may be considered as real.

Chaucer we are told by Dryden followed Nature every where but that he never went beyond her.

A clownish air is but a trifling defect yet it is enough to make a man universally disagreeable.

Make a proper use of time for when lost it can never be regained.

In the New Testament as in the dignified and sober liturgy of the Church, we see deep humility but not loathsome abjectness sincere repentence but not agonizing horror steadfast faith but not presumptuous assurance lively hope but not seraphic abstraction the deep sense of human infirmity but not the unblushing profession of leprous depravity the holy and heavenly communion but not vague experences nor the intemperate trance.

The advantages which according to reason arise from the rising and the falling of the tides are great by these means the streams of rivers being checked in their course to the sea the bed of the river becomes deeper and ships of the largest burthen are enabled to sail up their channels with safety vessels approaching bays wait for this increase of water and then enter in security aided too by the tides they sail up the rivers against their natural course and carry the means of plenty and abundance into the interior of countries.

Do not flatter yourself with the idea of enjoying perfect happiness there is no such thing in the world.

Keep close to thy business it will keep thee from wickedness poverty and shame.

The path of truth is a plain and it is a safe path that of falsehood is a perplexing maze.

Do not flatter yourself with the idea of enjoying perfect happiness for there is no such thing in the world.

Were all books reduced to their quintessence many a bulky author would make his appearance in a penny paper there would be no such thing in nature as a folio the works of an age would be contained on a few shelves not to mention millions of volumes that would be utterly annihilated.

Insert the Period, Question, and Exclamation Point, where they respectively belong in the following sentences.

Honor all men Fear God Truth is the basis of every virtue Every deviation from veracity is criminal The Latin language is now called a dead language because it is not spoken as the mother tongue of any nation America was discovered in the night of Oct 11th O S A D 1492 Have you ever read its history The Rambler was written by Samuel Johnson LL D Sir Josh Reynolds F R S was a very distinguished artist

In the formation of man what wonderful proofs of the magnificence of God's works and how poor and trifling in comparison are the productions of man Why do you weave around you this web of occupation and then complain that you cannot break it Let me ask By what right do you involve yourself in such a multiplicity of cares Tremendous torrent for an instant hush the terrors of thy voice Good Heaven what an eventful life was hers Lovely art thou O Peace and lovely are thy children and lovely are the prints of thy footsteps in the green valleys How superior is the internal construction of the productions of nature to all the works of men.

LESSON XVIII.

DERIVATION AND COMPOSITION OF WORDS.

Words, with regard to their origin, are divided into primitive and derivative; and, with regard to their form, into simple and compound.

A primitive word is a word which is in its original form, and is not derived from any other word; as, man, good, content.

A derivative word is that which is derived from another word; as, manful, manhood, manly, manliness; goodness, goodly, &c.; contented, contentment, contenting, contentedly, &c.; which are derived respectively from the primitive words, man, good, content.

A simple word consists of one word, not compounded; as, sea, able, self.

A compound word is a word that is made up of two o

more words, or of one word and some syllable added; as, sea-water, unable, myself.*

Words are found, on examination, to be reducible to groups or families, and are related to each other by identity of origin and similarity of signification. Thus, the words *justly, justice, justify, justification, justiciary, adjust, readjust, unjust, injustice,* &c., are all kindred words, connected with the primitive word *just.* The primitive words of a language are generally few in number, and language is rendered copious and expressive by the formation of derivatives and compounds from the primitives.

When a syllable is added, in the composition of words, it takes its name from the position in which it is placed with regard to the word. If it is placed before the word it is called *a prefix*, if at the end of the word, it is called *an affix.*

In derivative words, there are generally three, and sometimes four things to be considered; namely, first, the *root*, from which the word is derived; secondly, the *prefix;* thirdly, the *affix;* fourthly, the letters which are added for the sake of sound, and which may be called *euphonic* letters.

The root is sometimes called the *radical letters* of a word. Thus, from the Latin word *venio*, which signifies *to come*, and its variation *ventum*, many English words are derived, in the following manner: The first three letters of the word are taken, as the radical letters, or root of the word. By adding the prefix *contra*, which signifies *against*, we have *contraven;* to which is added the euphonic letter *e*, to lengthen the last syllable, and thus is composed the word *contravene*, which means to *come against*, or *oppose.* In a similar manner, we have the words *prevent, invent, circumvent, convent,* and their derivatives.†

Many of the prefixes used in the composition of English words are Latin or Greek prepositions; and the effect which they produce upon the meaning of the root contributes much to the copiousness of the English language.

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* Some compound words are formed by the union of two other words; as, *sea-water; semi-annual.* Such words are generally recognized by the hyphen placed between the words composing the compound. Mr. Goold Brown says, that "*permanent compounds are consolidated*," that is, are written without the hyphen. But it is contended that "glass-house" is as much a permanent compound as "bookseller." The truth is, that no better reason can be given for the use or omission of the hyphen, than caprice.

† The student, who wishes to study this department of etymology, will find it more fully displayed in Horne Tooke's "Diversions of Purley"; Rice's "Composition," McCulloch's "Grammar," and Towne's "Analysis of Derivative Words." In the first mentioned of these works, the "Diversions of Purley," may be found a learned and ingenious account of the derivation and meaning of many of the adverbs, conjunctions, and prepositions of the English language.

There are so many other ways of deriving words from one another, that it would be extremely difficult and nearly impossible to enumerate them. A few instances, only, of the various modes of derivation can be given here.

Some nouns are derived from other nouns, or from adjectives by adding the affix *hood*, or *head*, *ship*, *ry*, *wick*, *rick*, *dom*, *ian*, *ment*, and *age;* as, from *man*, by adding the affix *hood*, comes *manhood*, from *knight*, *knighthood*, &c., from *false*, *falsehood*, &c.

Nouns ending in *hood*, or *head*, are such as signify character or quality; as, manhood, falsehood.

Nouns ending in *ship* are those that signify office, employment, state, or condition; as, lordship, stewardship, hardship.

Nouns ending in *ery* signify action or habit; as, slavery, knavery, bravery.

Nouns ending in *wick*, *rick*, and *dom*, denote dominion, jurisdiction, or condition; as, bailiwick, bishoprick, dukedom, kingdom, freedom.

Nouns ending in *ian* signify profession; as, physician, musician, &c.

Nouns that end in *ment* or *age* signify the act, or habit; as, commandment, usage.

Nouns that end in *ard* denote character or habit; as, drunkard, dotard.

Nouns ending in *kin*, *ling*, *ing*, *ock*, *el*, generally signify diminution; as, lamb, lambkin, duck, duckling, hill, hillock, cock, cockerel.

Nouns ending in *tude* or *ude*, generally signify state, condition, or capacity; as, plenitude, aptitude, &c.

ALPHABETICAL SYNOPSIS OF PREFIXES.

A, Ab, Abs, *from.*
Ad, Ac, Al, Ap, At, &c., *to.*
Ambi, *both.*
Amb, amphi, *round.*
Ante, *before.*
Anti, *against.*
Ana, *back.*
Apo, Aph, *from.*
Auto, *one's self.*
Be, *to make.*
Bene, *well.*
Bi, Bis, *two, half.*
Biblio, *book.*
Bio, *life.*
Centu, *hundred.*
Chrono, *time.*

Circum, *round.*
Co, Con, Col, Com, Cor, *with.*
Contra, *against.*
Cosmo, *the world.*
Counter, *opposite.*
De, *from, down.*
Deca, *ten.*
Di, Dis, &c., *separation, not.*
Dia, *through.*
Dys, *bad, difficult, hard.*
E, Ex, El, Em, Er, &c., *out of.*
En, Em, *in.*
Epi, *upon.*
Equi, *equal.*
Extra, *beyond.*
For, *against.*
Fore, *prior.*
Geo, *the earth.*
Hetero, *of divers kinds.*
Hex, Hexa, *six.*
Homo, *of one kind.*
Hydro, *water*
Hyper, *over.*
In, Im, Il, *not*, with an adjective, *into*, with a verb, *on.*
Inter, *among.*
Intro, *within.*
Juri, *legal.*
Juxta, *near.*
Litho, *stone.*
Male, *evil.*
Manu, *hand.*
Mis, *error.*
Mono, *one.*
Multi, *many.*
Myth, *fabulous.*
Noct, *night.*
Non, Ne, *not.*
Ob, Oc, &c., *before, against.*
Oct, *eight.*
Omni, *all.*
Ornitho, *bird.*
Ortho, *right.*
Oste, *bone.*
Out, *beyond.*
Over, *above.*
Pan, *all.*
Para, *against.*
Penta, *five.*
Per, *through.*
Peri, *around.*
Phil, *friendly.*
Physi, *nature.*
Pleni, *full.*
Poly, *many.*
Post, *after.*
Pre, *before.*
Preter, *beyond.*
Pro, *before, out.*
Pyro, *fire.*
Quad, *four.*
Re, *again.*
Retro, *back.*
Se, *separation.*
Semi, Demi, Hemi, *half.*
Sex, *six.*
Sine, *without.*
Soli, *alone.*
Steno, *short.*
Stereo, *solid.*
Sub, Suc, &c., *under.*
Subter, *under.*
Super, Supra, *above.*
Sur, *over.*
Syn, Syl, &c., *with.*
Tetra, *four.*
Theo, *God.*
Topo, *place.*
Trans, *across.*
Tri, *three.*
Typo, *type.*
Under, *beneath.*
Uni, *one.*
With, *opposition.*
Zoo, *animal life.*

ALPHABETICAL SYNOPSIS OF AFFIXES.

Age, *rank, office.*
Ance, ancy,
Ence, ency, } *state or act of.*
Ant, ent,
Ate, ary, *having.*
Ble, *that may be.*
Bleness, *the quality of being able.*
Bly, *in a manner.*
Cy, ty, y, ity, *state, condition.*
En, *in.*
Er, or, an, ian, ix, ess, ee, eer, ist, ite, san, zen, *the person who.*
Fy, *to make.*
Ies, *science, art.*
Ion, ity, ment, *the state or act of.*
Ish, *some degree.*
Ism, *doctrine, state.*
Ive, ic, ical, ile, ine, ing, it, ial, ent, ant, *pertaining to, having the quality, relating to.*
Ize, *to make.*
Less, *without.*
Ly, *like, resembling.*
Ness, *quality of.*
Oid, *resembling.*
Ous, ose, } *nature of,*
Ory, some, } *like, full of.*
Ric, dom, *possession.*
Ship, *office.*
Ude, *state of being.*
Ure, *act of, state of being.*
Ward, *in a direction.*

AFFIXES TO AFFIXES.

Ate, ated, ating, ater, ator, ately, ateness, ation, ative, atory, able, ably, ableness, ability, ty's, ties, ties'.
Ant, antly, ance, ancy, ancy's, ancies, ancies'.
Ful, fully, fulness.
Fy, fies, fiest, fied, fying, fier, fication, cative, cator.
Al, ally, alness, alism, alist, ality, ty's, &c.
Ize, ized, izing, ization, ism, ic, izable.
Ous, ously, ousness, osity, ity, y, ty.
Ive, ively, iveness, ivity.
Ile, ilely, ileness, ility.

The English language has, in many instances, two sets of derivative words, expressive of the same thing, the one of Saxon and the other of Latin origin. Thus,

SAXON.	LATIN.	SAXON.	LATIN.
Fearful,	Timid.	Height,	Altitude.
Swiftness,	Velocity.	Lifeless,	Exanimate.
Womanish,	Effeminate.	Yearly,	Annual.
Building,	Edifice.	Watery,	Aqueous.
Fewness,	Paucity.	Hearer,	Auditor.

And, in many instances, the nouns are of Saxon origin, while the corresponding adjectives are from the Latin. Thus,

NOUNS FROM THE SAXON.	ADJECTIVES FROM THE LATIN.
Beginning,	Initial.
Body,	Corporeal.
Brother,	Fraternal.
Father,	Paternal.
Mother,	Maternal.
Cat,	Feline.
Day,	Diurnal.
Dog,	Canine.
Earth,	Terrestrial.
Flock,	Gregarious.
Flour,	Farinaceous.
Glass,	Vitreous, &c.

The student is now prepared to write a list of words derived from the proposed simple words, according to the following

MODEL.

From the word *press*, the following words are derived:

Presser,
pressure,
pressed,
pressive,
pression,
pressingly,
depress,
depression, &c.
impress,
impression, &c.
re-impress, &c.
compress,
compression, &c.
uncompress,
uncompressed,
&c.
repress,
repressed,
repression,
express,
expression,
oppress,
oppressor,
oppression, &c.
suppress,
suppressor,
suppression,
&c.
insuppress,
&c.
unsuppressed,
&c.

EXAMPLES FOR PRACTICE.

Write a list of words derived from the following words, or roots:

Faith.
Health.
Pity.
Hope.
Mercy.
Art.
Care.
Need.
Fear.
Shame.
Respect.
Create.
Fine.
Scribe.
Argue.
Sense.
Lude.
Join.
Real.
Large.
Form.
Fense.
Move.
Spect.
Sign.
Jure.
Marry.
Merge.
Tend.
Stand.
Run.
Ply.

Range.
Create.
Pose.
Graphic.
Fac and Factum.*
Divide.
Improve.
Profess.
Succeed.
Deduce.
Defend.
Resolve.
Calumny.
Arm.
Peace.
Love.
Laugh.
Right.
Good.
Idol.
Law.
Author.
Contract.
Present.
Attend.
Moderate.
Virtue.
Use.
Presume.
Separate.
Critic.
False.
Fire.
Full.
Frolic.
Fortune.
Multiply.
Note.
Conform.
Hinder.
Book.
Apply.
Append.
Absolve.
Abridge.
Answer.
Aspire.
Pride.
Blame.
Bless.
Caprice.
Censure.
Caution.
Cite.
Commune.
Conceal.
Correct.
Reform.
Defy.
Define.
Discover.
Elect.
Elevate.
Fancy.
Faction.
Fault.
Favor.
Figure.
Form.
Fury.
Grace.
Harm.
Humor.
Imitate.
Indulge.
Moral.
Mount.
Open.
Peace.
Potent.
Prefer.
Presume.
Proper.
Pure.
Reason.
Motion.
Rebel.
Remark.
Represent.
Secret.
Spirit.
Subscribe.
Suffice.
Teach.
Tolerate.
Tradition.
Tremble.
Value.
Vapor.
Vivid.
Wit.

LESSON XIX.

SYNONYMES.

Synonymes are words having precisely the same meaning. The number of words, in any language, which are strictly synonymous are few; but, as was stated in the last lesson, in the English language there are many instances of words, derived from different sources, expressive of precisely the same idea. Thus, the words *swiftness* and *velocity*, *womanish* and *effeminate*, *building* and *edifice*, *fewness* and *paucity*, *brotherly* and *fraternal*, *fatherly* and *paternal*, *motherly* and *maternal*, *yearly* and *annual*, *height* and *altitude*, are words of precisely the same import.

Although, with exceptions of the kind just enumerated, the words strictly synonymous are few, yet it is often the case, that one word of similar meaning may be substituted in a sentence for another, without materially altering the idea intended to be expressed. Thus, in the sentence, "I *design* to *show* the *difference* in these *words*," the word *design* may be changed into *intend*, *purpose*, *propose*, or *mean;* thus:

I *design* to show the difference in these words.
I *intend* to show the difference in these words.
I *purpose*, *propose*, or *mean*, to show the difference, &c.

The word *show* may, in like manner, be changed into *explain*, *point out*, or *illustrate;* the word *difference* may be changed into *distinction*, and *expressions* may be substituted for *words*, without materially altering the meaning of the sentence.

Such exercises as these give a command of language to the student, and are of great use as a preparation for exercises in prose, as well as verse. But to the poet especially, a familiar acquaintance with expressions of similar meaning is absolutely indispensable. Confined as he is to certain rules, it is often the case, that a long word must be substituted for a short one, or a short one for a long, in order to produce the necessary succession of syllables to constitute the measure, or the harmony, of his verses.

It has been stated, that few words are strictly synonymous. Although, in the sentence just recited, namely, "I *design* to show the difference in these words," it has been observed, that the words *intend*, *purpose*, *propose*, or *mean*, may be substituted for *design*, without materially altering the sense, yet it must be understood, that the words themselves are really different in meaning. The word *design* properly signifies *to mark out, as with a pencil; purpose* signifies *to set before one's mind as an object of pursuit; mean* signifies *to have in the mind; propose*, properly implies *to offer*, and *intend* expresses *the bending of the mind toward an object.**

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* The origin of this word is the Latin verb *facio* and its supine *factum*, which signifies *to make, to do,* or *to cause*, and it enters, in some form, into the composition of more than five hundred of our English words. The word *pono* and its supine *positum* furnish 250 words; *plico*, 200; *fero* and *latum*, 198; *specio*, 177; *mitto* and *missum*, 174; *teneo* and *tentum*, 168; *capio* and *captum*, 197; *tendo, tensum*, and *tentum*, 162; *duco* and *ductum*, 156; *logos* (from the Greek language), 156; *grapho*, 152. These twelve words enter, in some shape, into the composition of nearly 2500 English words. From 154 Greek and Latin primitives, nearly 13,000 English words are derived, or are affected in their signification. See Towne's *Analysis of Derivative Words.*

The words *difficulties, embarrassments*, and *troubles* are often used as words of precisely similar signification; but there is, in reality, considerable difference in their signification. The three terms are all applicable to a person's concerns in life, but *difficulties* relate to the *facility* of accomplishing an undertaking, and imply, that it is not *easily* done. *Embarrassments* relate to the confusion attending a state of debt, and *trouble* to the pain which is the natural consequence of not fulfilling engagements or answering demands. Of the three words, *difficulties* expresses the least, and *troubles*, the most. "A young man, on his entrance into the world, will unavoidably experience *difficulties*, if not provided with ample means in the outset. But, let his means be ever so ample, if he have not prudence and talents fitted for business, he will hardly keep himself free from *embarrassments*, which are the greatest *troubles* that can arise to disturb the peace of a man's mind."

The words *difficulty, obstacle*, and *impediment*, although frequently used as synonymous, have nice distinctions in their meanings. *Difficulty*, as has already been observed, relates to the *ease* with which a thing *is done; obstacle* signifies the thing which *stands in the way* between the person and the object he has in view; and *impediment* signifies the thing which *entangles the feet*. All of these terms include in their signification, that which interferes either with the actions or views of men. The *difficulty* lies most in the nature and circumstances of the thing itself; the *obstacle* and *impediment* consist of that which is *external* or *foreign;* the *difficulty* interferes with the completion of any work; the *obstacle* interferes with the attainment of any end; the *impediment* interrupts the progress and prevents the execution of one's wishes; the *difficulty* embarrasses; it suspends the powers of acting or deciding; the *obstacle* opposes itself; it is properly met in the way, and intervenes between us and our object; the *impediment* shackles and puts a stop to our proceeding; we speak of encountering *a difficulty*, surmounting an *obstacle*, and removing an *impediment;* we go *through difficulty, over* an *obstacle*, and pass *by impediments.* The disposition of the mind often occasions more *difficulties* in negotiations, than the subjects themselves; the eloquence of Demosthenes was the greatest *obstacle*, which Philip of Macedon experienced in his political career; ignorance in the language is the greatest *impediment* which a foreigner experiences in the pursuit of any object out of his own country.

The following instances show a difference in the meaning of words reputed synonymous, and point out the use of attending, with care and strictness, to the exact import of words.

Custom, habit. Custom respects the action; habit, the actor. By custom, we mean the frequent repetition of the same act; by habit, the effect which that repetition produces on the mind or body. By the custom of walking often in the streets, one acquires a habit of idleness.

Pride, vanity. Pride makes us esteem ourselves; vanity makes us desire the esteem of others. It is just to say, that a man is too proud to be vain.

Haughtiness, disdain. Haughtiness is founded on the high opinion we entertain of ourselves; disdain, on the low opinion we have of others.

Only, alone. Only imports, that there is no other of the same kind; alone imports being accompanied by no other. An only child is one that has neither brother nor sister; a child alone is one who is left by itself. There is a difference, therefore, in precise language, between these two phrases: "Virtue only makes us happy;" and "Virtue alone makes us happy."

Wisdom, prudence. Wisdom leads us to speak and act what is most proper. Prudence prevents our speaking or acting improperly.

Entire, complete. A thing is entire when it wants none of its parts; complete when it wants none of the appendages that belong to it. A man may have an entire house to himself, and yet not have one complete apartment.

Surprised, astonished, amazed, confounded. I am surprised with what is new or unexpected; I am astonished at what is vast or great; I am amazed at what is incomprehensible; I am confounded by what is shocking or terrible.

Tranquillity, peace, calm. Tranquillity respects a situation free from trouble, considered in itself; peace, the same situation with respect to any causes that might interrupt it;

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* The student who wishes a fuller explanation of the difference between these words is referred to that very valuable work entitled, "English Synonymes explained in Alphabetical Order, with copious Illustrations and Examples drawn from the best Writers, by George Crabb, of Magdalen Hall, Oxford."

calm, with regard to a disturbed situation going before or following it. A good man enjoys *tranquillity*, in himself; *peace*, with others; and *calm*, after a storm.

In a similar manner, differences can be pointed out in the words *conquer, vanquish, subdue, overcome*, and *surmount*. *Conquer* signifies to *seek or try to gain an object; vanquish* implies the *binding of an individual; subdue* signifies to *give* or *put under; overcome* expresses the *coming over* or *getting the mastery over one; surmount* signifies to *mount over* or to *rise above any one*. Persons or things are *conquered* or *subdued;* persons, only, are *vanquished*. An enemy or a country is *conquered;* a foe is *vanquished;* people are *subdued;* prejudices and prepossessions are *overcome;* obstacles are *surmounted*. We *conquer* an enemy by whatever means we gain the mastery over him; we *vanquish* him, when by force we make him yield; we *subdue* him by whatever means we check in him the spirit of resistance. A Christian tries to conquer his enemies by kindness and generosity; a warrior tries to *vanquish* them in the field; a prudent monarch tries to *subdue* his rebel subjects by a due mixture of clemency and rigor. One may be *vanquished* in a single battle; one is *subdued* only by the most violent and persevering measures.

William the First *conquered* England by *vanquishing* his rival, Harold; after which he completely *subdued* the English.

Vanquish is used only in its proper sense; *conquer* and *subdue* are likewise employed figuratively, in which sense they are analogous to *overcome* and *surmount*. That is *conquered* and *subdued* which is in the mind; that is *overcome* and *surmounted* which is either internal or external. We *conquer* and *overcome* what makes no great resistance; we *subdue* and *surmount* what is violent and strong in its opposition. Dislikes, attachments, and feelings in general, either for or against, are *conquered;* unruly and tumultuous passions are to be *subdued;* a man *conquers* himself, he *subdues* his spirit. One *conquers* by ordinary means and efforts, one *subdues* by extraordinary means. It requires determination and force to *conquer* and *overcome;* patience and perseverance to *subdue* and *surmount*. Whoever aims at Christian perfection must strive with God's assistance to *conquer* avarice, pride, and every inordinate propensity; to *subdue* wrath, anger, lust, and every carnal appetite, to *overcome* temptations, to *vanquish* the tempter, and to *surmount* trials and impediments, which obstruct his course.

The nice distinctions which exist among some words commonly reputed synonymous having now been pointed out, the student may proceed to the exercises of this Lesson according to the following

MODEL.

Write a list of words which have a similar meaning with the words *vision, way, formerly, weaken, unimportant, see*, and *think*.

Vision, apparition, phantom, spectre, ghost.
Way, manner, method, mode, course, means.
Formerly, in times past, in old times, in days of yore, anciently, in ancient times.
Weaken, enfeeble, debilitate, enervate, invalidate.
Unimportant, insignificant, immaterial, inconsiderable.
See, perceive, observe, behold, look at.
Think, reflect, ponder, muse, imagine, suppose, believe, deem, consider.

The student may now write similar lists of words having significations in common with the following words.

Abjure.
Abolish.
Abscond.
Absolute.
Absolve.
Abstinent.
Accede.
Accidental.
Accomplish.
Accuse.
Add.
Agree.
Amend.
Appropriate.
Assembly.
Attempt.
Averse.
Bare.
Battle.
Beautiful.
Blame.
Blot.
Bound.
Calculate.
Captious.
Carnage.
Censure.
Changeable.
Class.
Compensation.
Contaminate.
Continue.
Cultivation.
Disadvantage.
Disorder.
Dregs.
Encourage.
Enjoyment.
Especially.
Execute.
Ecstasy.
Find.
Fortunate.
Foster.
Foundation.
Free.
Give.
Govern.
Gracious.
Grieve.
Hardhearted.
Heretic.
Hinder.
Honor.
Idle.
Imperfection.
Implant.
Implacable.
Incapable.
Increase.
Intellect.
Irregular.
Kindred.
Kill.
Laughable.
Lightness.
Likeness.
Livelihood.
Lively.
Loose.
Maritime.
Maxim.
Mean.
Mental.
Mix.
Mutilate.
Noise.
Overbear.
Outward.
Partake.
Perish.
Place.
Possessor.
Possible.
Poverty.
Prayer.
Prince.
Quickness.
Reproach.
Restoration.
Secret.
Shake.

Spread.
Strengthen.
Talkative.
Trouble.
Unspeakable.
Violent.
Wander.
Wish.
Spot.
Color.
Defend.
Accuse.
Detest.
Surprise.
Change.
Anger.
Company.
Join.
See.
Erase.
Purchase.
Alter.
Lucid.
Secrete.
Consume.
Define.
Doom.
Distant.
Scrutiny.
Warmth.
Abandon.
Serious.
Integrity.
Indolent.
Acquaint.
Inform.
Invest.
Mention.
Perceive.
Abundant.
Sparkle.
Temporary.
Way.
Employ.
Constitute.
Becoming.
Attachment.
Assail.
Assert.
Commonly.
Shelter.
Frustrate.

Substitute a synonyme which will express the same, or nearly the same idea, with the words in Italic in the following sentences.

MODEL.

Fortune is *changeable.*
Fortune is *mutable.*
Fortune is *variable.*
Fortune is *inconstant.*
Fortune is *fickle.*
Fortune is *versatile.*

EXAMPLES FOR PRACTICE.

I have no *desire* for wealth.

Soldiers *protect* the city from the danger of *capture.*

I *bought* this knife at a bookstore.

She has *expressed* her *ideas* in a very *lucid manner.*

He is a *man* of *intellect.*

I *design* to *show* the *difference* in these *words.*

The Nile *annually deluges* Egypt.

The army has *overrun* the *country.*

Poverty is *frequently* a blessing in *disguise.*

Wealth and *want* are both temptations. The former *cherishes pride,* the latter *produces discontent.*

The sun *sheds* abroad his golden *rays,* and *fills* the *earth* with his *vivifying influence.*

I have no *occasion* for his *services,* and am, therefore, *unwilling* to *receive* them.

How loved, how valued once, *avails* thee not,
To whom *related,* or by whom begot;
A *heap* of dust is all remains of thee,
'T is all thou art, and all the *proud* shall be.

Youth is not *abundant* in time, — it may be *indigent. Part with* it as with money, sparing. Pay no moment but in *purchase* of its worth, and if you *would ascertain* its worth, inquire of death-beds, they can inform.

When dunces call us fools without proving us *to be so,* our best retort is to prove them to be fools without *condescending* to call them so.

Pedantry crams our heads with *learned lumber,* and takes out our brains to make *room* for it.

In the following sentences some of the words are misapplied. The student is required to substitute the proper word.

I heard a *large* noise, which, though made at a *big* distance, must have been made by a very *great* animal.

The work is *capable* of great improvement, although it was written by a very *susceptible* man.

Much men were present, and their united voices caused *many* confusion.

Franklin *framed* the fact that lightning is caused by electricity. Sir Isaac Newton *discovered* the telescope. Solon *invented* a new set of laws for the city of Athens.

A wicked man *fabricates* sorrow for his sins, and often *feigns* an excuse for his crimes.

The book has many *vices,* but the *defect* is not in the author, who has sufficiently shown his abhorrence of *faults.*

I *know* the man and *am acquainted with* his faults. We are agreeably *amazed* to see our friends returning so soon. We are *surprised* that they accomplished their business so early, as well as *astonished* at the unexpected events which nearly threatened their ruin.

We often know the *spot* where a thing is, but it is not easy to find out the exact *place* where it happened.

When *dissensions* arise among neighbours, their passions often interfere to hinder accommodations; when members of a family consult interest or humor, rather than affection, there will necessarily be *variances;* and when many members of a community have an equal liberty to express their opinions, there will necessarily be *disagreements.*

A misplaced economy in people of property is *low,* but swearing and drunkenness are *meaner* vices.

We perform many duties only as the *occasion* offers, or as the *opportunity* requires.

It is the duty of a person to *govern* those who are under him in all matters wherein they are incompetent to *rule* themselves.

Fashion and caprice *regulate* the majority as the time of one clock *rules* that of many others.

Exuberance of imagination and *luxuriance* of intellect are the greatest gifts of which a poet can boast.

We may be *eminent* and *illustrious* for things good, bad, or indifferent; we may be *distinguished* for our singularities; we may be *conspicuous* for that which is the subject of vulgar discourse; but we can be *distinguished* only for that which is really good and praiseworthy.

Lovers of fame are sometimes able to render themselves *eminent* for their vices or absurdities, but nothing is more gratifying to a man than to render himself *illustrious* for his professional skill. It is the lot of few to be *noted*, and these few are seldom to be envied.

Water and snow *amass* by the continual accession of fresh quantities; the ice *accumulates* in the river until it is frozen over.

The industrious man *amasses* guineas and *accumulates* wealth.

France has long been celebrated for its *health;* and many individuals resort thither for the benefit of their *salubrity.*

The places destined for the education of youth should be *salutary;* the diet of the young *healthy* rather than delicate, and in all their disorders, care should be taken to administer the most *wholesome* remedies.

A nation may be *extravagant* of its resources, and a government may be *profuse* of the public money; but no individual should be *lavish* of what is not his own, nor *prodigal* of what he gives another.

There are but few *remarkable* things; but many things are *extraordinary.*

A man may have a *distaste* for his ordinary occupations without any apparent cause; and after long illness he will frequently take a *dislike* to the food or the amusement which before afforded him pleasure.

It is good to suppress unfounded *disgusts;* it is difficult to overcome a strong *dislike;* and it is advisable to divert our attention from objects calculated to create *distaste.**

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* Words are sometimes similar in sound, although different in spelling and signification. Such are the words *sight*, *cite*, and *site*; *raise* and *raze;* *aisle* and *isle;* *scent*, *cent*, and *sent*, &c. Although

LESSON XX.

VARIETY OF EXPRESSION.

Methods of Inversion and Transposition.

The same idea may be expressed in a great variety of ways by the methods of inversion and transposition suggested in the following models.

MODEL I.

By changing active verbs into passive, and the contrary; thus, *By the active verb.* A multitude of delighted guests *soon filled* the places of those who refused to come. *By the passive verb.* The places of those who refused to come *were soon filled* by a multitude of delighted guests.

MODEL II.

By using the case absolute, instead of the nominative case and its verb, and the contrary; as, *The class having recited their lessons*, the teacher dismissed them. *The class recited their lessons* and the teacher dismissed them. Of these two sentences the former is preferable, because it preserves the unity of the sentence, which requires that the subject or nominative should be changed as little as possible during the course of the sentence. Another recommendation of the former expression is, that it throws out the conjunction, which should never be unnecessarily introduced into a sentence.

MODEL III.

Infinitive mood or substantive and participial phrases in-

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these are not, technically speaking, to be considered as synonymous, they may be here mentioned in order to caution the student with regard to the use of them. The verbs *lie* and *lay*, also, although entirely different in meaning, have some parts in common, which are frequently misused. The teacher who wishes for exercises of this kind, to be corrected by the pupil, will find a large collection of them in a little work recently published by a distinguished teacher of this city, entitled "The Companion to Spelling Books, in which the Orthography and Meaning of many thousand Words, most liable to be misspelled and misused, are impressed upon the Memory by a regular Series of Written Exercises." The work is by that eminent teacher, Mr. William B. Fowle.

stead of nominative or objective nouns, and the reverse; as, His having been unfortunate is no disgrace; instead of, His misfortunes are no disgrace.

Diligence, industry, and proper improvement of time are material duties of the young; or, To be diligent, industrious, and properly to improve time are material duties of the young.

MODEL IV.

By the negation or affirmation of the contrary; as, Solon the Athenian effected *a great change* in the government of his country. Solon the Athenian effected *no small* change in the government of his country.

The beauty of the earth is *as conspicuous* as the grandeur of the heavens. The beauty of the earth is *not less conspicuous* than the grandeur of the heavens.

MODEL V.

By reversing the corresponding parts of the sentence, with a negative adverb; as, The grandeur of the heavens is *not* more conspicuous than the beauty of the earth.

The negation of the contrary. The beauty of the earth is not less conspicuous than the grandeur of the heavens.

By a comparison. There is as much beauty in the earth, as there is grandeur in the heavens.

By an expletive clause. There is no less beauty in the earth than grandeur in the heavens.

MODEL VI.

By changing the participial phrases into a personal verb with a conjunction; as, Charles, having been deprived of the help of tutors, neglected his studies. Charles was deprived of the help of tutors, and therefore he neglected his studies.

MODEL VII.

Change of the nominative and verb into an infinitive phrase; as, He sacrificed his future ease and reputation *that he might enjoy* present pleasure. He sacrificed his future ease and reputation *to enjoy* present pleasure.

MODEL VIII.

The infinitive changed into an objective noun; as, Canst thou expect *to escape* the hand of vengeance? Canst thou expect *an escape* from the hand of vengeance?

Or into a finite verb with its nominative; as, Canst thou expect that thou *shalt escape* the hand of vengeance?

MODEL IX.

Participial nouns converted into common nouns, and the contrary; as, Providence alone can order *the changing* of times and seasons. Providence alone can order *the changes* of times and seasons.

MODEL X.

The change of the verb, an adjective, or an adverb, into a noun and the contrary; and the conversion of a noun into a pronoun; as, Idleness, ease, and prosperity tend to generate folly and vice. The tendency of idleness, ease, and prosperity is to generate folly and vice. Idleness, ease, and prosperity have a tendency toward the generation of folly. Folly and vice are too generally the consequences of idleness, ease, and prosperity.

Simple language always pleases most. Simplicity of language always pleases most. We please most when we speak simply.

Those persons who, &c. They who, &c.

MODEL XI.

The conversion of an active or a passive verb into a neuter verb with an adjective; as, Sobriety of mind *suits* the present state of man. Sobriety of mind *is suitable* to the present state of man.

MODEL XII.

By the conversion of a declaration into an obligation, with a corresponding change of words.

Declaration. Man's present state renders sobriety of mind highly becoming.

Obligation. Man in his present state should be characterized by sobriety of mind.

MODEL XIII.

By a noun in apposition to avoid the use of the conjunction *and.* Hope is the sustainer of the mind, and supports us under many a burden. Hope, the sustainer of the mind, supports us under many a burden.

MODEL XIV.

By the preposition and its objective case, instead of the possessive; as, The moon's mild radiance and the sun's resplendent brightness are objects which, &c. The mild radiance of the moon and the resplendent brightness of the sun,[*] &c.

The repetition of and[†] *avoided by the use of the preposition;* as, God has given us senses to enjoy all these beautiful objects, *and* reason to guide us in the use of them. God has given us senses to enjoy all these beautiful objects, with reason to guide us in the use of them.

By the use of the potential mode instead of the infinitive; God has given us senses that we may enjoy all these beautiful objects, with reason, &c.

An infinitive phrase instead of a nominative noun; To do justly, to love mercy, and to walk humbly, are duties enjoined by Christianity. Justice, mercy, and humility, are duties enjoined by Christianity.

The negative adverb with the conjunction but; We can observe the exquisite skill of the Artificer in all that we see around us. We can*not but* observe the exquisite skill of the Artificer in all that we see around us.

It is to be remarked, that although some examples have been given, in which the participial noun is used, yet when there is a common noun from the same root, of similar meaning, the participial noun should be avoided. Thus, "The habit of deceiving" is not so elegant an expression as "Habits of deception."

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[*] It is deemed very inelegant to construct a sentence with many possessive nouns, or with many objectives governed by the preposition *of.* Thus, the sentence, The extent *of* the prerogative *of* the King *of* England, or The King of England's prerogative's extent, would be better expressed thus, The extent of the King of England's prerogative.

[†] The use of the conjunction *and* may often be avoided by dividing long sentences into short ones.

MODEL XV.

Resolution of the personal pronoun, with the conjunction and *into the relative pronoun;* thus, We can learn a lesson of resignation, *and it* will prepare us for that happy home where the weary are at rest. We can learn a lesson of resignation, *which* will prepare us for that happy home where the weary are at rest.

MODEL XVI.

By the use of the present or perfect participle instead of the verb; as, *He was called* to the exercise of the supreme power at a very early age, *and evinced* a great knowledge of government and laws, *and* was regarded by mankind with a respect which is seldom bestowed on one so young.

In this sentence the use of the participles removes one of the conjunctions, which young writers are very apt to repeat unnecessarily; thus, *Called* to the exercise of the supreme power at a very early age, and evincing a great knowledge of government and laws, he was regarded by mankind with a respect which is seldom bestowed on one so young.

For the sake of emphasis, or to gratify a taste for singularity, some writers have adopted the poetical style in prose, placing the verb before its nominative; thus, When we go, for *go we* must, &c. *Proceed we* now to the second subject of our consideration. *Recognize we* here the hand of an Almighty power.

In some instances, perhaps not strictly proper, we find the definite article placed before the relative pronoun; as, These things, *the which* you have seen and understood, &c.

It is to be observed, that in all the changes suggested in the foregoing models, there must be some slight change in the idea, but still the identity of the thought is sufficiently preserved in all the changes suggested.[*]

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[*] Under the head of *variety of expression,* may be noticed some few peculiarities and improprieties, which are sometimes heard, especially in colloquial intercourse, and which, in some instances, are not noticed by any grammatical authority. And first, the improper use of *if* for *whether,* as follows; "She asked me *if* I would go with her." It should be, "She asked me *whether* I would go," &c. Again, The improper use of *me* for *myself,* and of *you* for *yourself.* As, I am going to wash *me.* Do you intend to wash *you?* It should be *myself* and *yourself.* Again, The use of *as* for *that;* as, I do not know *as* I shall go. I do not know *as* I could tell when. It should be *that.* I do not know *that* I shall go. I do not know *that* I could

Examples for Practice on the principles of the foregoing models.

Providence alone can order the changing of times and seasons.

tell when. Again, The use of *any* and *got* with a negative; as, I have not *got any* book. It would be better to say, I have no book. Such words as *fetch* for *bring*, *sweat* for *perspiration*, and many others of similar character, are considered, to say the least, inelegant, and are to be avoided. The word *so* is sometimes heard in use for *therefore;* as, Charles did not wish to go, *so* I did not urge him. It should be, Charles did not wish to go, *therefore* I did not urge him. *Other* is sometimes improperly followed by *but* instead of *than;* as, I saw no other *but* him. It should be, I saw no other *than* him. We sometimes hear the demonstrative pronoun improperly used for the personal pronoun; as, *Those* who hear must obey. It should be, *They* who hear must obey. We sometimes hear such expressions as this: I know of hardly [*or* scarcely] a passage, &c. It would be better to say, I know of no passage, &c. The past tenses of the word *lay* (to place) are very frequently and improperly used for the corresponding tenses of *lie* (to lie down). Thus, The water *laid* in the pool. It should be, *lay* in the pool. You have *laid* abed too long. It should be, You have *lain*, &c. Again, We frequently find a want of correspondence in the different parts of a sentence, as follows: He did not mention Leonora, nor that her father was dead. It is better to say, He did not mention Leonora, nor the death of her father. These expressions fall under grammatical rule.

In sentences where the negative adverb occurs, it should be followed by the negative conjunction. Thus, "Thou canst not tell whence it cometh *and* whither it goeth," should be, Thou canst not tell whence it cometh *nor* whither it goeth.

In the use of prepositions we find many manifest improprieties. As no certain rule can be laid down with regard to them, a few examples are presented, to show what prepositions may be properly used with certain words. It may, however, be remarked that the same preposition that follows a verb or adverb, should generally follow the noun, &c. which is derived from it, as, confide *in*, confidence *in*; disposed *to* tyrannize, a disposition *to* tyranny, &c.

Accuse *of* falsehood.
Accused *by* his friend.
Acquit *of*.
Adapted *to*.
Agreeable *to*.
Averse *to*.
Bestow *upon*.
Boast *or* brag *of*.
Call *on*.
Change *for*.
Confide *in*.
Conformable *to*.
Compliance *with*.
Consonant *to*.
Conversant *with*[*] a person, *in* a thing.
Dependent *upon*.
Derogation *from*.
Die *of* or *by*.
Differ *from*.
Difficulty *in*.
Diminution *of*.
Disappointed *in* or *of*.[†]
Disapprove *of*.

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[*] Addison has, "conversant *among* the writings," &c., and, "conversant *about* worldly affairs." Generally speaking, "conversant *with*" is preferable.

[†] We are disappointed *of* a thing when we do not get it; and disappointed *in* it, when we have it, and find that it does not answer our expectations.

Can you expect to be exempted from these troubles which all must suffer?

Earth shall claim thy growth, to be resolved to earth again.

That I may convince you of my sincerity, I will repeat the assertion.

Sobriety of mind is not unsuitable to the present state of man.

He had no little difficulty in accomplishing the undertaking.

A large part of the company were pleased with his remarks.

Hope sustains the mind.

The beauties of nature are before us, and invite us to contemplate the power, the wisdom, and the benevolence of that great and good Being at whose word they sprang up, and presented themselves as proper objects of our admiration, and our gratitude.

The elephant took the child up with his trunk, and placed it upon his back, and would never afterward obey any other master.

I have frequently paused in the wilderness, and contemplated the traces of a whirlwind, and wondered at the mighty force of that invisible power, which roots up the stupendous oak and lofty pine, and spreads ruin and desolation over the fair face of nature.

The celestial vault, the verdure of the earth, and the

Discouragement *to*.
Dissent *from*.
Eager *in*.
Engaged *in*.
Exception *from*.
Expert *at* or *in*.
Fall *under*.
Free *from*.
Glad *of* or *at*.[*]
Independent *of* or *on*.
Insist *upon*.
Made *of*.
Marry *to*.
Martyr *for*.
Need *of*.
Observance *of*.
Prejudice *against*.
Profit *by*.
Provide *with*, *for*, or *against*.
Reconcile *to*.
Replete *with*.
Resemblance *to*.
Resolve *on*.
Reduce *under* or *to*.[†]
Regard *to* or *for*.
Swerve *from*.
Taste *of* or *for*.[‡]
Think *of* or *on*.
True *to*.
Wait *on*.
Worthy *of*.[§]

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[*] "Glad *of*," when the cause of joy is something gained or possessed; and "glad *at*," when something befalls another; as, "Jonah was glad *of* the gourd;" "He that is glad *at* calamities," &c.

[†] "Reduce *under*" is to conquer or subdue.

[‡] A taste *of* a thing, implies actual enjoyment of it; but a taste *for* it, implies only a capacity for enjoyment; as, "When we have had a taste *of* the pleasures of virtue, we can have no taste *for* those of vice."

[§] Many of these words sometimes take other prepositions after them, to express various meanings; thus, for example, "Fall *in*, to comply;" "Fall *off*, to forsake;" "Fall *out*, to happen;" "Fall *upon*, to attack;" "Fall *to*," to begin eagerly," &c.

clear silvery light which danced on the surface of the stream, delighted my eyes, and restored joy to my heart, and gave animation to my spirits, and conveyed pleasures to my mind, which exceeded the powers of expression.

He raised his eyes, and turned to the prince and said, "Your highness will remember the fidelity with which my father has served you, and I suppose that you will pardon my presumption in thus appearing uninvited at your court, and I humbly crave permission to supplicate that protection, which it is so easy for you to afford, and so necessary to me that it should be bestowed. The enemies of our family are powerful, and are of noble blood, and are allied by peculiar ties to your highness, and may therefore be supposed to have higher claims to your favor. But I know that generosity to be a characteristic of your highness, which will disregard the suggestions of interest, and defeat the nefarious plans of artful dependents, and afford succour to the persecuted peasant, rather than countenance injustice and oppression."

I fixed my eyes on different objects, and I soon perceived that I had the power of losing and recovering them, and that I could at pleasure destroy and renew this beautiful part of my existence. This new and delightful sensation agitated my frame, and gave a fresh addition to my self-love, and caused me to rejoice in the pleasures of existence, and filled my heart with gratitude to my beneficent Creator.

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

They erected a crucifix, and prostrated themselves before it, and gave thanks to God for conducting their voyage to such a happy issue.

He knows that life has many trials, and believes that God has appointed this world as the preparative for another, and regards not with feelings of envy or jealousy the more prosperous condition of others.

The project was received with great applause by all the company.

Most of the trades, professions, and ways of living among mankind, take their origin either from the love of pleasure, or the fear of want.

Gentleness corrects whatever is offensive in our manners.

The places of those who refused to come were soon filled with a multitude of delighted guests.

You have pleaded your incessant occupation. Exhibit then the result of your employment.

Is the eye of Heaven to be dazzled by an exhibition of property, an ostentatious show of treasures?

I need not ask thee if that hand, when armed, has any Roman soldier mauled and knuckled.

In visiting Alexandria, what most engages the attention of travellers is the pillar of Pompey, as it is called, situated at a quarter of a league from the southern gate.

But the evening is the time to review not only our blessings but our actions.

We receive such repeated intimations of decay in the world through which we are passing, decline and change, and loss follow decline and change, and loss, in such rapid succession, that we can almost catch the sound of universal wasting, and hear the sound of desolation going on around us.

The battle was concluded, and the commander-in-chief ordered an estimate of his loss to be made.

The rectitude of Dryden's mind was sufficiently shown by the dismission of his poetical prejudices, and the rejection of unnatural thoughts and rugged numbers.

The youth who had found the cavern, and had kept the secret to himself, loved this damsel. He told her the danger in time, and persuaded her to trust herself to him.

When the subject is such that the very mention of it naturally awakens some passionate emotion; or when the unexpected presence of some person or object in a popular assembly inflames the speaker, either of these will justify an abrupt and vehement exordium.

Theocritus and Virgil are the two great fathers of pastoral writing. For simplicity of sentiment, harmony of numbers, and richness of scenery, the former is highly distinguished. The latter, on the contrary, preserves the pastoral simplicity without any offensive rusticity.

The relation of sleep to night, appears to have been expressly intended by our benevolent Creator.

The favored child of nature who combines in herself these united perfections, may be justly considered the masterpiece of creation.

John was in the school room, and Charles entered and thus addressed him.

The Monongahela and Alleghany rivers were swollen by the continued rains; and the Ohio inundated the cities, towns, and villages on its banks.

The trees were cultivated with much care, and the fruit was rich and abundant.

The love of praise is naturally implanted in our bosoms, and it is a very difficult task to get above a desire of it, even for things that should be indifferent.

The rain poured in torrents upon us, and we were obliged to take shelter in a forest.

Offences and retaliations succeed each other in endless strain, and human life will be rendered a state of perpetual hostilities without some degree of patience exercised under injuries.

His mind was the prey of evil passions, and he was one of the most wretched of beings.

The character of Florio was marked with haughtiness and affectation, and he was an object of disgust to all his acquaintance.

The evidence and the sentence were stated, and the president put the question whether a pardon should be granted.

Few governments understand how politic it is to be merciful; and severity and hard-hearted opinions accord with the temper of the times.

The Shenandoah comes up at the right, and the Potomac with its multiplied waters rends the mountain asunder, and rushes toward the sea.

Nature dressed the scene in the richest colors and most graceful forms, and never could the eye enjoy a richer spectacle.

I travelled through the county of Orange, and my eye was caught by a cluster of horses tied near a ruinous, old, wooden house in the forest, not far from the road side.

A general description of the country was given in a former letter, and I shall now entertain you with my adventures.

Indeed, if we could arrest time, and strike off the wheels of his chariot, and, like Joshua, bid the sun stand still, and make opportunity tarry as long as we had occasion for it, this were something to excuse our delay, or at least to mitigate and abate the folly and unreasonableness of it.

OF THE ENGLISH LANGUAGE.*

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 cannot say, are Latin and Greek; Latin, however, has the larger 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, and of the changes which we pass over it, are Anglo-Saxon. This language has given names to the heavenly bodies, the sun, 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 amongst 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 connexions, 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.

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* The account here given is from the "Edinburgh Review," of October, 1839. See, also, pages 48 to 51, on the subject of Derivation.

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 connexion between thoughts and words is as intimate as that between body and spirit, well understands. There are thoughts, in themselves trite and common-place, 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.

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* One of the most distinguished orators and writers of the present age is remarkable for the Saxon force and purity of his language. He seldom uses an Anglicized Latin word, when a pure English expression is at hand. This will account, in some degree, for the strength of his language and the vehemence of his style. The reader scarcely needs to be informed, that reference is here made to the late Secretary of State, Hon. Daniel Webster.

* To what is here said of the Saxon, may be added a short extract from Sir Walter Scott's "Ivanhoe," in a dialogue between the jester and the swineherd. (Vol. I. p. 25. S. H. Parker's edition.)

"How call you these grunting brutes running about on their four legs?" demanded Wamba.

"*Swine*, fool, *swine*," said the herd; "every fool knows that."

"And *swine* is good Saxon," said the jester. "But how call you the sow, when she is flayed and drawn up by the heels, like a traitor?"

"*Pork*," answered the swineherd.

"I am very glad every fool knows that, too," said Wamba; "and *pork*, I think, is good Norman French; and so when the brute lives, and is in the charge of a Saxon slave, she goes by her Saxon name; but becomes a Norman and is called *pork*, when she is carried to the Castle-hall to feast among the nobles. There is old alderman *Ox*, continues to hold his Saxon epithet, while he is under the charge of serfs and bondmen; but becomes *Beef*, when he arrives before the worshipful jaws that are destined to consume him. *Calf*, too, becomes *Veal*, in the like manner; he is Saxon when he requires tendance, and takes a Norman name, when he becomes matter of enjoyment."

LESSON XXI.

VARIETY OF EXPRESSION (CONTINUED).

Periphrasis, or Circumlocution.

Periphrasis, or circumlocution,[*] is the use of several words to express the sense of one; as, when we call the sun, the glorious luminary of day; or the stars, the shining orbs which deck the skies; or a sailor, a rover of the deep, &c.

MODELS.

Grammar.	The science which teaches the proper use of language.
Geography.	The science which describes the earth and its inhabitants.
Mankind.	The human race.
The sun shines.	The source of light spreads abroad his rays.
Arithmetic.	The science of numbers.
Heaven.	The upper deep.

EXAMPLES FOR PRACTICE.

The student may now express the following in a periphrasis, or circumlocution.

We must die.
Death.
Women.
Writing.
A school-room.
Retirement.
Temperance.
Industry.
Honesty.
Wealth.
A meeting-house.
A king.
Solitude.
Civilization.
Washington is dead.
Syntax is the third part of grammar.
The ocean is calm.
The stars twinkle.
Amerigus was a gentleman of good estate.

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[*] See the article entitled *Antonomasia*, Lesson XXIV. The judicious use of periphrasis, or circumlocution, often involves an acquaintance with figurative language, and the subject is properly included under that head. But, as it is wanted as a preparation for the following Lessons, it is introduced here.

With his own hands he had cultivated his grounds, assisted, as they grew up, by three sons, who, even in boyhood, were glad to work with their father in the field.
The water evaporates.
The grass is green.
Nature looks fair.
Winter is a desolate season of the year.
A contented man enjoys the greater portion of his life.
Life is short.
To confine our attention to the number of the slain, would give us a very inadequate idea of the ravages of the sword.
Obedience is due to our parents.
Epistolary as well as personal intercourse, according to the mode in which it is carried on, is one of the pleasantest, or most irksome things in the world.
Enthusiasm is apt to betray us into error.
His actions were highly unbecoming.
The air is elastic.
Astronomy is a delightful study.
God is eternal, omniscient, and omnipresent.
Candidates for office are frequently disappointed.

LESSON XXII.

VARIETY OF EXPRESSION (CONTINUED).

Tautology.

Tautology is the repetition of the same word in a sentence, or the expression of the same idea, twice in different language. Thus, in the sentence, "The sun *shines* by day and the moon and stars *shine* in the night," the tautology consists in the repetition of the word *shines*. But, in the sentence, "The nefarious wickedness of his conduct was reprobated and condemned by all," the tautology consists in the use of *nefarious* and *wickedness* together; which is the same as to say, the wicked wickedness; and *reprobated* and *condemned*, which are words of similar meaning. So, also, in the sentence, "The brilliance of the sun dazzles our eyes, and overpowers them with light," the same idea is conveyed by the word "dazzles" and the expression, "overpowers them with light"; one of them, therefore, should be omitted.

Tautology should always be avoided. When it consists in the repetition of the same word, it may be corrected by the substitution of a synonyme,* or word of similar meaning; but, when it consists in the idea, one of the expressions should be wholly omitted.

MODEL I.

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

In this sentence, all the words in Italic are tautologies; for the word *return* implies to *turn back*, *the city* implies *the same city*, and *from* and *forth* are both included in the word *whence.* The sentence, read without the words in Italic, is as clear and expressive as words can make it. Words which do not add to the meaning are useless, especially in prose.

MODEL II.

He *went* to Liverpool in the packet, and then *went* to London in his carriage.

Same Sentence, with the Tautology corrected.

He went to Liverpool in the packet, and then proceeded to London in his carriage.

MODEL III.

The nefarious wickedness of his conduct was reprobated and condemned by all.

Corrected.

The wickedness of his conduct was condemned by all.

MODEL IV.

He led a blameless and an irreproachable life, and no one could censure his conduct.

Corrected.

He led an irreproachable life.

EXAMPLES FOR PRACTICE.

Correct the tautology in the following sentences :

The circumstances which I *told* to John, he *told* to his brother, who *told* them to the General.

The Colonel *ordered* the subordinate officers to *order* their troops to come to *order.*

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

The birds *were clad* in their brightest plumage, and the trees *were clad* in their richest verdure.

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* See Lesson XIX., page 54.

Grammar *teaches us* to speak properly and write correctly, and Geography *teaches us* the various *divisions* of the earth. Grammar *is divided into* four parts, and geography *divides* the earth into a number of grand *divisions.*

Notwithstanding the rapidity with which time *passes* away, men *pass* their lives in trifles and follies; although reason and religion declare, that not a moment should *pass* without bringing some thing to *pass.*

It is folly to endeavour *to arm* ourselves against those trials and difficulties which *no arms* can overcome.

The *brightness* of the sun *brightens* every object on which it *shines.* The *brightness* of prosperity, *shining* on the anticipations of futurity, casts the *shadows* of adversity into the *shade*, and causes the prospects of the future to look *bright.*

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

Utility should *usually* be the recommendation of every *utensil* which we *use.*

Our *expectations* are frequently disappointed because we *expect* greater happiness from the future, than experience authorizes us to *expect.*

He *used* to *use* many expressions not *usually used*, and which are not generally in *use.*

The *writing* which mankind *first wrote* was *first written* on tables of stone.

The *errors* which were *erroneously* made, have been *corrected*, but the teacher *directed* us to follow the *directions* of the rule. On referring to the rules, we found that our *corrections* were *incorrectly* made.

How many are there by whom these tidings of good news have never been heard ?

LESSON XXIII.

VARIETY OF EXPRESSION (CONTINUED).

Pleonasm, Verbosity, and Redundancy.

Pleonasm consists in the use of words seemingly superfluous, in order to express a thought with greater energy ; as, "I saw it *with my own eyes.*" Here the pleonasm consists in the addition of the expression, "with my own eyes."

Pleonasms are usually considered as faults, especially in prose. But, in poetry, they may be sparingly allowed as poetical licenses.* They are allowable, also, in animated discourse, to introduce abruptly an emphatic word, or to repeat an idea to impress it more strongly; as, "He that hath ears to hear, let him hear." "I know thee who thou art."

Pleonasm is nearly allied to tautology, but is occasionally a less glaring fault in a sentence; and, indeed, it may be considered justifiable, and even sometimes elegant, when we wish to present thoughts with particular perspicuity or force; but an unemphatic repetition of the same idea is one of the worst of faults in writing.

Pleonasm implies merely superfluity. Although the words do not, as in tautology, repeat the sense, they add nothing to it.

Pleonasm differs, also, from what is called verbosity. Verbosity, it is true, implies a superabundance of words; but, in a pleonasm there are words which add nothing to the sense. In the verbose manner, not only single words, but whole clauses, may have a meaning, and yet it would be better to omit them, because what they mean is unimportant.

Another difference is, that, in a pleonasm, a complete correction may be made, by simply omitting the superfluous words; but, in a verbose sentence, it will be necessary to alter, as well as to omit.

It is a good rule, always to look over what has been written, and to strike out every word and clause, which it is found will leave the sentence neither less clear, nor less forcible, than it was before.

There are many sentences which would not bear the omission of a single word, without affecting the clearness and force of the expression, and which would be very much improved, were they *recast*, and the sense expressed by fewer and more forcible words. Thus, for instance, in the following sentence, no word can be omitted without affecting the sense.

"A severe and tyrannical exercise of power must become a matter of necessary policy with kings, when their subjects are imbued with such principles as justify and authorize rebellion."

But the same sense may be much better expressed in fewer words, thus:

"Kings will be tyrants from policy, when subjects are rebels from principle."

Redundancy is another term, also employed to signify superfluity in the words and members of a sentence. Pleonasm and verbosity relate, principally, to the words in a sentence, but redundancy relates to the members as well as the words. As every word ought to present a *new idea*, so every member ought to contain a new thought. The following sentence exemplifies the fault of redundancy. "The very first discovery of it strikes the mind with inward joy, and spreads delight through all its faculties." In this example, little or nothing is added by the second member of the sentence, to what was expressed in the first.

The following sentences present examples of pleonasm, verbosity, and redundancy, which may be corrected by the learner.

EXAMPLES FOR PRACTICE.

The rain, is it not over and gone? I hear no wind, only the voice of the streams.

My banks they are furnished with bees.

It is impossible for us to behold the divine works with coldness or indifference, or to survey so many beauties, without a secret satisfaction and complacency.

Thy rod and thy staff they comfort me.

This great politician desisted from, and renounced his designs, when he found them impracticable.

He was of so high and independent a spirit, that he abhorred and detested being in debt.

Though raised to an exalted station, she was a pattern of piety, virtue, and religion.

The human body may be divided into the head, trunk, limbs, and vitals.

His end soon approached; and he died with great courage and fortitude.

He was a man of so much pride and vanity, that he despised the sentiments of others.

Poverty induces and cherishes dependence; and dependence strengthens and increases corruption.

This man, on all occasions, treated his inferiors with great haughtiness and disdain.

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* See the article on *Poetical License.*

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.

Such equivocal and ambiguous expressions, mark a formed intention to deceive and abuse us.

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.

Being content with deserving a triumph, he refused the honor of it.

In the Attic commonwealth, it was the privilege of every citizen and poet to rail aloud in public.

LESSON XXIV.

VARIETY OF EXPRESSION (CONTINUED).

Antonomasia.

Antonomasia is a term applied to that form of expression in which a proper name is put for a common, or a common name for a proper; or, when the title, office, dignity, profession, science, or trade, is used instead of the true name of a person. Thus, when we apply to Christ the term, "the Saviour of the world," or "the Redeemer of mankind"; or, to Washington, the term, "the Father of his country"; or when we say, His Excellency, instead of the Governor, His Honor, instead of the judge; or, His Majesty, instead of the king, the expression is called Antonomasia. So, also, when a glutton is called a Heliogabalus (from the Roman emperor distinguished for that vice), or a tyrant is called a Nero, we have other instances of the same form of expression.

Again, when we call Geography, "that science which describes the earth and its inhabitants," or Arithmetic is termed, "the science of numbers," the antonomasia becomes apparent. It will thus be seen, that this form of expression is frequently nothing more than an instance of periphrasis, or circumlocution.

This form of expression is very common in parliamentary forms and in deliberative assemblies, in which in speaking of individual persons, they are not called by their proper names, but by their office, or some other designating appellation.* Thus, in speaking of Washington, the orator designates him, by antonomasia, as "the sage of Mount Vernon," or of Shakspeare, as "the bard of Avon," from the river on whose bank he resided.

As the exercise of this figure is precisely similar to that called in the 21st Lesson Periphrasis or Circumlocution, it is not deemed necessary to append many separate examples for practice. The student may apply the principle of this lesson to the examples for practice under that head.

EXAMPLES FOR PRACTICE.

Washington.
Nelson.
Sir Isaac Newton.
Lord Bacon.
St. John.
St. Luke.
The Judge.
The Governor.
A Nobleman.
Lord Wellington.
A very rich man.
A great glutton.
Napoleon Bonaparte.
A great mathematician.
A great mechanician.
The Queen.
The King.

LESSON XXV.

VARIETY OF EXPRESSION (CONTINUED).

Euphemism, or Softened Expression.

A euphemism is a kind of periphrasis used to avoid the harshness or impropriety of plain expressions; as, I detected him in a mistake, for, I detected him in a lie, or falsehood.

Euphemisms are frequently made by a simple change of words, without increasing their number.

MODELS.

Plain expressions.	*Same idea in a euphemism.*
He was mad with me.	He was offended with me.
He was hanged.	He perished on the scaffold.
He was drunk.	He had indulged himself in liquor.

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[*] It is contrary to the rules of all parliamentary assemblies, to call any member by his proper name. Each individual is called by the name of the state, town, city, county, or ward, which he represents. Thus, we say, "the gentleman from Massachusetts," "the member from Virginia," "the member from Ward 10," &c.; or, from his position, "the gentleman on my right," or, "the gentleman who last spoke," &c.

She was crazy.	She had unfortunately lost her senses; or, She labored under alienation of mind.
She is a lazy girl.	She is not noted for her industry.

EXAMPLES FOR PRACTICE.

The learner will use euphemisms in the following sentences, instead of the words in Italic.

I *hate* that man.
My mother *scolded at* me.
He was *turned out* of office.
He *cheats*, and she *lies*.
I believe that he *stole* that book.
He was *put into gaol.*
Charles is *a coward.*
Henry was a *great rascal.*
John is a *spendthrift.*
That man is a *very stingy fellow.*
That woman *has very sluttish manners.*
This person is *very proud.*
Mr. A. is a *conceited fellow.*
George is a *troublesome boy*.
She is a *careless girl.*
His garments were *dirty* and *ragged.*
He cannot *digest* his food.
That poor man was put into the *mad-house.*
This *fellow* must be *put into the poor-house.*
Mr. T. *has no money.*
She is a *servant* in my family.
John bought a book, and *run in debt for it.*
She *works very hard for her living.*
He eats very *greedily*, and *turns up his nose at every thing.*

LESSON XXVI.

VARIETY OF EXPRESSION (CONTINUED).

In the preceding lessons, the various modes of transposition and inversion, by which the same idea can be expressed by different inflections of the words, were presented. In this lesson, the modes are suggested by which the idea may be clothed in different language, still, for the most part, preserving its identity.*

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* It is to be observed, that, in the practice of the principle involved in this lesson, the teacher should not be too rigid in noticing the faults of pleonasm, verbosity, or redundancy. The object of the lesson is to give a command of language, and it will be well, when this object is partially effected, to require the learner to take his own sentences and prune them on the principles explained in the preceding lessons.

MODEL I.

Idleness is the cause of misery.

Same idea expressed in different words.

Idleness is the poison of happiness.
Idleness is an enemy to happiness.
Indolence is the bane of enjoyment.
Indolence is a foe to happiness.
Indolence destroys all our pleasures.
Want of occupation prevents the enjoyment of life.

Laziness opposes every effort to secure the enjoyment of life.

When we have nothing to do, time hangs heavily on our hands.

If we suffer the mind and body to be unemployed, our enjoyments, as well as our labors, will be terminated.

Inactivity of mind or body stagnates the spirits, and prevents their easy and natural flow.

The rust of inactivity obscures the brightness of many a passing hour.

Indolent habits lay the foundation of future misery.

MODEL II.

When the school was dismissed, the children went home.

Same idea differently expressed.

The school having been dismissed, the pupils proceeded to their dwellings.

The boys and girls proceeded home, as soon as school was done.

The scholars went home, as soon as school was over.

School being closed, the children departed to the places of their residence.

The business of school having been completed, the masters and misses joined their friends at home.

MODEL III.

The young should be diligent and industrious, and make a proper use of their time.

Same idea differently expressed.

Diligence, industry, and proper improvement of time are material duties of the young.

Young men, be industrious; make the best use of your time; an awful responsibility rests upon you.

Young persons should be made sensible, that it is their duty to be diligent and industrious and to employ their time in useful pursuits.

To be diligent and industrious, and to employ their time in profitable occupations, are things which we expect from young persons.

In the morning of life, when the phantoms of hope are flitting before their sight, and the visions of fancy are decorating their prospects, the young should not suffer themselves to be deluded by expectations which cannot be realized. The golden sands should not be wantonly wasted in their path, nor should the precious moments of life be suffered to take flight, without bearing on their wings some token of their value.

Duty addresses the young in an imperative tone, requiring them to apply themselves with diligence to their proper occupations, and forbidding them to pay one moment but in purchase of its worth. "And what is its worth? — Ask death-beds; they can tell."

Young persons cannot be commended when they devote those hours to indolence, which should have been given to industry; for time is valuable, and should be properly employed.

The young should be diligent and industrious, and properly improve their time.*

It is not only when duty addresses them with her warning voice that the young should practise the virtues of diligence and industry; a proper improvement of their time is at all times expected from them.

MODEL IV.

[The different modes of expressing the same idea give rise to the distinctions of style which have been mentioned in the Introduction. The subject of style will be more fully treated in the subsequent

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* In the Introduction to this book, notice was taken of the different *forms*, or *style*, of composition. In this model, an attempt has been made to imitate several of the diversities of style there mentioned; and it will be useful to the student, when he shall have become acquainted with the diversities of style, in the subsequent pages of this volume, to endeavour to designate them respectively by their peculiar characteristics. It may here be remarked, that the style of common conversation, called the *colloquial* style, allows the introduction of terms and expressions, which are not used in grave writing.

pages. The following sentence will exemplify to the student the effect of two of the varieties of style.]

Style of simple Narration.

Yesterday morning, as I was walking in the fields, I saw John stab James through the heart with a dagger.

Style of passionate exclamation, in which the prominent idea is brought forward, and the circumstances are cast into the shade.

James is murdered! I saw John stab him to the heart.

EXAMPLES FOR PRACTICE.*

True friendship is like sound health, the value of it is seldom known until it is lost.

We are not more ingenious in searching out bad motives for good actions, when performed by others, than good motives for bad actions when performed by ourselves.

As no roads are so rough as those that have just been mended, so no sinners are so intolerant as those that have just turned saints.

When dunces call us fools without proving us to be so, our best retort is to prove them to be fools without condescending to call them so.

When certain persons abuse us, let us ask ourselves what description of characters it is that they admire; we shall often find this a very consolatory question.

Contemporaries appreciate the man rather than the merit; but posterity will regard the merit rather than the man.

To die is the inevitable lot of all men.

Death is the liberator of him whom freedom cannot release; the physician of him whom medicine cannot cure, and the comforter of him whom time cannot console.

The best season for acquiring the spirit of devotion is in early life. It is then attained with the greatest facility, and at that season there are peculiar motives for the cultivation of it.

It will be a sacrifice superlatively acceptable to him, and not less advantageous to yourselves.

O how canst thou renounce the boundless store of charms, that nature to her votary yields?

Sweet was the sound, when oft at evening's close, the village murmur rose up yonder hill.

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* The learner must be careful to make use of his understanding and discrimination, as well as his *dictionary*, in the performance of this exercise.

Beware of desperate steps, — the darkest day will on to-morrow have passed away.

Ha! Laughest thou, Lochiel, my vision to scorn; proud bird of the mountain, thy plume shall be torn.

Blame not before you have examined the matter; understand first, and then rebuke.

He that honoreth his father shall have long life; and he that is obedient unto the Lord shall be a comfort to his mother.

We should always speak the truth, for a lie is wicked as well as disgraceful.

My son, help thy father in his age, and grieve him not so long as he liveth.

Pope professed to have learned his poetry from Dryden, whom, whenever an opportunity presented, he praised through his whole life, with unvaried liberality; and perhaps his character may receive some illustration, if he be compared with his master.

However virtue may be neglected for a time, men are so constituted as ultimately to acknowledge and respect genuine merit.

LESSON XXVII.

TRANSPOSITION, OR THE CONVERSION OF POETRY INTO PROSE.

Poetry when *literally* translated makes in general but insipid prose. Prose is the language of reason, — poetry of feeling or passion. Prose is characterized by fulness and precision. Poetry deals largely in elliptical expressions, exclamations, exaggerations, apostrophes, and other peculiarities not usually found in prose. For the purpose, also, of accommodating them to the measure of a verse, the poets frequently alter or abbreviate words, and use expressions which would not be authorized in prose. Such abbreviations and alterations, together with other changes sometimes made, are called *poetic licenses*, because they are principally used by poetical writers.

The following are some of the licenses used by poetical writers: —

1. Elision, or the omission of parts of a word. When the elision is from the beginning of a word, it is called *aphæresis*, and consists in cutting off the initial letter or syllable of a word; as, *'squire* for *esquire*, *'gainst* for *against*, *'gan* for *began*, &c. When the elision is from the body of the word, it is called *syncope;* as, *list'ning* for *listening*, *thund'ring* for *thundering*, *lov'd* for *loved*, &c. When the elision is from the end of a word, it is called *apocope*, and consists in the cutting off of a final vowel or syllable, or of one or more letters; as, *gi' me* for *give me*, *fro'* for *from*, *o'* for *of*, *th' evening* for *the evening*, *Philomel'* for *Philomela*.

2. Synæresis, or the contraction of two syllables into one, by rapidly pronouncing in one syllable two or more vowels which properly belong to separate syllables; as *ae* in the word *Israel*.

3. Apostrophe, or the contraction of two words into one; as, *'t is* for *it is*, *can't* for *cannot*, *thou 'rt* for *thou art*.

4. Diæresis, or the division of one syllable into two; as, *pu-is-sant* for *puissant*.

5. Paragoge, or the addition of an expletive letter; as, *withouten* for *without*, *crouchen* for *crouch*.

6. Prosthesis, or the prefixing of an expletive letter or syllable to a word; as, *appertinent* for *pertinent*, *beloved* for *loved*.

7. Enallage, or the use of one part of speech for another; as in the following lines, in which an adjective is used for an adverb; as,

"*Blue* through the dusk the smoking currents shine."
"The fearful hare limps *awkward*."

8. Hyperbaton, or the inversion or transposition of words, placing that first which should be last; as,

"And though, sometimes, each dreary pause *between*."
"*Him answered* then his loving mate and true."

9. Pleonasm, or the use of a greater number of words than are necessary to express the meaning; as,

"My banks *they* are furnished with bees."

10. Tmesis, or the separation of the parts of a compound word; as, On *which side soever*, for, On whichsoever side.

11. Ellipsis, or the omission of some parts not absolutely essential to express the meaning, but necessary to complete the grammatical construction.

The poets have likewise other peculiarities which are embraced under the general name of *poetic diction.* In order to accommodate their language to the rules of melody, and that they may be relieved, in some measure, from the restraints which verse imposes on them, they are indulged in the following usages, seldom allowable in prose.

1. They abbreviate nouns, adjectives, verbs, adverbs, &c.; as, *morn* for *morning*, *amaze* for *amazement*, *fount* for *fountain*, *dread* for *dreadful*, *lone* for *lonely*, *lure* for *allure*, *list* for *listen*, *ope* for *open*, *oft* for *often*, *haply* for *happily*, &c., and use obsolete words* and obsolete meanings.

2. They make use of ellipses more frequently than prose writers; omitting the article, the relative pronoun, and sometimes even its antecedent; using the auxiliaries without the principal verb to which they belong; and on the contrary, they also sometimes make use of repetitions which are seldom observed in prose.

3. They use the infinitive mood for a noun; use adjectives for adverbs, and sometimes even for nouns; and nouns for adjectives; ascribe qualities to things, to which they do not literally belong; form new compound epithets; connect the word *self* with nouns, as well as pronouns; sometimes lengthen a word by an additional letter or syllable, and give to the imperative mood both the first and third persons.

4. They arbitrarily employ or omit the prefixes; use active for neuter and neuter for active verbs; employ participles and interjections more frequently than prose writers; connect words that are not in all respects similar; and use conjunctions in pairs contrary to grammatical rule.

5. They alter the regular arrangement of the words of a sentence, placing before the verb words which usually come after it, and after the verb those that usually come before it, putting adjectives after their nouns, the auxiliary after the principal verb; the preposition after the objective case which it governs; the relative before its antecedent; the infinitive mood before the word which governs it; and they also use one mood of the verb for another, employ forms of expression similar to those of other languages, and different from those which belong to the English language.

But one of the most objectionable features of poetic diction is the interjection of numerous details, between those parts of a sentence which are closely combined by the rules of Syntax. Thus in the following extract from one of the most celebrated poets of the language, generally characterized by the simplicity of his diction, the objective case is placed before the verb which governs it, while a number of circumstances are introduced between them.

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* Obsolete words are words which, although formerly current, are not now in common use.

But *me*, not destined such delights to share,
My prime of life in wandering spent and care,
Impelled, with steps unceasing, to pursue
Some fleeting good, that mocks me with the view,
That, like the circle bounding earth and skies,
Allures from far, yet, as I follow, flies;
My *fortune leads* to traverse realms alone,
And find no spot of all the world my own.

In the following extracts, the student may point out the peculiarities of POETIC DICTION, *which have now been enumerated. The words in Italic will assist him in recognizing them.*

The cottage curs at early *pilgrim* bark.
The pipe of early *shepherd.*
Affliction's *self* deplores thy youthful doom.
What dreadful pleasure, there to stand sublime,
Like shipwrecked *mariner* on desert coast!
Ah! see! the unsightly slime and sluggish pool,
Have all the solitary *vale embrowned.*

Hereditary bondmen! Know ye not
Who would be free, *themselves* must strike the blow?

No *fire* the kitchen's cheerless grate *displayed.*

Efflux *divine!* nature's resplendent robe.
And thou, O sun!
Soul of surrounding worlds! in whom best seen,
Shines out thy *Maker;* may I sing of thee!

Earth's meanest son, all trembling, prostrate falls,
And on the *boundless* of thy goodness calls.

In *world-rejoicing* state it moves sublime.

Oft in the *stilly* night.

For is there aught in sleep *can charm* the wise?

And *Peace*, O *Virtue!* Peace is all thy own.

Be it dapple's bray,
Or *be it* not, or be it whose it may.

Wealth heaped on wealth, *nor* truth *nor* safety buys.

And sculpture that can keep thee from *to die.*

The Muses fair, these peaceful *shades among*,
With skilful fingers sweep the trembling strings.

Behoves no more,
But sidelong to the gently waving wind,
To lay the well-tuned instrument reclined.

Had unambitious mortals minded nought,
But in loose joy their time to wear away,
Rude nature's state *had been*[*] our state to-day.

EXAMPLES FOR PRACTICE.

In the following exercises the learner is expected to write the ideas conveyed in the poetical extracts, in prose, varying the words and expressions, as well as the arrangement of them, so as to make clear and distinct sentences.

MODEL I.

What is the blooming tincture of the skin
To peace of mind and harmony within?

Same transposed.

Of what value is beauty, in comparison with a tranquil mind and a quiet conscience?

MODEL II.

Reason's whole pleasure, all the joys of sense,
Lie in three words, — health, peace, and competence.

Same idea expressed in prose.

Health, peace, and competence comprise all the pleasures which this world can afford.

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[*] This form of expression where one mood of the verb is used for another, is sometimes imitated by prose writers. Thus, "Sixty summers had passed over his head without imparting one ray of warmth to his heart; without exciting one tender feeling for the sex, deprived of whose cheering presence, the paradise of the world *were* a wilderness of weeds." — *New Monthly Magazine.* In this extract, the *imperfect of the subjunctive* is used without its attendant conjunction for the pluperfect of the potential. Cowper has a similar expression in his fable entitled "The Needless Alarm," where he uses the pluperfect of the indicative for the pluperfect of the potential; thus,

"Awhile they mused; surveying every face,
Thou *hadst supposed* them of superior race."

EXAMPLES FOR PRACTICE.

Honor and shame from no condition rise;
Act well your part; there all the honor lies.

Like birds whose beauties languish half concealed
Till, mounted on the wing, their glossy plumes,
Expanded, shine with azure, green, and gold,
How blessings brighten as they take their flight!

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.

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.

Sweet was the sound when oft at evening's close
Up yonder hill the village murmur rose.

Here rests his head upon the lap of earth,
A youth to fortune and to fame unknown.
Fair science frowned not on his humble birth,
And melancholy marked him for her own.

Live, while you live, the epicure would say,
And seize the pleasures of the present day.
Live, while you live, the sacred preacher cries,
And give to God each moment as it flies.
Lord! in my view let both united be;
I live in pleasure when I live to thee.

The ploughman homewards plods his weary way.[*]

O, for a lodge in some vast wilderness,
Some boundless contiguity of shade,
Where rumor of oppression and deceit,
Of unsuccessful or successful war,
Might never reach me more.

The evening was glorious, and light through the trees
Played the sunshine and rain drops, the birds and the breeze,

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[*] This line may be transposed at least ten different ways without doing violence to the sense.

The landscape, outstretching in loveliness, lay
On the lap of the year, in the beauty of May.

I no smiling pleasures knew,
I no gay delights could view;
Joyless sojourner was I,
Only born to weep and die.

His heart no broken friendships sting,
No storms his peaceful tent invade;
He rests beneath the Almighty's wing,
Hostile to none, of none afraid.

In yonder cot, along whose mouldering walls,
In many a fold the mantling woodbine falls,
The village matron kept her little school,
Gentle of heart, yet knowing well to rule.
Staid was the dame, and modest was her mien,
Her garb was coarse, yet whole and nicely clean;
Her neatly bordered cap, as lily, fair,
Beneath her chin was pinned with decent care;
And pendant ruffles, of the whitest lawn,
Of ancient make, her elbows did adorn.
Faint with old age, and dim were grown her eyes;
A pair of spectacles their want supplies;
These does she guard secure in leathern case,
From thoughtless wights in some unweeted place.

When first thy sire to send on earth
  Virtue, his darling child, designed,
To thee he gave the heavenly birth,
  And bade thee form her infant mind.

The learner is presumed now to be prepared to transpose simple tales and stories from verse into prose, with some additions of his own. Such exercises will be found of much use, not only in acquiring command of language, but also as an exercise of the *imagination*. In performing these exercises, the greatest latitude may be allowed, and the learner may be permitted not only to alter the language, but to substitute his own ideas, and to vary the circumstances, so as to make the exercise as nearly an *original one* as he can.

MODEL.

The following short tale, or story in verse, is presented to be converted into a tale in prose.

GINEVRA.

  If ever you should come to Modēna,
(Where, among other relics, you may see
Tassoni's bucket,—but 't is not the true one,)
Stop at a palace near the Reggio gate,
Dwelt in of old by one of the Donati.
Its noble gardens, terrace above terrace,
And rich in fountains, statues, cypresses,
Will long detain you,—but, before you go,
Enter the house,—forget it not, I pray you,—
And look awhile upon a picture there.
  'T is of a lady in her earliest youth,
The last of that illustrious family;
Done by Zampieri,—but by whom I care not.
He, who observes it, ere he passes on,
Gazes his fill, and comes and comes again,
That he may call it up when far away.
  She sits, inclining forward as to speak,
Her lips half open, and her finger up,
As though she said, "Beware!" her vest of gold
Broidered with flowers and clasped from head to foot,
An emerald stone in every golden clasp;
And on her brow, fairer than alabaster,
A coronet of pearls.
                    But then her face,
So lovely, yet so arch, so full of mirth,
The overflowings of an innocent heart,—
It haunts me still, though many a year has fled,
Like some wild melody!
                    Alone it hangs
Over a mouldering heirloom, its companion,
An oaken chest, half eaten by the worms,
But richly carved by Antony of Trent
With scripture-stories from the life of Christ;
A chest that came from Venice, and had held
The ducal robes of some old ancestor;—
That by the way,—it may be true or false,—
But don't forget the picture; and you will not
When you have heard the tale they told me there.
She was an only child,—her name Ginevra,
The joy, the pride of an indulgent father;
And in her fifteenth year became a bride,
Marrying an only son, Francesco Doria,

Her playmate from her birth, and her first love.
Just as she looks there in her bridal dress,
She was all gentleness, all gayety.
Her pranks the favorite theme of every tongue.
But now the day was come, the day, the hour;
Now, frowning, smiling, for the hundredth time,
The nurse, that ancient lady, preached decorum;
And, in the lustre of her youth, she gave
Her hand, with her heart in it, to Francesco.
Great was the joy; but at the nuptial feast,
When all sate down, the bride herself was wanting.
Nor was she to be found! Her father cried,
"'T is but to make a trial of our love!"
And filled his glass to all; but his hand shook,
And soon from guest to guest the panic spread.
'T was but that instant she had left Francesco,
Laughing, and looking back and flying still,
Her ivory tooth imprinted on his finger,
But now, alas, she was not to be found;
Nor from that hour could any thing be guessed,
But that she was not!
Weary of his life,
Francesco flew to Venice, and embarking,
Flung it away in battle with the Turk.
Donati lived, — and long might you have seen
An old man wandering as in quest of something,
Something he could not find, — he knew not what.
When he was gone, the house remained awhile
Silent and tenantless, — then went to strangers.
Full fifty years were past, and all forgotten,
When on an idle day, a day of search
'Mid the old lumber in the gallery,
That mouldering chest was noticed; and 't was said
By one as young, as thoughtless as Ginevra,
"Why not remove it from its lurking-place?"
'T was done as soon as said; but on the way
It burst, it fell; and lo! a skeleton
With here and there a pearl, an emerald-stone,
A golden clasp, clasping a shred of gold.
All else had perished, — save a wedding ring,
And a small seal, her mother's legacy,
Engraven with a name, the name of both —
"Ginevra" ——
There then had she found a grave!

Within that chest had she concealed herself,
Fluttering with joy, the happiest of the happy;
When a spring-lock, that lay in ambush there,
Fastened her down for ever!

Conversion of the preceding Story into Prose.

A LEGEND OF MODENA.*

In an elegant apartment of a palace overlooking the Reggio gate in Modena, which, about fifty years before, belonged to the noble family of Donati, but which now was occupied by a very distant branch of that illustrious race, sat the loveliest of its descendents, — the beautiful Beatrice, the flower of Modena. Upon the marble table and embroidered ottomans before her, lay a variety of rich costumes, which her favorite attendant, Laura, was arranging where their rich folds fell most gracefully, and their bright tints mocked the rainbow's hues of colored light; for the fair Beatrice was selecting a becoming attire for a masquerade ball, which was to be given during the gay season of the approaching Carnival. But a shadow of discontent rested on her brow, as she surveyed the splendid dresses, — they were too common-place, — and she turned from them with disdain. Suddenly her eye rested upon an antique picture, hanging on the tapestried wall, which represented a young and beautiful figure in the attitude of

> "Inclining forward, as to speak,
> Her lips half open and her finger up,
> As though she said 'Beware!' her vest of gold
> Broidered with flowers and clasped from head to foot,
> An emerald stone in every golden clasp,
> And on her brow — a coronet of pearls."

Pushing aside the costly silks and velvets, she ran to look at the picture more closely. The lady's dress was perfect, she thought; it just suited her capricious taste, and one like it she determined to have and wear, at the approaching festival. In vain Laura expostulated, and the difficulty of obtaining such an antiquated costume was brought to her mind, and finally, the legend connected with the portrait was begun. But the wilful Beatrice would not listen, although a destiny, sad as that of the ill-fated lady of the portrait was predicted, if she persevered in her whim.

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* This "Legend" was written by a young lady of about thirteen years of age, and presented as an exercise at the public school in this city, under the charge of the author.

Regardless of remonstrance, Beatrice proceeded to search among the finery of her ancestors for something to correspond with the dress which she determined to have, spite of all their old legends, which she did not believe. But she searched in vain, and she was returning through the gallery almost in despair, when her attention was attracted by an old

> “ Oaken chest half eaten by the worms,
> And richly carved,”

which she thought might contain something suitable. Impatiently she waited, while her attendants lifted the mouldering cover, and then bent eagerly forward to look at its contents, — she shrieked and fell into the arms of Laura, as a skeleton met her eye,

> “ With here and there a pearl, an emerald stone,
> A golden clasp, clasping a shred of gold.”

The legend of the unfortunate lady of the portrait was indeed true, — these were her remains. Beatrice was carried to her room, and a month passed before she recovered from a fever occasioned by the fright and excitement she experienced; and never again did she mingle in the dissipated circle of her native city. These scenes had lost their charms, — for the skeleton and its history continually presented themselves to her mind, reminding her, that “ in the midst of life we are in death,” and warning her to prepare for that change, which must occur in the course of our existence. After a while, Beatrice lost these gloomy sensations, and became cheerful and happy in the performance of duty, and participated in those innocent amusements of life, which she enjoyed far better than those absorbing pleasures, which she used to admire. The old chest and portrait were placed carefully together, and Beatrice ever after wore the wedding ring and the seal inscribed with the name, “ Ginevra,” which had been found among the other relics of the chest. She also wrote, for the perusal of her friends, the following story connected with the picture and its mouldering companion.

GINEVRA.

> “ And she indeed was beautiful,
> A creature to behold with trembling ’midst our joy,
> Lest aught unseen should waft the vision from us,
> Leaving earth too dim without its brightness.”

“ The deep gold of eventide burned in the Italian sky,” and the wind, passing through the orange groves and over

the terraces which surrounded the palace of the Donati, mingled its soft, sweet sighs with the murmuring of the fountains, which sparkled in the moonbeams, occasionally sending a shower of spray over the waving foliage that shadowed them. At a window, overlooking this moon-lit scene, stood Ginevra, the only child of Donati, “ the joy, the pride of an indulgent father.” Indeed, her gentleness and sportiveness made her loved by all, and

> “ Her pranks the favorite theme of every tongue.”

She had seen but fifteen summers, and these had glided away like a fairy dream, — and then

> “ Her face so lovely, yet so arch, so full of mirth,
> The overflowings of an innocent heart.”

And there she stood, looking at those old familiar scenes, till a tear glittered in her dark eye, and a shade of sadness rested on her fair brow, like a cloud shadowing her “ sunny skies ”; — for, on the morrow, she was to part from her childhood’s home, she was “ to give her hand, with her heart in it,” to Francesco Doria, a brave and handsome son of that noble family, whose name often occurs in the annals of Italy. Long did Ginevra linger at the window. “ My only one.” The voice was her father’s, who, accompanied by Francesco, came to seek her; and there they remained, looking out on that lovely scene; and many were the joyous anticipations, the bright hopes, the dreams of happiness which mingled in their conversation, while Francesco plucked the white flowers from a vine which hung across the casement, and wreathed them in Ginevra’s long dark curls. But a neighbouring convent bell warned them to seek repose, and reluctantly they parted to dream of the morrow, which they fondly thought would bring with it the realization of their bright hopes.

“ The morn is up again, the dewy morn,” and sunlight and dewdrops were weaving bright rainbow webs over shrub and flower, and the fresh morning breeze blew the vines across the marble pillars of the colonnade, which echoed with the merry voices, — the gay laugh, and the light step of the proud and beautiful assemblage, collected to grace the wedding of Donati’s lovely daughter. And lovely, indeed, did she appear among Italy’s fairest children. Her dress of rich green velvet, clasped with emeralds, set in gold, the pearls shining among her dark curls, added to her loveliness, and made her appear the star of that bright company. Proudly and fondly her father and husband watched her graceful form, as she glided among the gay throng, receiving their congratulations as the bride of Francesco Doria. Nothing seemed wanting to complete their happiness. Mirth and festivity, the song and the dance, all lent their attractions and added to their felicity. Ah! did not that happy father and fond husband know, that such happiness is not for earth?

> "Fear ye the festal hour;
> "Ay, tremble when the cup of joy o'erflows!
> "Tame down the swelling heart! The bridal rose
> "And the rich myrtle's flower
> "Have veiled thee, Death!"

Gayly the hours passed by; Ginevra was all gayety, half wild with excitement. As she passed Francesco, she whispered her intention of hiding, and challenged him and her gay associates to find her. Soon were they all in search of the fair bride, and merrily they proceeded through the lofty halls, the dark closets, and secret apartments of that spacious palace, which resounded with merry voices and laughter. Long they looked, but vainly; and, as the shades of evening stole over the scene, wearied and alarmed, nearly all the now dismayed guests retired to their homes, for Ginevra was nowhere to be found. Donati and Francesco, half frantic, continued the search, which grew hourly more hopeless. Week after week, months passed away, but nothing was heard of the lost one. Francesco, weary of that life which was now deprived of all that endeared it to earth, joined the army of his countrymen

> "And flung it away in battle with the Turk."

Donati still lingered around that home, so connected with the memory of her whom he idolized, who was now lost to him for ever;

> "And long might you have seen,
> An old man wandering, as in quest of something,
> Something he could not find — he knew not what."

And where was Ginevra? Half breathless with haste, she ran to an old gallery in the upper part of the palace, fancying her pursuers had almost overtaken her. As she hastily glanced round the dimly lighted gallery, in search of a hiding place, her eye rested on an oaken chest, beautifully carved and ornamented by a celebrated sculptor of Venice, which once held the robes of a prince of her illustrious race. Quick as thought, Ginevra exerted her

strength to raise the cover. The chest easily held her fragile form. Trembling with joy and excitement, she heard the loved and well-known tones of Francesco's voice, who was foremost in pursuing her; when her hand, which held the cover ajar to admit the air, slipped and it fell, "fastening her down for ever." The chest was constructed, for greater security, with a spring, which locked as it was shut, and could only be opened by one outside touching a particular part of the curious workmanship. But, before Francesco reached the gallery, the lovely and unfortunate girl had ceased to breathe in that closely shut chest. Many times they passed the gallery, but they heeded not the hiding-place of the lost bride; which, alas! was destined to be her grave. No flowers could shed their perfumes over her grave, watered by the tears of those that loved her. Her fate was a mystery, and soon her memory passed away, like all the fleeting things of earth. And Donati, — what had he to live for? In the beautiful language of Mrs. Hemans, he might have said,

> "It is enough! mine eye no more of joy or splendor sees!
> I go, since earth its flower hath lost, to join the bright and fair,
> And call the grave a lovely place, for thou, my child, art there."

Examples for practice may be taken from any source which the teacher or the student may select.

LESSON XXVIII.

ANAGRAMS.

An anagram is the transposition of the letters of a word, or short sentence, so as to form another word, or phrase, with a different meaning. Thus, the letters which compose the word *stone*, may be arranged so as to form the words *tones*, *notes*, or *seton;* and, (taking *j* and *v* as duplicates of *i* and *u*,) the letters of the alphabet may be arranged so as to form the words *Styx*, *Phlegm*, *quiz*, *frown'd*, and *back*.*

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* Pilate's question to Jesus, "*Quid est veritas?*" (What is truth?) has been happily converted in an anagram to the words, "*Est vir qui adest,*" (It is the man who is before you.)

Jablonski welcomed the visit of Stanislaus, king of Poland, with his noble relatives of the house of Lescinski, to the annual examination of the

MODELS.

Astronomers,	Moon-starers.
Telegraphs,	Great Helps.
Democratical,	A nice cold pie.
Gallantries,	All great sins.
Democratical,	Comical trade.
Encyclopedia,	A nice cold pie.
Lawyers,	Sly Ware.
Misanthrope,	Spare him not.
Monarch,	March on.
Old England,	Golden Land.
Presbyterian,	Best in prayer.
Punishment,	Nine Thumps.
Penitentiary,	Nay, I repent it.
Radical Reform,	Rare mad frolic.
Revolution,	To love ruin.
Charles James Stuart,	Claims Arthur's seat.
Eleanor Davies,*	Reveal, O Daniel.
Dame Eleanor Davies,	Never so mad a Ladie.

For exercises for practice, the student may select his own words or sentences. As it is a mere literary amusement, the exercise is not considered worthy of much attention.

LESSON XXIX.

OF GRAMMATICAL PROPRIETY.

Although the details of Grammar and grammatical rule are not embraced in the plan of this work, it will be proper to present some observations, by way of review, with regard to those principles which are most frequently disregarded or forgotten by careless writers. Some remarks have already been made in Lesson XX. page 67, with regard to a few of the improprieties which are frequently observed, even in writers of respectability. The considerations now to be offered are presented in the form of directions.

Direction 1st. In determining the number of a verb, regard must be had to the *idea* which is embraced in the subject or nominative. Whenever the idea of *plurality* is conveyed, whether it be expressed by one word, or one hundred, and however connected, and in whatever number the subject may be, whether singular or plural, all verbs relating to it must be made to agree, not with the number of the *word* or *words*, but with the number of the *idea* conveyed by the words.

Direction 2d. In the use of pronouns, the same remark applies, namely, that the number of the pronoun must coincide with the *idea* contained in the word, or words, to which the pronoun relates. If it imply unity, the pronoun must be singular, if it convey plurality, the pronoun must be plural. These directions will be better understood by an example.

Thus, in the sentence, "Each of them, in *their* turn, *receive* the benefits to which *they are* entitled," the verbs and pronouns are in the wrong number. The word *each*, although it includes *all*, implies but *one at a time*. The *idea*, therefore, is the idea of *unity*, and the verb and pronoun should be singular; thus, "Each of them in *his* turn *receives* the benefit to which *he* is entitled."

The same remark may be made with regard to the following sentences: "Every person, whatever be *their* (his) station, is bound by the duties of morality." "The wheel killed another man, who is the sixth that *have* (has) lost *their* (his) *lives* (life) by these means." "I do not think that any one should incur censure for being tender of *their* (his) reputation."

Direction 3d. In the use of verbs and words which express time, care must be taken that the proper tense be employed to express the time that is intended. Perhaps there is no rule more frequently violated than this, even by good writers; but young writers are very prone to the error.

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students under his care, at the gymnasium of Lissa, with a number of anagrams, all composed of the letters in the words *Domus Lescinia.* The recitations closed with an heroic dance, in which each youth carried a shield inscribed with a legend of the letters. After a new evolution, the boys exhibited the words *Ades incolumis*; next, *Omnis es lucida*; next, *Omne sis lucida*; fifthly, *Mane sidus loci*; sixthly, *Sis columna Dei*; and, at the conclusion, *I scande solium.*

Sir Isaac Newton was in the habit of concealing his mathematical discoveries, by depositing the principles in the form of anagrams; by which he might afterwards claim the merit of the invention without its being stolen by others.

* This lady fancied herself a prophetess, and supposed the spirit of Daniel to be in her, because this anagram could be formed from her name. But her anagram was faulty, as it contained an *l* too much, and an *s* too little. She was completely put down by the anagram made from the name *Dame Eleanor Davies*, "Never so mad a ladie."

Thus, the author of the Waverley Novels has the following sentence[*]:

"'Description,' he said, '*was* (is) to the author of a romance exactly what drawing and tinting *were* (are) to a painter; words *were* (are) his colors, and, if properly employed, they *could* (can) not fail to place the scene which he *wished* (wishes) to conjure up, as effectually before the mind's eye, as the tablet or canvass presents it to the bodily organ. The same rules,' he continued, '*applied* (apply) to both, and an exuberance of dialogue in the former case, *was* (is) a verbose and laborious mode of composition, which *went* (goes) to confound the proper art of the drama; a widely different species of composition, of which dialogue *was* (is) the very essence; because all, excepting the language to be made use of, *was* (is) presented to the eye by the dresses, and persons, and actions, of the performers upon the stage.'"

The author was misled throughout in the tenses of the verbs in this extract, by the tense of the verb *said*, with which he introduces it.

Direction 4th. Whenever several verbs belonging to one common subject occur in a sentence, the subject or nominative must be repeated whenever there is a change in the mood, tense, or form, of the verb.

Direction 5th. In the use of the comparative and superlative degrees of the adjective, it is to be remarked, that when two things or persons only are compared, the comparative degree, and not the superlative, should be used. Thus, in the sentence, "Catharine and Mary are both well attired; but, in their appearance, Catharine is the neatest, Mary the most showy," the superlative degree of the adjective is improperly applied. As there are but two persons spoken of, the adjectives should be in the comparative degree, namely, *neater* and *more showy*.

Direction 6th. Neuter and intransitive verbs should never be used in the passive form. Such expressions as *was gone, is grown, is fallen, is come,*[†] *may be relied on, &c.*, although used by some good writers, are objectionable.

Direction 7th. In the use of irregular verbs, a proper distinction should be made in the use of the imperfect tense and the perfect participle.

He *done* (did) it at my request; He *run* (ran) a great risk; He has *mistook* (mistaken) his true interest; The cloth was *wove* (woven) of the finest wool; He writes as the best authors would have *wrote* (written) had they *writ* (written) on the subject; The bell has been *rang* (rung); I have *spoke* (spoken) to him upon the subject. These sentences are instances where the proper distinction between the preterite and participle has not been preserved.

Direction 8th. The negative adverb must be followed by the negative conjunction; as, "The work is *not* capable of pleasing the understanding *nor* (not *or*) the imagination." The sentence would be improved by using the conjunctions in pairs, substituting *neither* for *not*.

In the following sentences, the conjunction *but* is improperly used. "I cannot deny *but* that I was in fault." "It cannot be doubted, *but* that this is a state of positive gratification," &c.

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[*] See Parker's 12mo edition of the Waverley Novels, Vol. XIII., p. 14.

[†] Although this form of expression is sanctioned by Murray, Lowth, and other good authorities, yet reason and analogy will not justify us in assenting to their decision; for, besides the awkwardness of the expression, it is objectionable as being an unnecessary anomaly. But the author has been influenced in his rejection of such expressions, by the very sensible and conclusive remarks of Mr. Pickbourn, in a very learned work, entitled "A Dissertation on the English Verb," published in London, 1789. Dr. Priestley, in his "Grammar," page 127, says, "It seems not to have been determined by the English grammarians, whether the passive participles of verbs neuter require the auxiliary *am* or *have* before them. The French, in this case, confine themselves strictly to the former." "His remark," says Mr. Pickbourn, "concerning the manner of using the participles of French neuter verbs is certainly not well founded; for *most of them* are conjugated with *avoir*, to have."

Such expressions as the following have recently become very common, not only in the periodical publications of the day, but are likewise finding favor with popular writers; as, "The house is *being built*." "The street is being paved." "The actions that are now being performed," &c. "The patents are being prepared." The usage of the best writers does not sanction these expressions; and Mr. Pickbourn, in the work just quoted, lays down the following principle, which is conclusive upon the subject. "*Whenever the participle* in *ing* is joined by an auxiliary verb to a nominative capable of the action, it is taken actively; but, when joined to one incapable of the action, it becomes passive. If we say, 'The men are building a house,' the participle *building* is evidently used in an active sense; because the men are capable of the action. But when we say, 'The house is building,' or 'Patents are preparing,' the participles *building* and *preparing* must necessarily be understood in a passive sense; because neither the house nor the patents are capable of action." — See *Pickbourn on the English Verb*, pp. 78–80.

Direction 9th. There must be no ellipsis of any word, when such ellipsis would occasion obscurity. Thus, when we speak of "the laws of God and man," it is uncertain whether one or two codes of laws are meant; but, in the expression, "the laws of God and the laws of man," the obscurity vanishes. A nice distinction in sense is made by the use or omission of the articles. "A white and red house," means *but one* house; but, "A white and a red house," means two houses. In the expression, "She has a little modesty," the meaning is positive; but, by omitting the article, "She has little modesty," the meaning becomes negative. The position of the article, also, frequently makes a great difference in the sense, as will be seen in the following examples: "As delicate a little thing"; "As a delicate little thing."

Direction 10th. The adverb should always be placed as near as possible to the word which it is designed to qualify. Its proper position is generally before adjectives, after verbs, and frequently between the auxiliary and the verb. The following sentence exhibits an instance of the improper location of the adverb. "It had *almost* been his daily custom, at a certain hour, to visit Admiral Priestman." The adverb *almost* should have been placed before *daily*.

Direction 11th. In the use of passive and neuter verbs, care must be taken that the proper nominative is applied. That which is the object of the active verb, must in all cases be the subject or nominative of the passive verb. Thus, we say, with the active verb, "They offered him mercy (i. e. to him); and, with the passive verb, "Mercy was offered to him;" not, "He was offered mercy," because "mercy," and not "he," is the thing which was offered. It is better to alter the expression, by substituting a synonyme with a proper nominative or subject, than to introduce such confusion of language, as must necessarily result from a change in the positive, fixed, and true significations of words, or from a useless violation of grammatical propriety.

In accordance with this direction, (see, also, Direction 6th,)

instead of	*it would be better to say,*
He was prevailed on,	He was persuaded.
He was spoken to,	He was addressed.
She was listened to,	She was heard.
They were looked at,	They were seen, *or* viewed.
It is approved of,	It is liked, *or* commended.
He was spoken of,	He was named, *or* mentioned.
It is contended for,	It is maintained, *or* contested.
It was thought of,	It was remembered, *or* conceived.
He was called on by his friend,	He was visited by his friend.
These examples are commented upon with much humor,	These examples are ridiculed with much humor.
He was referred to as an oracle,	He was consulted as an oracle.

Direction 12th. All the parts of a sentence should be constructed in such a manner that there shall appear to be no want of agreement or connexion among them. Thus, the following sentence, "He was more beloved, but not so much admired as Cynthio," is inaccurate, because, when it is analyzed, it will be, "He was more beloved *as* Cynthio," &c. The adverb *more* requires the conjunction *than* after it; and the sentence should be, "He was more beloved *than* Cynthio, but not so much admired."

Again; in the sentence, "If a man *have* a hundred sheep, and one of them *goes* astray," &c., the subjunctive mood, *have,* is used after the conjunction *if,* in the first part of the sentence, and the indicative, *goes,* in the second. Both of these verbs should be in the indicative, or both in the subjunctive mood.

No definite rule can be given, which will enable the learner to make the parts of a sentence agree in themselves and with one another. They should be diligently compared and a similarity of construction be carefully maintained; while the learner will recollect, that no sentence can be considered grammatically correct, which cannot be analyzed or parsed by the authorized rules of syntax.

Examples for practice, under these principles, may be found in Parker and Fox's "Grammar," Part II., or in Murray's "Exercises." It has not been deemed expedient to insert them here.

LESSON XXX.

ON THE SELECTION OF WORDS AND EXPRESSIONS.

Besides grammatical correctness, the student who aims at being a good speaker and a good writer must pay attention to *the style,* or manner of expressing his ideas. Rules relating to this subject pertain to the science of rhetoric.

Perspicuity (by which is meant clearness to the mind, easiness to be understood, freedom from obscurity or ambiguity) should be the fundamental quality of style; and the study of perspicuity and accuracy of expression requires attention, first, to words and phrases, and secondly, to the construction of sentences.

OF WORDS AND PHRASES.

The words and phrases employed in the expression of our ideas should have the three properties called *purity, propriety,* and *precision.*

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

Purity may be violated in three different ways. First, the words may not be English. This fault is called a *barbarism.*

Secondly, the construction of the word may not be in the English idiom. This fault is called a *solecism.*

Propriety

Thirdly, the words and phrases may not be employed to express the precise meaning which custom has affixed to them. This fault is termed an *impropriety.*

Propriety of language consists in the selection of such words as the best usage has appropriated to those ideas which we intend to express by them; in opposition to low expressions, and to words and phrases which would be less significant of the ideas that we mean to convey.

There are seven principal rules for the preservation of propriety.

1. Avoid low expressions.
2. Supply words that are wanting.
3. Be careful not to use the same word in different senses.

4. Avoid the injudicious use of technical terms; that is, terms or expressions, which are used in some art, occupation, or profession.
5. Avoid equivocal or ambiguous words.
6. Avoid unintelligible and inconsistent words or phrases.
7. Avoid all such words and phrases as are not adapted to the ideas intended to be communicated.

Precision signifies the retrenching of superfluities and the pruning of the expression, so as to exhibit neither more nor less than an exact copy of the person's idea who uses it.

The words used to express ideas may be faulty in three respects. *First,* They may not express the idea which the author intends, but some other which only resembles it; *secondly,* They may express that idea, but not fully and completely; *thirdly,* They may express it, together with something more than is intended. Precision stands opposed to these three faults, but chiefly to the last. Propriety implies a freedom from the two former faults. The words which are used may be *proper;* that is, they may express the idea intended, and they may express it fully; but to be *precise,* signifies that they express *that idea and no more.*

The great source of a loose style in opposition to precision, is the injudicious use of words termed *synonymous.* They are called synonymous because they agree in expressing one principal idea; but, for the most part, if not always, they express it with some diversity in the circumstances.*

While we are attending to precision, we must be on our guard, lest, from the desire of pruning too closely, we retrench all copiousness. To unite copiousness and precision, to be full and easy, and at the same time correct and exact in the choice of every word, is, no doubt, one of the highest and most difficult attainments in writing.

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* See Lesson XIX. The student who wishes for exercises on the subjects of purity, propriety, and precision, will find them in Parker and Fox's Grammar, Part III., pp. 78-86, or in Murray's Exercises, (Alger's Edition).

LESSON XXXI.

OF THE CONSTRUCTION OF SENTENCES.

Clearness, Unity, Strength, and Harmony.

Sentences, in general, should neither be very long, nor very short; long ones require close attention to make us clearly perceive the connexion of the several parts; and short ones are apt to break the sense, and weaken the connexion of thought. Yet occasionally they may both be used with force and propriety.

A train of sentences, constructed in the same manner, and with the same number of members, should never be allowed to succeed one another. A long succession of either long or short sentences should also be avoided; for the ear tires of either of them when too long continued. A proper mixture of long and short periods, and of periods variously constructed, not only gratifies the ear, but imparts animation and force to style.

The essential requisites of a perfect sentence are clearness, unity, strength, and harmony.

A sentence is clear when the meaning is easily understood, and the expressions are such as to leave no doubt of what the writer intends.

By the unity of a sentence is meant, that it contains one principal idea; and that it has one subject or nominative, which is the governing word from the beginning to the end.

By the strength of a sentence is meant such a choice and arrangement of its words and members, as will exhibit the sense to the best advantage, give every word its due weight and force, and thereby convey a clear, *strong*, and full idea of the writer's meaning.

By the harmony of a sentence is meant its agreeableness to the ear. It requires such an attention to the sound of words and members as to avoid all harsh and disagreeable combinations, when others equally expressive can be selected. This property, however, should never be sought at the expense either of clearness, unity, or strength.

Of Clearness.

The first requisite of a perfect sentence is *clearness.*

Whatever leaves the mind in any sort of suspense as to the meaning, ought to be avoided. Obscurity arises from two causes; either from a wrong choice of words, or a wrong arrangement of them.

The first thing to be studied is grammatical propriety. But there may be an obscure order of words, where there is no transgression of any grammatical rule. The relations of words, or members of a period, are ascertained only by the position in which they stand.

Hence, in the arrangement of sentences the principal rule is, that the words or members, most nearly related, should be placed in the sentences as near to each other as possible, so as to make their mutual relations clearly appear. This rule requires particular attention to the situation of adverbs, pronouns, and other connecting words.

The Unity of a Sentence.

The second requisite of a perfect sentence is its unity.

The unity of a sentence implies that it contains *one* principal idea, and has one subject, or nominative, which is the governing word, from the beginning to the end of the sentence.

In every composition, there is always some connecting principle among the parts. Some one object must reign and be predominant. But most of all, in a single sentence, is required the strictest unity; for the very nature of a sentence implies that one proposition is expressed. It may consist of parts, indeed, but these parts must be so closely bound together, as to make the impression of one object upon the mind, not of many. To preserve this unity of a sentence, the following rules must be observed.

Rules for preserving the Unity of a Sentence.

1. During the course of the sentence, the subject or nominative should be changed as little as possible.
2. Ideas which have but little connexion should be expressed in separate sentences, and not crowded into one.
3. A parenthesis should not occur in the middle of a sentence.
4. The sentence should be brought to a full and perfect close.

In obedience to the above rules, if there are a number of nominatives, or subjects which cannot be connected by a conjunction, or thrown into some other case or form, the sentence must be divided, and the parts constructed in independent sentences.

Thus, in the account of a "Romantic Story," taken from the Quarterly Review, the writer says, "The youth who had found the cavern, and had kept the secret to himself, loved this damsel; he told her the danger in time, and persuaded her to trust herself to him." In this sentence, there is perfect unity. The word *youth* is the governing word, and the pronoun *he*, its representative, to prevent tautology, is substituted, to avoid the repetition of the conjunction *and*. But the writer continues, "They got into a canoe; the place of her retreat was described to her on the way to it, — these women swim like mermaids, — she dived after him, and rose in the cavern; in the widest part, it is about fifty feet, and its medium height is guessed at the same, the roof hung with stalactites."

Here, every one of the rules of unity is violated. The nominative is changed six different times. Ideas having no connexion with each other, namely: Their getting into a canoe, — the description of the place of her retreat, — the swimming of the women, — her diving and rising in the cavern, — the dimensions of the cave, and the ornaments of its roof, are all crowded into one sentence. The expression, "these women swim like mermaids," is properly a parenthesis, occurring in the middle of the sentence; and the clause, "the roof hung with stalactites," does not bring the sentence to a full and perfect close. The same ideas intended to be conveyed, may be expressed as follows, without violating either of the laws of unity.

"As they got into a canoe, to proceed to the cavern, the place of her retreat was described to her. Like the rest of her countrywomen, she could swim like a mermaid, and accordingly diving after him, she rose in the cavern; a spacious apartment of about fifty feet in each of its dimensions, with a roof beautifully adorned with stalactites."

The unity of a sentence may sometimes be preserved by the use of the participle instead of the verb. Thus: "The stove stands on a platform which is raised six inches and extends the whole length of the room." This sentence is better expressed thus: "The stove stands on a platform, six inches in height, and extending the whole length of the room."

Of the Strength of a Sentence.

The third requisite of a perfect sentence is *strength*. By this is meant such a disposition and management of the several words and members, as shall bring out the sense to the best advantage, and give every word and every member its due weight and force.

A sentence may be clear, it may also be compact in all its parts, or have the requisite unity, and yet, by some circumstance in the structure, it may fail in that strength of impression which a better management would have produced.

Rules for preserving the Strength of a Sentence.

1. Take from it all words which are not necessary for the full expression of the sense.

2. Pay particular attention to the use of conjunctions, relatives, and particles, employed for transition and connexion.

3. Place the principal word or words in a situation where they will make the most striking impression.

4. Make the members of the sentence rise in their importance above one another in the form of a climax, or ladder.* When a sentence consists of two members, the longer should generally be the concluding one.

5. Avoid ending the sentence with an adverb, preposition, or any insignificant word, unless it be emphatical.

6. In the members of a sentence in which two things are compared or contrasted, where either resemblance or opposition is to be expressed, some resemblance in the language or construction ought to be observed.

Of the Harmony of a Sentence.

Sound is a quality much inferior to sense; yet it must not be disregarded. Pleasing ideas, and forcible reasoning, lose much by being communicated to the mind by harsh and disagreeable sounds. For this reason, a sentence, besides the qualities already enumerated, under the heads of *Clearness*, *Unity*, and *Strength*, should likewise, if possible, express the quality of *Harmony*.

The rules of harmony relate to the choice of words; their arrangement, the order and disposition of the members, and the cadence, or close of sentences.

If we would speak forcibly and effectually, we must avoid the use of such words, — 1. As are composed of words already compounded, the several parts of which are not easily, and therefore not closely united; as, *unsuccessfulness*,

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[*] See Lesson XLV., on *Climax*.

wrongheadedness, tenderheartedness. 2. Such as have the syllables which immediately follow the accented syllable crowded with consonants that do not easily coalesce; as, *questionless, chroniclers, conventiclers.* 3. Such as have too many syllables following the accented syllable; as, *primarily, cursorily, summarily, peremptoriness.* 4. Such as have a short or unaccented syllable repeated, or followed by another short or unaccented syllable very much resembling it; as, *holily, sillily, lowlily, farriery.*

But let the words themselves be ever so well chosen, and well sounding, yet, if they be ill disposed, the melody of the sentence is utterly lost, or greatly impaired.

Though attention to the words and members, and the close of sentences, must not be neglected, yet, in no instance should perspicuity, precision, or strength of sentiment, be sacrificed to sound. All unmeaning words, introduced merely to round the period, or fill up the melody, are great blemishes in writing. They are childish and trivial ornaments, by which a sentence always loses more in point of weight than it can gain by such additions to its sound.

The members of a sentence should not be too long, nor disproportionate to each other. When they have a regular and proportional division they are much easier to the voice, are more clearly understood, and better remembered, than when this rule is not regarded; for whatever tires the voice and offends the ear is apt to mar the strength of the expression, and to degrade the sense of the author.

With respect to the cadence or close of a sentence, care should be taken that it be not abrupt nor unpleasant. The following examples will be sufficient to show the propriety of some attention to this part of the rule. "Virtue, diligence, and industry, joined with good temper and prudence, are prosperous in general." It would be better thus: "Virtue, diligence, and industry, joined with good temper and prudence, have ever been found the surest road to prosperity." An author, speaking of the Trinity, expresses himself thus: "It is a mystery which we firmly believe the truth of, and humbly adore the depth of." How much better would it have been with this transposition: "It is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore."

Rules for rendering Sentences harmonious.

1. Whatever is easy to the organs of speech is generally

agreeable to the ear; therefore, such words should be preferred, and such an arrangement of the members of the sentence adopted, as *can be pronounced* without difficulty.

2. Long words and those which are composed of a due intermixture of long and short syllables, are more harmonious than short ones; and less fatiguing to the ear than those which are wholly composed of long or of short syllables.

3. The harmony or melody of the different periods should be varied; and a proper succession of long and short sentences kept up.

4. The longest member of a period, and the fullest and most sonorous words, should generally be reserved for the conclusion of the sentence.

5. The sound should, in all cases where it can be done, be adapted to the sense.

6. The hissing sound of the letter *s* should be avoided.*

EXAMPLES FOR PRACTICE.

The student may correct the following sentences.

Want of Unity.

The successor of Henry the Second was his son Francis the Second, the first husband of Mary, afterwards Queen of Scots, who died after a reign of one year, and was succeeded by his brother Charles the Ninth, then a boy only ten years old, who had for his guardian Catharine de Medicis, an ambitious and unprincipled woman.

Want of Purity.†

The gardens were void of simplicity and elegance, and exhibited much that was glaring and bizarre.

Want of Propriety.

He was very dexterous in smelling out the views and designs of others.

The pretenders to polish and refine the English language have chiefly multiplied abuses and absurdities.

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* The rules relating to clearness, unity, strength, and harmony, should be committed to memory. The student who wishes a greater variety of examples for practice under these rules will find them in Parker and Fox's Grammar, and in Murray's English Exercises.

† See Lesson XXX.

Want of Precision.

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.

Want of Clearness.

There is a cavern in the island of Hoonga which can only be entered by diving into the sea.

Want of Strength.

The combatants encountered each other with such rage, that, being eager only to assail and thoughtless of making any defence, they both fell dead upon the field together.

Want of Harmony.

By the means of society, our wants come to be supplied, and our lives are rendered comfortable, as well as our capacities enlarged, and our virtuous affections called forth into their proper exercise.[*]

LESSON XXXII.

SOUND ADAPTED TO THE SENSE.

"'T is not enough no harshness gives offence,
The sound must seem an echo of the sense."

ONOMATOPŒIA.

Onomatopœia, or Onomatopy, consists in the formation of words in such a manner that the sound shall imitate the sense. Thus the words *buzz, crackle, crash, flow, rattle, roar, hiss, whistle,* are evidently formed to imitate the sounds themselves. Sometimes the word expressing an object is formed to imitate the sound produced by that object; as, *wave, cuckoo, whippoorwill, whisper, hum.*

It is esteemed a great beauty in writing when the words selected for the expression of an idea, convey, by their sound, some resemblance to the subject which they express, as in the following lines:

The whitewashed wall, the nicely sanded floor,
The varnished clock that clicked behind the door.[*]

Of a similar character, and nearly of equal merit, are those sentences or expressions which in any respect imitate or represent the sense which they are employed to express. Thus Gray, in his Elegy, beautifully expresses the reluctant feeling to which he alludes in the last verse of the following stanza:

"For who, to dumb forgetfulness a prey,
This pleasing anxious being e'er resigned,
Left the warm precincts of the cheerful day,
Nor cast one *longing, lingering* look behind!"

And Pope, in his "Essay on Criticism," in a manner, though different, yet scarcely less expressive, gives a verbal representation of his idea, by the selection of his terms, in the following lines:

"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."

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

"Soft is the strain, when Zephyr gently blows,
And the *smooth stream* in *smoother numbers flows,*
But when loud surges lash the sounding shore,
The *hoarse, rough verse* should like the torrent *roar.*
When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow.
Not so when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main."

These examples are elegant illustrations of the fifth rule of harmony, given in the last lesson.

As an exercise in this lesson, the student may select such words as he can recall in which the sound bears a resemblance to the signification.

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[*] See note on pages 109 and 115.

[†] These lines will not fail to recall to the memory of the classical student those peculiarly graphic lines of Virgil, in one of which he describes the galloping of a horse:

"Quadrupedante putrem sonitu quatit ungula campum."

and in another the appearance of a hideous monster:

"Monstrum horrendum in forma ingens cui lumen ademptum."

LESSON XXXIII.

DEFINITION, AND DISTINCTION OR DIFFERENCE.

The object of this lesson is to accustom the student to acquire clear ideas of things, and to perceive distinctions and differences wherever they exist. Clear ideas of a subject must be acquired before any thing can be correctly said or written upon it.

A definition, as described by logicians, consists of two parts, which they call the *genus* and the *difference*. The genus is the name of the *class* to which the object belongs. The difference is the property or properties by which the individual thing to be defined is distinguished from other individuals of the same class. Thus if a definition is required of the word *justice*, we may commence by saying, "Justice is that virtue which induces us to give every one his due." Here, *virtue* is the *class* to which the object belongs; but this part of the definition may be applied to *honesty*, another quality of the same class, as well as to justice; for "Honesty is also a virtue which induces us to give every one his due." Something more, therefore, must be added to our definition, by which *justice* may be distinguished from *honesty*, and this *something more*, in whatever form it may be presented, will be the *difference* which excludes honesty from the same definition.

MODEL I.

Justice.

Justice is that virtue which induces us to give to every one his due. It requires us not only to render every article of property to its right owner, but also to esteem every one according to his merit, giving credit for talents and virtues wherever they may be possessed, and withholding our approbation from every fault, how great soever the temptation that leads to it.

It will easily be seen from this definition in what the *difference* lies, which excludes honesty from the definition. Honesty, it is true, requires that we should render to every one his due. But honesty does not necessarily imply the esteeming of every one according to his merit, giving credit for talents and virtues,* &c.

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* See the Lesson on *Synonymes*, page 54.

A definition should generally be an analysis of the thing defined, that is, it should comprise an enumeration of its principal qualities or attributes.

MODEL II.

A Swallow.

1. A swallow is an animal. — This definition is not correct, because it will apply also to a horse, or a cow, or a dog, or a cat, as well as to a swallow.

2. A swallow is a bird. — So also is an eagle, or a goose, and therefore this definition is not sufficiently distinct.

3. A swallow is an animal which has two legs. — And so is a man; and therefore this definition is not sufficiently exclusive.

4. A swallow is an animal that has two legs, and wings. — And so is *a bat;* and therefore this definition is faulty.

5. A swallow is an animal that has wings, feathers, and a hard, glossy bill. This definition applies as well to all birds as to a swallow, and it is therefore not complete.

6. A swallow is an animal, having wings, feathers, and a short, hard, and glossy bill, with short legs, a forked tail, and large mouth, and exceeding all other birds in the untiring rapidity of its flight and evolutions. Its upper parts are steel blue, and the lower parts of a light, chestnut color. It seeks the society of man, and attaches its nest to the rafters in barns.

This definition contains the *difference*, as well as the class, and may therefore be considered as sufficiently correct for our present purpose.*

MODEL III.

Elastic.

The term *elastic* is applied to those substances that on being bent, or compressed, return to their former state. Thus a bow, India rubber, air, are *elastic* substances.

This definition excludes the application of the term *elastic* to those substances which can only be bent or compressed. The quality by which the substance is made to return to its former state, must be included in the definition, because it is the *difference* by which the word *elastic* is distinguished from the words *pliable*, *flexible*, *soft*, &c.

After explaining the meaning, or giving the definition of the terms in this Lesson, the student should be required to give an instance of the proper application of the word.

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* See Parker and Fox's Grammar, Part III., No. 387.

EXAMPLES FOR PRACTICE.

Give a definition to the following words, and point out the distinction or difference between them and other words, which in some respects resemble them.*

Temperance.
Equity.
Eternal.
Infinite.
Omnipotent.
Omnipresent.
Incarcerate.
Explanation.
Demonstrated.
Indivisible.
Inevitable.
Incomprehensible.
Inspissated.
Evaporate.
Mercy.
Virtue.
Vice.
Honesty.
Grammar.
Astronomy.
Architecture.
Analysis.
Synthesis.
Analogy.
Comparison.
Judgment.
Reasoning.
Description.
To Transpose.
To Disregard.
Excellence.
Activity.
To Disobey.
Tautology.
Narration.
Outline.
Amplify.
Composition.
History.
Astrology.
Literature.
Science.
Art.

The difference or distinction between two words, may sometimes be shown by an analysis of each.

MODEL.

The difference between the CapitAl and the Capitol of a country.

The Capit*al* is the chief city, where the legislature meet to enact laws, &c.

The Capit*ol* is the building in which they assemble.

The Capit*al* contains the Capit*ol*.

The different parts of the Capit*al* are streets, lanes, squares, alleys, courts, houses, &c.

The different parts of the Capit*ol* are halls, rooms, closets, fireplaces, doors, windows, stairs, chimneys, cellar, &c.

The Capit*al* is generally several miles in length.

The Capit*ol* is seldom more than one or two hundred feet.

EXAMPLES FOR PRACTICE.

The student may now show *by an analysis*, the difference between the following words.

A bird and a beast.
A fish and a bird.
A reptile and a quadruped.
A clock and a watch.

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* See Lesson on *Synonymes*, page 54.

An adverb and an adjective.
A verb and a noun.
A pen and a pencil.
Geography and Grammar.
A bed and a sofa.
A field and a garden.
A horse and a cow.
A falsehood and a mistake.
A fish and a beast.
Mercy and justice.

The distinction or difference between two subjects may likewise be exhibited as in the following

MODEL.

Grammar, rhetoric, and logic are kindred branches of science, but each has its separate department and specific objects. Rhetoric teaches how to express an idea in proper words; grammar directs the arrangement and inflections of the words; logic relates to the truth or correctness of the idea to be expressed. Grammar addresses itself to the understanding; rhetoric, to the imagination; logic, to the judgment. Rhetoric selects the materials; grammar combines them into sentences; logic shows the agreement, or disagreement, of the sentences with one another. A sentence may be grammatically correct, but rhetorically incorrect, as in the following extract:

"To take *arms* against a *sea* of troubles, and, by opposing, end them."

Here every word is grammatically correct; but to represent a man clad in armor to *fight water*, is a mixed metaphor, violating one of the fundamental principles of rhetoric. So, also, a sentence may be both grammatically and rhetorically faultless, while it violates logical principles. Thus, "All men are bipeds, and, as birds are also bipeds, birds are to be considered as men."

EXAMPLES FOR PRACTICE.

The student may show the distinction between the following words:

Quack and charlatan.

Projector, speculator, and economist.

Bookworms and syllable hunters.

Cant, prosing, puritanical.

The word *liberal*, as applied to politicians, theologians, and philosophers; 1st, when assumed by themselves; 2ndly, when applied to them by their adversaries.

The different senses in which the word *independence* is used, as applied to nations and individuals, to a man's character, opinions, and circumstances, is explained in the following

MODEL.

When we speak of a nation's independence, we mean, that it is not connected with any other nation, so as to be obliged to receive laws or magistrates from it, to pay a revenue into its treasury, or in any way to submit to its dictates. When we see a nation whose laws are framed by its own magistrates, whether elective or hereditary, without regard to the pleasure of any other nation; where the taxes are levied for the support of its own interest, and for the maintenance of its own magistrates; where it is not necessary that the consent of another should be obtained, before it is at liberty to make war upon a foreign state, or to enter into alliance with any foreign power that they please, — to that nation custom gives the epithet "independent."

Nor does the submission of a people to the will of a despot contradict its claim to be considered an independent nation. The subjects are, indeed, dependent upon the caprice of a tyrant, and he has absolute power over their lives, property, and political interest; but this internal slavery does not exclude them from being considered independent as a nation, and from taking a part, as such, in the disputes of other governments, provided that their own master is not also subject to some foreign power. A subject province becomes independent, when, finding itself strong enough for its purpose, it throws off the yoke of the ruling power, and declares itself free; and it is recognized as such by other nations, if it succeeds in establishing its claim, either by arms, or the consent of the government to which it was subject.

A man is said to be independent in his character, when he does not permit the opinion of the world to influence his actions. He is independent in his opinions, when he maintains them in spite of ridicule, or the ideas of the rest of the community. If he conducts himself according to these opinions, carries into action his ideas of right and wrong, though they be contrary to what every one else thinks, he is independent in character. A man may be so subservient to another, that he will disguise his own opinions, and uphold those of the other. For some benefit conferred, or from the expectation of some advantage, he will stoop to flatter the notions of his patron, pretend to guide all his actions according to those ideas, and even regulate his conduct by rules which he knows to be wrong; and merely for the sake of being permitted to expect a slight favor. Such a man has no claim to independence of character or opinions.

When a person does not rely on the profits of his business for subsistence, but has laid up or received as an inheritance a sum of money, the income of which is sufficient for his maintenance, he is considered independent in his circumstances.

Independence is, in most cases, an excellent quality and state; but, when a man's independence of character leads him to abuse, and refuse to conform to, the customs of his country, because he perceives in them something absurd, it makes him appear ridiculous.

LESSON XXXIV.

ANALOGY, OR RESEMBLANCE.

Analogy means a resemblance between two or more things in some circumstances, which, in other respects, are entirely different. Thus, there is an analogy between a ship and a carriage; because a ship is designed to *carry* us over the water, and a carriage to *carry* us over the land. But, in their shape and construction, they are entirely different.

MODEL I.

There is a close analogy between the wings of a bird, and the fins of a fish. The former enables the feathered tribe to move aloft in the air; the latter empowers the inhabitants of the deep to pursue their course through the water. The one is provided with strong sinews to act on the air, the other with equal power to impress the wave; while each is moved with equal facility in the element for which it is designed.

MODEL II.

Youth and morning resemble each other in many particulars. Youth is the first part of life. Morning is the first part of the day. Youth is the time when preparation is to be made for the business of life. In the morning arrangements are made for the employment of the day. In youth our spirits are light, no cares perplex, no troubles annoy us. In the morning the prospect is fair, no clouds arise, no tempest threatens, no commotion among the elements impends. In youth we form plans which the later periods of life cannot execute; and the morning, likewise, is often productive of promises which neither noon nor evening can perform.

EXAMPLES FOR PRACTICE.

The pupil may now describe the analogy between the following words.

The wings of a bird and the legs of an animal.
The wheels of a carriage and the sails of a vessel.
The art of painting and the art of writing.
Snow and rain.
Genius and the sun.
Intoxication and insanity.
Darkness and affliction.
A watch and an animal.
Prosperity and brightness.
A tree and an animal.
Food and education.
The gills of a fish and the lungs of an animal.
Adversity and darkness.
Comfort and light.

LESSON XXXV.

FIGURATIVE LANGUAGE.

Figurative Language converted into Plain.

A Figure, in the science of language, is a departure from the common forms of words, from the established rules of syntax, or from the use of words according to their literal signification.

A departure from the *common form* of words is called a figure of etymology, or an etymological figure. [*See Elision, &c., Lesson XXVII., page* 88.]

A departure from the established rules of syntax is called a syntactical figure. [*See Enallage, Hyperbaton, Pleonasm, &c., Lesson XXVII., page* 89.]

A departure from the use of words in their literal signification is called a figure of rhetoric, or a rhetorical figure. [*See Trope, Metaphor, page* 126.]

Figurative language properly includes all of these different kinds of figures; but the term is sometimes restricted to rhetorical figures.*

Words that belong to one class of objects are frequently, by a rhetorical figure, applied to other classes. Thus, the words *morning* and *evening* properly belong to the day; but, as they signify the *first* and *last parts* of the day, they are sometimes used to signify the first and last parts of other subjects. Thus, the phrase, "*the morning of life*," is often used to express *the period of youth*, and the *evening of life*, that of *old age*. "*The dawn*," properly means the *earliest part* of the morning, or of the day; and "*twilight*" expresses the *close*, or *latter part of day*. But, by a rhetorical figure, these words are used to express the *earliest* and *latest* parts of other subjects. Thus, "the *dawn* of bliss," expresses the commencement of happiness or bliss; and, "the *twilight of our woes*," is used to signify the close or termination of sorrow. "The morning of our joy," implies the earliest period of our enjoyment. "The eve of his departure," implies the *latest point of time*, previous to his departure.

The use of figures, or of figurative language, is, —

1. They render language copious.
2. The richness of language is thereby increased.
3. They increase the power and expressiveness of language.
4. They impart animation to style.

Figures of speech always imply some departure from simplicity of expression. They represent, in a forcible manner, the idea which we intend to express, and present it with the addition of some circumstance, which renders the impression more strong and vivid. Thus, when we say, "A good man enjoys comfort in the midst of adversity," we express an idea in the simplest manner possible. But, as there is an analogy between *comfort* and *light*, and between *adversity* and *darkness*, we may express the same idea in figurative language thus: "To the upright there ariseth *light* in *darkness*." Here a new circumstance is introduced; two objects, resembling one another in some respects, are presented to the imagination; *light* is put in the place of *comfort*, and *darkness* is used to suggest the idea of *adversity*.

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* Holmes's "Rhetoric" enumerates a list of two hundred and fifty figures connected with the subjects of Logic, Rhetoric, and Grammar. The work is remarkable for its quaintness, and possesses some merit *as a vocabulary*. His cautions with regard to the use of figures are so characteristic, that they may afford some amusement, if not edification, to the student. The following is his language with regard to Tropes and Figures.

"The faults of Tropes are nine:

"Of tropes perplext,[1] harsh,[2] frequent,[3] swoll'n,[4] fetched far,[5]
Ill representing,[6] forced,[7] low,[8] lewd,[9] beware."

"And the faults of Figures are six:

"Figures unnatural,[1] senseless,[2] too fine spun,[3]
Over adorned,[4] affected,[5] copious,[9] shun." (!!!)

"*Rhetoric made Easy*, by John Holmes. London. 1755."

Figures are divided into two kinds or classes: figures of words, and figures of thought.

Figures of words are called Tropes.
Figures of thought are called Metaphors.

The word Trope, signifies a *turning;* and Metaphor, a *transferring*.

A Trope is the *change* or *turning* of a word from its original signification.

Thus, in the sentence already adduced, "To the upright there ariseth light in darkness," the trope consists in *light* and *darkness* being changed or turned from their usual meaning, and employed to signify *comfort* and *adversity*; on account of some resemblance or analogy, which they are supposed to bear to those conditions of life.

A Metaphor is a figure, in which the words are used in their original signification; but the *idea* which they convey is *transferred* from the subject to which it properly belongs, to some other which it resembles. Thus, when we say of a man, "He is the *pillar* of the state," we use the word "pillar" in its common acceptation; but the idea of *support*, which a pillar implies, is transferred from a building to the state; and our meaning is, that the man, by his wisdom or prudence, contributes as much to the safety and security of the nation, as a pillar by its strength and solidity, does to the stability of a building.

Tropes and metaphors so closely resemble each other, that it is not always easy, nor is it important, to be able to distinguish the one from the other.

In this lesson, figurative language is presented to the student, which he is to convert into plain.

MODELS.

Figurative language. A poor hind nursed in the lap of ignorance.

Same idea in plain language. A poor hind who had never been educated.

Figurative. The sun looks on the waters, and causes them to glow, and take wings, and mount aloft in air.

Plain. The sun shines upon the water, and causes it to grow warm, and ascend in vapor till it reaches the upper air.

Figurative. The earth thirsts for rain.

Plain. The earth is dry, or wants water.

Figurative. She had been the pupil of the village pastor, the favorite lamb of his little flock.

Plain. She had been the pupil of the village clergyman, the favorite child of his small congregation.

Figurative. Man! thou pendulum betwixt a smile and tear.

Plain. Man! thou, who art always placed between happiness and misery, but never wholly enjoying the one, nor totally afflicted with the other.

Figurative. He found the tide of wealth flowing merely in the channels of traffic; he has diverted from it invigorating rills to refresh the garden of literature.

Plain. He saw that men of wealth were employing their riches only in the business of commerce. He set the example of appropriating a portion of wealth to the increase and diffusion of knowledge.

Figurative. They abhor the Author of their being. He never presents himself to their thoughts, but to menace and alarm them. They cannot strike the sun out of the heavens, but they are able to raise a smouldering smoke, that obscures him from their eyes.

Plain. They absolutely hate God. They never think of him except when they fear his vengeance, for their disregard and open violation of his laws. They cannot in sincerity disbelieve his existence, but they are able to obscure their own minds by their false reasonings, and involve themselves in such a train of darkening speculations, as to forget for a time the certainty of his omnipresence.

Figurative. A stone, perhaps, may tell some wanderer where we lie, when we came here, and when we went away; but even that will soon refuse to bear us record:

Time's effacing fingers will be busy on its surface, and at length wear it smooth.

Plain. A stone, perhaps, may be erected over our graves, with an inscription bearing the date of our birth, and the day of our death; but even that will not last long. In the course of time the stone will be mutilated or broken, and the inscription be entirely destroyed.

EXAMPLES FOR PRACTICE.

The student may now change the following figurative expressions into plain language.

The meek-eyed morn appears, mother of dews,
At first faint gleaming in the dappled east.

How reverend is the face of this tall pile,
Whose ancient pillars rear their marble heads,
To bear aloft its arched and ponderous roof,
By its own weight made steadfast and immovable,
Looking tranquillity.

The sunset of life.
The meridian of our days.
The magic hues of the clouds are pencilled by the sun.
The winds plough the lonely lake.
The splendor of genius illumines every object on which it shines.
A raging storm, and a deceitful disease, may both be encountered on life's troubled ocean.
The rainbow strides the earth and air.
Indolence is the bane of enjoyment.

The queen of the spring, as she passed down the vale,
Left her robe on the trees, and her breath on the gale.

Daughters of telescopic ray,
Pallas and Juno smaller spheres, ——.

Science shall, renovated, beam,
And gild Palermo's favored ground.

Each hill and dale, each deepening glen and wold,
Defies the power that crushed thy temples gone.

Dear are the wild and snowy hills,
Where hale and ruddy freedom smiles.

There is no flesh in man's obdurate heart.
It does not feel for man.

Lands, intersected by a narrow frith,
Abhor each other.

Let freedom circulate through every vein of all your empire.

Hail to the morn, when first they stood
    On Bunker's height;
And fearless stemmed the invading flood,
And wrote our dearest rights in blood,
And mowed in ranks the hireling brood,
    In desperate fight!
O! 't was a proud, exulting day,
For e'en our fallen fortunes lay
    In light.

—— Rising from thy hardy stock,
Thy sons the tyrant's frown shall mock,
And slavery's galling chain unlock,
    And free the oppressed.
All who the wreath of freedom twine,
Beneath the shadow of their vine,
    Are blest.

What stronger breastplate than a heart untainted!
Thrice is he armed, that hath his quarrel just,
And he but naked, though locked up in steel,
Whose conscience with injustice is corrupted.

Youth is not rich in time; it may be poor;
Part with it, as with money, sparing; pay
No moment but in purchase of its worth;
And what its worth — ask death-beds, they can tell.

——— Enter this wild wood,
And view the haunts of nature. The calm shade
Shall bring a kindred calm, and the sweet breeze,
That makes the green leaves dance, shall waft a balm
To thy sick heart.

                    Throngs of insects in the glade
Try their thin wings, and dance in the warm beam
That waked them into life. Even the green trees
Partake the deep contentment, as they bend
To the soft winds, the sun from the blue sky
Looks in, and sheds a blessing on the scene.

LESSON XXXVI.

FIGURATIVE LANGUAGE, *Continued.*

Plain Language converted into Figurative.

The previous Lesson having introduced the student to figurative expressions, the object of this Lesson is, to lead him to form similar language himself. He will recollect, that *analogy* or *resemblance* * is its foundation; and when, therefore, he is required to convert plain into figurative terms, he must endeavour to call to mind some other subject, which resembles the one proposed for his exercise. In applying the terms, phrases, and ideas, relating to one subject, to another that resembles it, or, in other words, *in the use of metaphors,* the following rules are to be observed.

1. Metaphors should neither be too numerous, too gay, nor too elevated, but suited to the nature of the subject.
2. They must be drawn from proper objects; avoiding all such as will raise in the mind disagreeable, mean, or low ideas.
3. Every metaphor should be founded on a resemblance which is clear and striking; not far fetched, nor difficult to be discovered.
4. Metaphorical and plain language must not be jumbled together; that is, a sentence should never be constructed, so that part of it must be understood literally, and part metaphorically.
5. Two different metaphors must not meet together on the same subject.
6. Metaphors should not be crowded together on the same object.
7. Metaphors should not be too far pursued.

It is a good rule, likewise, when we have written a metaphor, to make a picture of it, in order to see whether the parts agree; and what kind of figure the whole presents. Thus, when Shakspeare says, "*to take arms against a sea of troubles,*" if we make a picture of this metaphor, we must represent a man clad in armor, going out to *fight water!* The impropriety of such mixed and inconsistent metaphors must be very apparent.*

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* See Lesson XXXIV.

MODELS.

Plain language. Our misfortunes soon end, and we are favored with prosperity.

Same idea in figurative language. The clouds of adversity soon pass away, and are succeeded by the sunshine of prosperity.

Plain language. The waters falling from the rocks, made a pleasing noise which I distinctly heard.

Figurative. I heard the voice of the waters, as they merrily danced from rock to rock.

Plain. The water of the lake was without motion.

Figurative. The waves were asleep on the bosom of the lake.

Plain. The grass grows in the meadows in the spring, and summer soon succeeds.

Figurative. In the spring of the year, the meadows clothe themselves in their beautiful green robes to welcome the approach of summer.

Plain. He could not be seen on account of the darkness of the night.

Figurative. Night had shrouded him in her dark mantle; *or,* He was hidden in the shadows of the night.

EXAMPLES FOR PRACTICE.

The pupil will express the following sentences in figurative language.

She was number one in her class. (head.†)

He was the last in the division. (foot.)

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

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

He sunk in the water. (swallowed.)

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* Mr. Steele, in his "*Prosodia Rationalis,*" has rescued the Bard of Avon from this inconsistent metaphor, by the suggestion, that it was originally written, "To take arms against assail of troubles."

† The word or words in parentheses, attached to each sentence, are given as *hints* to the student, to enable him to form a figure. He needs not to be required to use them, if he can perform the exercise without assistance.

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

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

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

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

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

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

The wind causes the leaves to move. (dance.)

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

Perfect taste knows how to unite nature with art, without destroying its simplicity in the connexion. (wed, sacrificing, alliance.)

Virgil might almost be termed a plagiarist; but he has corrected the faults, and added to the beauties, of that which he has taken from others. (adorn a theft, polish stolen diamonds.)

LESSON XXXVII.

PROSOPOPŒIA, OR PERSONIFICATION.*

Prosopopœia, or Personification, is that figure by which life and action are attributed to inanimate objects.

This figure may be considered as the foundation of a large proportion of figurative language. When we say that "*the earth thirsts* for rain," or "*smiles* with plenty," we represent the earth as a living creature, *thirsting* and *smiling*.

There are three degrees of this figure, namely,

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* An attentive study of this figure will show that it is founded on Analogy. See Lesson XXXIV., page 123.

1. When some of the properties or qualities of living creatures are attributed to inanimate objects. As,

A *furious* dart; *thirsty* ground; a *deceitful* disease; the *angry* ocean.

Here the personification consists in ascribing *fury*, *thirst*, *deceit*, and *anger*, which in reality are felt by living creatures only, to the inanimate objects, *a dart*, *a disease*, and *the ocean*.

2. When inanimate objects are represented as acting like those which have life. Thus:

Lands intersected by a narrow frith *abhor* each other.

The calm shade
Shall bring a kindred calm, and the sweet breeze
That makes the green leaves *dance*, shall *waft* a balm
To thy sick heart.

The cool wind,
That *stirs* the stream *in play*, shall *come* to thee
Like one that loves thee, nor will let thee pass
Ungreeted; and shall *give its light embrace.*

Here the words in Italic show in what the personification consists; namely, in representing the lands *abhorring*, the shade *bringing*, the breeze *wafting*, the leaves *dancing*, the wind *stirring a stream*, and *playing*, *coming*, and *embracing*.

3. When they are represented as speaking to us, or listening to what we say. Thus:

Hand and voice,
Awake, awake! and thou, my heart, awake!
Green fields and icy cliffs, all join my hymn!
And thou! O silent mountain, sole and bare,
. . . .
. . . wake, O wake, and utter praise.

Yet fair as thou art, thou shunnest to glide,
Beautiful stream! by the village side;
But windest away from haunts of men,
To silent valley and shaded glen.

Here the *hand*, *voice*, *heart*, *green fields*, *icy cliffs*, the *mountain*, and the *stream* are represented as if they were listening to the speaker.

MODEL OF THE FIRST DEGREE.

The *hungry* waves. The *joyous* rain. The *surly* storm.

EXAMPLES FOR PRACTICE.

*Personify the following subjects in the first or lowest degree.**

- A brook.
- A waterfall.
- The wind.
- A tempest.
- Time.
- Fortune.
- Adversity.
- The earth.
- The ocean.
- The sun.
- Science.
- Industry.
- Idleness.
- Intemperance.
- Fire.
- An earthquake.
- The waves.
- Rain.
- Winter.
- Summer.
- Mirth.
- Folly.
- Pleasure.
- Pain.

MODEL OF THE SECOND DEGREE.

Plain expression. He drew his sword from its scabbard.

Personification. At his command his sword leaped from the scabbard.

EXAMPLES FOR PRACTICE.

Personify the following, in the second degree.

He is asleep. (sits on his eyelids.†)

He is in love. (throw a chain around.)

The laws contain the declaration that the murderer must die. (to hand a sword.)

He who is pleased with natural scenery, can find instruction and entertainment in every object which he sees. (Nature speaks a language.)

In a few days we shall depart from the light of the sun, and be buried in the earth. (Sun shall see, earth claim.)

The sun cannot be seen through the clouds. (pierce through.)

The air is so soft, that we are induced to take a walk. (invites.)

The moon shines on the brow of the mountain. (gilds.)

The shadows caused by night pass away. (nursed.)

The hands of the clock were at nine. (points.)

The fire has been extinguished. (die.)

The thunder among the crags appears first on one peak and then on another. (leaps.)

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* In personifying inanimate objects, things remarkable for power, greatness, or sublimity, are represented as *males*. Things beautiful, amiable, or prolific, or spoken of as receivers and containers, are represented as *females*.

† The words or phrases within the parentheses are offered as hints to the student.

MODEL OF THE THIRD DEGREE.

O Switzerland! my country! 't is to thee
I strike my harp in agony; —
My country! nurse of liberty,
Home of the gallant, great, and free,
My sullen harp I strike to thee.

O grave! where is thy victory?
O death! where is thy sting?

O solitude, where are the charms,
That sages have seen in thy face?

EXAMPLES FOR PRACTICE.

Personify the following subjects.

- The scenes of early life.
- Intemperance.
- War.
- Peace.
- Religion.
- Adversity.
- Industry.
- Liberty.
- Indolence.
- Poverty.
- The sun.
- Night.

No object which has not dignity in itself should ever be personified in this degree.

LESSON XXXVIII.

SIMILE, OR COMPARISON.*

A simile is the likening of the subject, of which we speak, to another subject having some similarity, in order to render the description more forcible and perspicuous. In a strict sense, it differs from comparison, in which the subject may have an obvious likeness. But many rhetoricians consider the terms as synonymous, and in this light they are presented in this Lesson. This figure is extremely frequent both in prose and poetry; and it is often as necessary to the exhibition of the thought, as it is ornamental to the language in which that thought is conveyed.

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* Every *simile* is more or less *a comparison*, — but every *comparison* is not a *simile;* the latter compares things only as far as they are alike; but the former extends to those things which are different. In this manner there may be a *comparison* between large things and small, although there can be no good *simile*.

In all comparisons there should be found something new or surprising, in order to please and illustrate. Consequently they must never be instituted between things of the same species.

In a simile or comparison, the analogy[*] or resemblance is expressed in form, and is usually pursued more fully than the nature of a metaphor admits. Thus, when we say of a great man, "He is the pillar of the state," it is a metaphor; but when we say of him, "He supports the state like a pillar," which supports the weight of the edifice, it then becomes a comparison.

Comparisons are used for two principal purposes; namely, to explain a subject, and to render it pleasing.

It is necessary in a comparison, that it serve to illustrate the object, for the sake of which it is introduced, and give a stronger conception of it.

In drawing comparisons, the following rules must be observed:

1. Comparisons must not be drawn from objects, which have too near and obvious a resemblance of the object with which they are compared.
2. They must not be founded on too faint and distant likenesses.
3. The object from which a comparison is drawn, ought never to be an unknown object; nor one, of which few people can have a clear idea.
4. Similes, or comparisons, should never be drawn from mean or low objects.

MODELS.

1. Wit and humor are like those volatile essences, which, being too delicate to bear the open air, evaporate almost as soon as they are exposed to it.
2. Curses, like chickens, always come home to roost.
3. A troubled conscience is like the ocean when ruffled by a storm.

4. Though my perishing ranks should be strewed in their gore,
Like ocean weeds heaped on the surf-beaten shore.

5. An elevated genius, employed in little things, appears like the sun in his evening declination; he remits his splendor, but retains his magnitude; and pleases more, though he dazzles less.

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[*] See Lesson XXXIV.

6. Charity, like the sun, brightens every object on which it shines.

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

8. I never tempted her with word too large;
But as a brother to a sister, showed
Bashful sincerity, and comely love.

EXAMPLES FOR PRACTICE.

A comparison may now be written from the following:

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

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

A man of virtuous principles is like ———. The winds blow, and the waves beat upon it, but it ———. So, amid the trials and troubles of life, though temptations assail and misfortunes threaten to overwhelm him, he stands unmoved, and defies the impotence of their assaults.

Intemperance is like ———, which ———.

Benevolence is like the ——— of heaven, which, falling silently and unobserved, seeks not to attract attention, but to do good. It therefore runs not off in noisy streams, nor in a swollen current, but penetrating through the ——— of its object ———.

Religion, like ———, presents a bright side to every object, which is not wholly buried in earth.

He who has no opinion of his own, is like ———, which ———. The man of decision is as the ———, which ———.

True friendship is like ———; the value of it is seldom known until it is lost.

LESSON XXXIX.

ANTITHESIS, OR CONTRAST.

Antithesis is the reverse of comparison; for as the latter in general signifies, or is founded on resemblance, the former implies contrast, opposition, distinction, or difference.

It presents two subjects in opposition to one another, for the purpose of rendering their difference more apparent.

Antithesis, by placing subjects in contrast, prompts the judgment, and is therefore a very common figure in argumentative writing. It is frequently used when we wish to give a clearer impression of our meaning; to show the truth or absurdity of an opinion; the excellence or inferiority of a subject, or to exhibit in a strong light the particular points of difference or distinction between two things.

Antithesis is also used with great advantage in descriptions or representations of the power and extent of a quality, as follows:

> "I can command the lightnings,— and am dust."

Again. In the description of the power of the steam-engine, a late writer says: "The trunk of an elephant, that can pick up a pin or rend an oak, is as nothing to it. It can engrave a seal and crush masses of obdurate metal before it,—draw out without breaking a thread as fine as gossamer, and lift up a ship of war like a bauble in the air. It can embroider muslin and forge anchors,—cut steel into ribands, and impel loaded vessels against the fury of the winds and waves."*

MODELS OF ANTITHESIS.

Geography and History.

Geography describes the countries situated on the earth, and the parts into which they are divided. History teaches us the manners and customs of the inhabitants of those countries. The former relates to the habitations of mankind; the latter, to the inhabitants themselves. The one embraces a view of the physical, the other describes the moral condition of the world. Geography may be considered as the more useful, but history the more interesting study.

Pride and Humility.

No two feelings of the human mind are more opposite than pride and humility. Pride is founded on a high opinion of ourselves,—humility, on the consciousness of the want of merit. Pride is the offspring of ignorance,—humility is the child of wisdom. Pride hardens the heart,—humility softens the temper and the disposition. Pride is deaf to the clamors of conscience,—humility listens with reverence to the monitor within; and finally pride rejects the counsels of reason, the voice of experience, the dictates of religion; while humility, with a docile spirit, thankfully receives instruction from all who address her in the garb of truth.

Probability and Improbability of Milo's Guilt.

Milo was unwilling to cause the death of Clodius, at a time when all mankind would have approved the deed. Is it probable, then, he would embrace an occasion when he would be stigmatized as an assassin? He dared not destroy his enemy even with the consent of the law, in a convenient place, on a fit occasion, and without incurring danger. Would he attempt it then in defiance of the law, in an inconvenient place, at an unfavorable time, and at the risk of his life?

The definition of words is sometimes given in the form of an antithesis, for an example of which, see pages 120 *and* 121.

EXAMPLES FOR PRACTICE.

The following subjects may be presented in antithesis.

Virtue and vice.
Friendship and selfishness.
Summer and winter.
Industry and indolence.
Religion and infidelity.
A country with a good government, and one in a state of anarchy or revolution.
Peace and war.
A contented and a restless disposition.
Knowledge and ignorance.
A temperate and an intemperate man.
Gratitude and ingratitude.
The contented and the ambitious.

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* The author of Lacon very justly remarks; "To extirpate antithesis from literature altogether, would be to destroy at one stroke about eight tenths of all the wit, ancient and modern, now existing in the world. It is a figure capable not only of the greatest wit, but sometimes of the greatest beauty, and sometimes of the greatest sublimity."

LESSON XL.

PARALLEL.

A parallel, considered as a composition, is a kind of comparison made to exhibit the resemblance between two characters or writings, to show their conformity as it is continued through many particulars, or in essential points. The parallel is sometimes diversified by antitheses, to show in a strong light the points of individual distinction.

MODEL I.

Parallel between Pope and Dryden.

Pope professed to have learned his poetry from Dryden, whom, whenever an opportunity was presented, he praised through his whole life with unvaried liberality; and perhaps his character may receive some illustration if he be compared with his master.

Integrity of understanding, and nicety of discernment, were not allotted in a less proportion to Dryden than to Pope. The rectitude of Dryden's mind was sufficiently shown by the dismission of his poetical prejudices, and the rejection of unnatural thoughts and rugged numbers. But Dryden never desired to apply all the judgment that he had. He wrote, and professed to write, merely for the people; and when he pleased others, he contented himself. He spent no time in struggles to rouse latent powers; he never attempted to make that better which was already good, nor often to mend what he must have known to be faulty. He wrote, as he tells us, with very little consideration; when occasion or necessity called upon him, he poured out what the present moment happened to supply, and when once it had passed the press, ejected it from his mind; for, when he had no pecuniary interest, he had no further solicitude.

Pope was not content to satisfy; he desired to excel, and therefore always endeavoured to do his best; he did not court the candor, but dared the judgment of his reader, and, expecting no indulgence from others, he showed none to himself. He examined lines and words with minute and punctilious observation, and retouched every part with indefatigable diligence, till he had left nothing to be forgiven. For this reason he kept his pieces very long in his hands, while he considered and reconsidered them. The only poems which can be supposed to have been written with such regard to the times as might hasten their publication, were the two satires of Thirty-eight; of which Dodsley told me, that they were brought to him by the author, that they might be fairly copied. "Every line," said he, "was then written twice over; I gave him a clean transcript, which he sent some time afterwards to me for the press, with every line written twice over a second time."

His declaration, that his care for his works ceased at their publication, was not strictly true. His parental attention never abandoned them; what he found amiss in the first edition, he silently corrected in those that followed. He appears to have revised the Iliad, and freed it from some of its imperfections; and the Essay on Criticism received many improvements after its first appearance. It will seldom be found that he altered without adding clearness, elegance, or vigor. Pope had perhaps the judgment of Dryden; but Dryden certainly wanted the diligence of Pope.

In acquired knowledge, the superiority must be allowed to Dryden, whose education was more scholastic, and who, before he became an author, had been allowed more time for study, with better means of information. His mind has a larger range, and he collects his images and illustrations from a more extensive circumference of science. Dryden knew more of man in his general nature, and Pope in his local manners. The notions of Dryden were formed by comprehensive speculation, and those of Pope by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope. Poetry was not the sole praise of either, for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind, Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid, Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller.

Of genius, that power which constitutes a poet; that quality without which judgment is cold, and knowledge is inert; that energy which collects, combines, amplifies, and animates; the superiority must, with some hesitation, be allowed to Dryden. It is not to be inferred, that of this poetical vigor Pope had only a little, because Dryden had more; for every other writer, since Milton, must give place to Pope; and even of Dryden it must be said, that if he has brighter paragraphs, he has not better poems. Dryden's performances were always hasty, either excited by some external occasion, or extorted by domestic necessity; he composed without consideration, and published without correction. What his mind could supply at call, or gather in one excursion, was all that he sought, and all that he gave. The dilatory caution of Pope enabled him to condense his sentiments, to multiply his images, and to accumulate all that study might produce, or chance might supply. If the flights of Dryden, therefore, are higher, Pope continues longer on the wing. If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight.

This parallel will, I hope, where it is well considered, be found just; and if the reader should suspect me, as I suspect myself, of some partial fondness for the memory of Dryden, let him not too hastily condemn me; for meditation and inquiry may, perhaps, show him the reasonableness of my determination.

MODEL II.

Parallel between Jay and Hamilton.

It were, indeed, a bold task to venture to draw into comparison the relative merits of Jay and Hamilton on the fame and fortunes of their country, — a bold task, — and yet, bold as it is, we feel impelled at least to venture on opening it. They were undoubtedly *par nobile fratrum*, and yet not *twin* brothers, — *pares sed impares*, — like, but unlike. In patriotic attachment equal, for who would venture therein to assign to either the superiority! yet was that attachment, though equal in degree, far different in kind; with Hamilton it was a sentiment, with Jay a principle; with Hamilton, enthusiastic passion, with Jay, duty as well as love; with Hamilton, patriotism was the paramount law, with Jay, a law *sub graviori lege.* Either would have gone through fire and water to do his country service, and laid down freely his life for her safety, Hamilton with the roused courage of a lion, Jay with the calm fearlessness of a man; or, rather, Hamilton's courage would have been that of the soldier, Jay's, that of the Christian. Of the latter it might be truly said;

> "Conscience made him firm,
> That boon companion, who her strong breastplate
> Buckles on him, that fears no guilt within,
> And bids him on, and fear not."

In intellectual power, in depth, and grasp, and versatility of mind, as well as in all the splendid and brilliant parts which captivate and adorn, Hamilton was greatly, not to say immeasurably, Jay's superior. In the calm and deeper wisdom of practical duty, in the government of others, and still more in the government of himself, in seeing clearly the right, and following it whithersoever it led firmly, patiently, self-denyingly, Jay was again greatly, if not immeasurably, Hamilton's superior. In statesman-like talent, Hamilton's mind had in it more of "constructive" power, Jay's of "executive." Hamilton had GENIUS, Jay had WISDOM. We would have taken Hamilton to plan a government, and Jay to carry it into execution; and in a court of law we would have Hamilton for our advocate, if our cause were generous, and Jay for judge, if our cause were just.

The fame of Hamilton, like his parts, we deem to shine brighter and farther than Jay's, but we are not sure that it should be so, or rather we are quite sure that it should not. For, when we come to examine and compare their relative course, and its bearing on the country and its fortunes, the reputation of Hamilton we find to go as far beyond his practical share in it, as Jay's falls short of his. Hamilton's civil official life was a brief and single, though brilliant one. Jay's numbered the years of a generation, and exhausted every department of diplomatic, civil, and judicial trust. In fidelity to their country, both were pure to their heart's core; yet was Hamilton loved, perhaps, more than trusted, and Jay trusted, perhaps, more than loved.

Such were they, we deem, in differing, if not contrasted points of character. Their lives, too, when viewed from a distance, stand out in equally striking but much more painful contrast. Jay's, viewed as a whole, has in it a completeness of parts such as a nicer critic demands for the perfection of an epic poem, with its beginning of promise, its heroic middle, and its peaceful end, and partaking, too, somewhat of the same cold stateliness; noble, however, still, and glorious, and ever pointing, as such poem does, to the stars. *Sic itur ad astra.* The life of Hamilton, on the other hand, broken and fragmentary, begun in the darkness of romantic interest, running on into the sympathy of a high passion, and at length breaking off in the midst, like some half-told tale of sorrow, amid tears and blood, even as does the theme of the tragic poet. The name of Hamilton, therefore, was a name to conjure with; that of Jay, to swear by. Hamilton had his frailties, arising out of passion, as tragic heroes have. Jay's name was faultless, and his course passionless, as becomes the epic leader, and, in point of fact, was, while living, a name at which frailty blushed and corruption trembled.

If we ask whence, humanly speaking, came such disparity of the fate between equals, the stricter morals, the happier life, the more peaceful death, to what can we trace it but to the healthful power of religion over the heart and conduct? Was not this, we ask, the ruling secret? Hamilton was a Christian in his youth, and a penitent Christian, we doubt not, on his dying bed; but Jay was a Christian, so far as man may judge, every day and hour of his life. He had but one rule, the gospel of Christ; in that he was nurtured, — ruled by that, through grace, he lived, — resting on that, in prayer, he died.

Admitting, then, as we do, both names to be objects of our highest sympathetic admiration, yet, with the name of Hamilton, as the master says of tragedy, the lesson is given "with pity and in fear." Not so with that of Jay; with him we walk fearless, as in the steps of one who was a CHRISTIAN as well as a PATRIOT.

EXAMPLES FOR PRACTICE.

A Parallel between the Old and New Testament.
" between the writings of St. Paul and St. John.
" The character of Napoleon and of Washington.
" Lord Bacon and Sir Isaac Newton.
" The Profession of the Law and that of Divinity.
" The invention of the art of printing with the discovery of the application of steam to mechanical purposes.

LESSON XLI.

ALLEGORY, APOLOGUE, FABLE, RIDDLE, CHARADE, &c.

An allegory is the representation of one thing by another analogous * to it. It may be considered as a series or chain of continued metaphors.

The only material difference between allegory and metaphor, besides the one being short and the other prolonged, is, that a metaphor always explains itself, by the words that are connected with it, in their proper meaning; whereas, in allegory, something is intended more than the words in their literal signification imply.

Apologues, parables, fables and riddles may all be considered as allegories.

MODEL I.†

The difficulty of writing composition without the assistance of *thought and imagination* is expressed in the following

Allegory.

As I was reclining one morning at the bottom of a beautiful garden, in an arbour overhung with honey suckle and jessamine of the most exquisite fragrance, I saw a most hideous monster standing before me. I tremblingly inquired his name and wish. He replied, in a voice of thunder, "I am the Genius of Composition, and am come to require the tribute that is due to me." For a few moments I stood amazed, not knowing how to reply. At length I was relieved by the approach of a beautiful nymph, who called herself Imagination; at whose appearance the hideous monster disappeared. The sweet and soothing voice of this beautiful nymph relieved my apprehensions; but, when I awoke from my slumbers, I found it was but a dream.

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* See Lesson XXXIV., page 123.

† This Model is given just as it was presented by the pupil, and without correction; it being thought more important to *encourage* the young, by showing what others of the same age have done, than to present a faultless model.

MODEL II.*

Patience, an Allegory.

Patience was the child of Forbearance and Gentleness, and they lived in the town of Perseverance. When very young, she began to exercise that virtue which was afterwards named from her. She was a very extraordinary child, and it has even been said of her, that she could work all things. She had an aunt called Adversity, who troubled her very much, but, it was observed, that the more she was subjected to the trials of this relation, the more brightly the lustre of her character shone forth; for, while her uncle, Prosperity, was near her, she seemed to have no opportunity of exercising her graces. She had a grandmother, (on her mother's side,) named Meekness, and she seemed to imbibe many of the qualities of that excellent lady. She also had a grandfather, Goodness, whose blood seemed to run in her veins in a large degree. All who lived in her neighbourhood used to say, that she was the loveliest child they ever beheld. But, although so much admired, she had no Pride about her, though Vanity, an old man living in the vicinity, used to lay a claim to relationship with her. She was very much troubled by his daughters Selfconceit and Foolishness, but she never retorted in the least. Even they themselves could not say, that they had ever heard an angry word proceed from her lips, and, although they tried to disturb and ruffle her uniform good nature, they never could succeed so far, as even to be able to say, that she ever appeared to cherish a wrathful spirit. She had no Hatred about her, neither would she foster Spite or Malice in her innocent heart. She made rapid advances from day to day, in every good word and work, and her name even became a proverb among all who knew her. Mothers made her an example to their daughters, and fathers did not forget her when admonishing their sons. She became more beloved and respected every day of her life, by all, for no one could see her without admiring her for her many good qualities. She appeared to be compounded of all the qualities that adorn the female character, without the least mixture of anything bad. In due time she was married to a young gentleman, by the name of Longsuffering. Some of the most distinguished among her children were Faith, Hope, and Charity.

MODEL III.

The Empire of Poetry.

BY FONTENELLE.

This empire is a very large and populous country. It is divided, like some of the countries on the continent, into the higher and lower regions. The upper region is inhabited by grave, melancholy, and sullen people, who, like other mountaineers, speak a language very different from that of the inhabitants of the valleys. The trees in this part of the country are very tall, having their tops among the clouds. Their horses are superior to those of Barbary, being fleeter than the winds. Their women are so beautiful as to eclipse the star of day.

The great city which you see in the maps, beyond the lofty mountains, is the capital of this province, and is called Epic It is built on a sandy and ungrateful soil, which few take the trouble to cultivate. The length of the city is many days' journey, and it is otherwise of a tiresome extent. On leaving its gate, we always meet with men who are killing one another; whereas, when we pass through Romance, which forms the suburbs of Epic, and which is larger than the city itself, we meet with groups of happy people, who are hastening to the shrine of Hymen. The Mountains of Tragedy are also in the province of Upper Poetry. They are very steep with dangerous precipices; and, in consequence, many of its people build their habitations at the bottom of the hills, and imagine themselves high enough. There have been found on these mountains some very beautiful ruins of ancient cities; and, from time to time, the materials are carried lower down to build new cities; for they now never build nearly so high as they seem to have done in former times. The Lower Poetry is very similar to the swamps of Holland. Burlesque is the capital, which is situated amidst stagnant pools. Princes speak there as if they had sprung from the dunghill, and all the inhabitants are buffoons from their birth.

Comedy is a city which is built on a pleasant spot, but it is too near to burlesque, and its trade with this place has much degraded the manners of its citizens.

I beg that you will notice, on the map, those vast solitudes which lie between High and Low Poetry. They are called the Deserts of Common Sense. There is not a single city in the whole of this extensive country, and only a few cottages scattered at a distance from one another. The interior of the country is beautiful and fertile, but you need not wonder that there are so few who choose to reside in it; for the entrance is very rugged on all sides; the roads are narrow and difficult; and there are seldom any guides to be found, who are capable of conducting strangers.

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* These models were both written by pupils in the public school of this city, of which the author has the charge.

Besides, this country borders on a province where every person prefers to remain, because it appears to be very agreeable, and saves the trouble of penetrating into the Deserts of Common Sense. It is the Province of False Thoughts. Here we always tread on flowers, — every thing seems enchanting. But its greatest inconvenience is, that the ground is not solid; the foot is always sinking in the mire, however careful one may be. Elegy is the Capital. Here the people do nothing but complain; but it is said that they find a pleasure in their complaints. The city is surrounded with woods and rocks, where the inhabitant walks alone, making them the confidants of his secrets; of the discovery of which he is so much afraid, that he often conjures those woods and rocks never to betray them.

The Empire of Poetry is watered by two rivers. One is the River Rhyme, which has its source at the foot of the Mountains of Reverie. The tops of some of these mountains are so elevated, that they pierce the clouds. Those are called the Points of Sublime Thought. Many climb there by extraordinary efforts; but almost the whole tumble down again, and excite, by their fall, the ridicule of those who admired them at first without knowing why. There are large platforms, almost at the bottom of these mountains, which are called the Terraces of Low Thoughts. There are always a great number of people walking upon them. At the end of these Terraces are the Caverns of deep Reverie. Those who descend into them, do so insensibly; being so much enwrapt in their meditations, that they enter the caverns before they are aware. These caverns are perfect labyrinths, and the difficulty of getting out again could scarcely be believed by those who have not been there. Above the terraces we sometimes meet with men walking in easy paths, which are termed the Paths of Natural Thoughts; and these gentlemen ridicule, equally, those who try to scale the Points of Sublime Thoughts, as well as those who grovel on the terraces below. They would be in the right, if they could keep undeviatingly in the Paths of Natural Thoughts; but they fall almost instantly into a snare, by entering into a splendid palace which is at a very little distance. It is the Palace of Badinage. Scarcely have they entered, when, in place of the natural thoughts which they formerly had, they dwell upon such only as are mean and vulgar. Those, however, who never abandon the Paths of Natural Thoughts, are the most rational of all. They aspire no higher than they ought, and their thoughts are never at variance with sound judgment.

Besides the River Rhyme, which I have described as issuing from the foot of the mountains, there is another called the River of Reason. These two rivers are at a great distance from one another, and, as they have a very different course, they could not be made to communicate except by canals, which would cost a great deal of labor. For these canals of communication could not be formed at all places, because there is only one part of the River Rhyme which is in the neighbourhood of the River Reason, and hence many cities situated on the Rhyme, such as Roundelay and Ballad, could have no commerce with the Reason, whatever pains might be taken for that purpose. Further, it would be necessary that these canals should cross the Deserts of Common Sense, as you will see by the map; and that it is almost an unknown country. The Rhyme is a large river, whose course is crooked and unequal, and, on account of its numerous falls, it is extremely difficult to navigate. On the contrary, the Reason is very straight and regular, but it does not carry vessels of every burthen.

There is, in the Land of Poetry, a very obscure forest, where the rays of the sun never enter. It is the forest of Bombast. The trees are close, spreading and twined into each other. The forest is so ancient, that it has become a sort of sacrilege to prune its trees, and there is no probability that the ground will ever be cleared. A few steps into this forest and we lose our road without dreaming that we have gone astray. It is full of imperceptible labyrinths, from which no one ever returns. The Reason is lost in this forest.

The extensive province of Imitation is very sterile. It produces nothing. The inhabitants are extremely poor, and are obliged to glean in the richer fields of the neighbouring provinces; and some even make fortunes by this beggarly occupation. The Empire of Poetry is very cold toward the north, and, consequently, this quarter is the most populous. There are the cities of Anagram and Acrostic, with several others of a similar description. Finally, in that sea which bounds the States of Poetry, there is the Island of Satire, surrounded with bitter waves. The salt from the water is very strong and dark colored. The greater part of the brooks of this Island resemble the Nile in this, that their sources are unknown, but it is particularly remarkable, that there is not one of them whose waters are fresh. A part of the same sea is called the Archipelago of Trifles. The French term it L'Archipel des Bagatelles, and their voyagers are well acquainted with those islands. Nature seems to have thrown them up in sport, as she did those of the Ægean Sea The principal islands are the Madrigal, the Song, and the Impromptu. No lands can be lighter than those islands, for they float upon the waters.

EXAMPLES FOR PRACTICE.

The student may now attempt an allegory showing *The danger of Ambition without Talent.* To assist him in the exercise, the following hints are offered:

A snail despised the closeness of his shell, and sighed for more room.
He found the empty shell of a lobster.
He took possession, and was envied by all his kindred.
He one day perished with cold in a corner of his new house.*

APOLOGUE AND FABLE.

An apologue is a sort of allegorical fiction, from which a separate meaning or moral lesson may be drawn. It is, in fact, but another name for a fable, in which animals, vegetables, stocks, and stones speak and act as monitors to mankind.

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* As instances of the Allegory, which may be studied and imitated, may be mentioned, "The Hill of Science," and, "The Journey of a Day, a Picture of Human Life," by Johnson; "An Eastern Narrative," by Hawkesworth, entitled, "No Life pleasing to God which is not useful to Man"; "The Eightieth Psalm of David"; No. 55 of the "Spectator"; and "The Pilgrim's Progress," which is, perhaps, the longest allegory ever written. To these may be added a very recent little work of Charles Dickens, entitled, "A Christmas Card," which cannot be too highly commended for the moral lesson which it conveys.

An apologue, or fable, differs from a tale, in being written expressly for the sake of the moral. If there be no moral, there is no fable.*

A parable is a fable, but is more generally used to denominate those allegorical tales in Scripture, which were introduced for the purpose of illustrating some truth to which they have a similitude. Such is that of "The Prodigal Son," "The Sower," "The Ten Virgins."

An apologue differs from a parable in this: the parable is drawn from events which pass among mankind, and is therefore supported by probability; an apologue may be founded on supposed actions of brutes, or inanimate things, and therefore does not require to be supported by probability. Æsop's "Fables" are good examples of apologues.

MODEL.

Apologue.

Sicily addressed Neptune praying to be rejoined to Italy: "You are foolish," answered the god, "if you do not know how much better it is to be a small head, than a great foot." †

FABLE.

MODEL.

The Belly and the Members.

In former days, when the Belly and the other parts of the body enjoyed the faculty of speech and had separate views and designs of their own, each part, it seems, in particular for himself and in the name of the whole, took exceptions at the conduct of the Belly, and were resolved to grant him supplies no longer. They said, they thought it very hard, that he should lead an idle, good-for-nothing life, spending and squandering away upon his ungodly self, all the fruits of their labor; and that, in short, they were resolved for the future to strike off his allowance and let him shift for himself as well as he could. The Hands protested that they would not lift up a Finger to keep him from starving; and the Mouth wished he might never speak again, if he took the least bit of nourishment for him as long as he lived; "and," said the Teeth, "may we be rotted, if ever we chew a morsel for him for the future." This solemn league and covenant was kept as long as any thing of that kind can be kept; which was until each of the rebel members pined away to skin and bone, and could hold out no longer. Then they found there was no doing without the Belly, and that, as idle and insignificant as he seemed, he contributed as much to the maintenance and welfare of the other parts, as they did to his.

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* The word *fable* is used here in a confined sense, for, generally speaking, all literary fabrications are fables. There are few modern fables that are sufficiently concise. Those of Gay often lengthen into tales, or lose themselves in allegory.

† Italy, in its shape, resembles a *boot.* The point in this apologue consists in the allusion to the form of the country.

Application, or Moral.

This fable was related by Menenius Agrippa to the Romans, when they revolted against their rulers. It is easy to see how the fable was applied, for, if the branches and members of a community refuse the government that aid which its necessities require, the whole must perish together. Every man's enjoyment of the products of his own daily labor depends upon the government's being maintained in a condition to defend and secure him in it. The fable will apply with equal force to the murmurs of the poor against the rich. If there were no rich to consume the products of the labors of the poor, none by whom public charity might "keep her channels full," the poor would derive but little fruit from their labor.

RIDDLE, OR ENIGMA.

An enigma, or riddle, is an obscure speech, or saying, in a kind of allegorical form, and written either in prose or verse, designed to exercise the mind in discovering a hidden meaning; or, it is a dark saying, in which some known thing is concealed under obscure language which is proposed to be guessed.

MODEL.

'T was whispered in heaven, 't was muttered in hell,
And Echo caught faintly the sound as it fell:
On the confines of earth 't was permitted to rest,
And the depths of the ocean its presence confessed.
'T will be found in the sphere, when 't is riven asunder,
Be seen in the lightning, and heard in the thunder.
'T was allotted to man with his earliest breath,
Attends at his birth, and awaits him in death;
It presides o'er his happiness, honor, and health,

Is the prop of his house, and the end of his wealth.
Without it the soldier, the seaman may roam,
But woe to the wretch who expels it from home.
In the whispers of conscience its voice will be found,
Nor e'en in the whirlwind of passion be drowned:
'T will not soften the heart, and, though deaf to the ear,
'T will make it acutely and instantly hear.
But in shade let it rest, like a delicate flower,
Or breathe on it softly, — it dies in an hour.[*]

Comparisons, proverbial speeches, parables, and fables may be easily converted the one into the other. Thus, "The miser is like the dog in the manger, who would neither eat the hay himself, nor suffer the hungry ox to eat it." This comparison may be converted into a fable as follows: "A dog was lying upon a manger full of hay. An ox, being hungry, came near, and offered to eat of the hay; but the envious, ill-natured cur, getting up and snarling at him, would not suffer him to touch it. Upon which, the ox, in the bitterness of his heart, exclaimed, A curse light on thee, for a malicious wretch, who will neither eat the hay thyself, nor suffer others who are hungry to do it." A proverb may be extracted from this fable: "The envious man distresses himself in the consideration of the prosperity of others."

CHARADE.[†]

A charade is a syllabic enigma; that is, an enigma, the subject of which is a name or word, that is proposed for discovery from an enigmatical description of its several syllables, taken separately, as so many individual words, and afterwards combined. A charade may be in prose or verse.

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[*] The thing described or hidden in this enigma, and which is proposed to be guessed, is *the letter H*. The letter *M* is concealed in the following Latin enigma by an unknown author of very ancient date:

"Ego sum principium mundi et finis seculorum;
Ego sum trinus et unus, et tamen non sum Deus."

The letter *E* is thus enigmatically described:

"The beginning of eternity,
The end of time and space,
The beginning of every end,
And the end of every place."

The celebrated riddle of the Sphinx, in classic story, was this: "What animal walks on four legs in the morning, on two at noon, and on three in the evening?"

The answer is *Man*, who, in infancy or the morning of life, walks or creeps on his hands and feet, at the noon of life he walks erect, and in the evening of his days, or in old age, supports his infirmities on a staff.

[†] Nearly allied to the enigma and charade are the rebus, the paronomasia or pun, and the "low conundrum." They are mere plays upon

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words, and are scarcely worthy of consideration among the departments of grave composition. The Rebus approaches, or rather is in fact, picture writing, or a representation of words by things. It is an enigmatical representation of some name, by using figures or pictures instead of words. The word is from the Latin language, and literally signifies, *by things*. Thus a gallant in love with a woman named Rose Hill, painted on the border of his gown *a rose, a hill, an eye, Cupid* or *Love*, and *a well*, which reads "*Rose Hill I love well.*" On a monumental tablet in this vicinity, erected for a family of the name of *Vassol*, there is the representation of a *vase* or *cup* (in Latin, *vas*), and the *sun* (in Latin, *sol*), thus forming the name "*Vassol.*" This is similar to one form of the hieroglyphics of the ancient Egyptians.

The Paronomasia, or Pun, is a verbal allusion in consequence of words of similar sound, or of the same orthography, having different meanings; or it is an expression in which two different applications of a word present an odd or ludicrous idea. It is generally esteemed a low species of wit. Thus, a man having a tall wife named *Experience* observed that "He had by *long experience* proved the blessings of a married life." Another having undertaken to make a *pun* upon any given *subject*, when it was proposed that he should make one on the King, replied, that "the King is not a *subject*. That *Majesty*, if stripped of its externals, would remain a *jest*."

Puns are sometimes expressed in verse, and appear among collections of Epigrams. (See *Epigram*.) For example,

"I cannot move," yon clamorous beggar cries,
"Nor sit, nor stand;" if he says *true*, he *lies*.

Again.

When dressed for the evening, the girls now-a-days
Scarce an atom of dress on them leave;
Nor blame them; for what is an *evening* dress
But a dress that is suited for *Eve?*

Conundrums are the lowest species of verbal witticisms, and are in general a mere play upon the *sounds* of words, without reference to their signification. They are generally expressed in the form of a question, with an answer. Thus: When is a ship not a ship? *Answer*. When it is *a-ground*, or when it is *a-float*. When is a door not a door? *Answer*. When it is *a-jar*. What part of an animal is his *elegy?* *Answer*. His *L E G*. If you were in an upper chamber of a house on fire, and the stairs were *a way*, how would you get down? *Answer*. By the stairs. If a demon had lost his tail, where would he go to have it replaced? *Answer*. To the place where they *retail* bad spirits. If a hungry man on coming home to dinner should find nothing but *a beet* on the table, what common exclamation would he utter? *Answer*. That *beat 's* all.

Such plays upon the sounds of words, without reference to their signification, however they may amuse a vacant hour, or exercise the ingenuity of those to whom they are proposed, can be considered in no other light than as undignified, not to say childish diversions.

Of the same character may those witticisms be considered, commonly denominated *jests* and *jokes*. It would be futile to attempt specimens of either of these kinds of pleasantries. They are so various in their nature, that no specimens can be given, which would convey any thing like a clear idea of their general character. It may be sufficient to observe, in general, that the jest is directed at the object; the joke is practised with the person, or on the person. One attempts to make a thing laughable, or

MODELS.

My *first*, if you do, will increase,
My *second* will keep you from heaven,
My *whole*, such is human caprice,
Is seldomer taken than given.

Answer, *ad-vice*.

What is that which God never sees, kings see but seldom, but which we see every day?

Answer, *an equal*.

LESSON XLII.

HYPERBOLE OR EXAGGERATION.

Hyperbole, or exaggeration, consists in magnifying an object beyond its natural bounds.

This figure occurs very frequently in common conversation; as when, to represent the quickness of motion, we say, "*as quick as lightning*," or, "*as swift as the wind*."

Hyperbole should be sparingly used; but no rule can be given for its management, except that it must be under the guidance of judgment and good sense.

MODEL.

The speech of Mr. Otis was so interesting and impressive, that the very walls listened to his arguments, and were moved by his eloquence.

[By this hyperbole a forcible impression is given of the attention of every individual of the assembly, and the effect which the eloquence of the speaker had upon each individual.]

EXAMPLES FOR PRACTICE.

The student may represent the following expressions in an hyperbole.

The immense number of the stars.

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ridiculous by jesting about it, or treating it in a jesting manner; one attempts to excite good humor in others, or indulge it in one's self by joking with them. Jests are therefore seldom harmless; jokes are frequently allowable. Nothing is more easy to be made, nor more contemptible when made, than a jest upon a serious or sacred subject. "*Ne lude cum sacris*," is a maxim which cannot be too strongly impressed on every speaker and writer.

The brightness of a lighted room.

The splendor of a dress ornamented with jewels.

The affliction caused by the death of a distinguished individual.

The number of persons in a crowd.

The loudness of a speaker's voice.

The smallness of an individual, expressed by the object which might be a mansion for him.

The size of a country expressed by the rising and setting of the sun.

The thirst of an individual expressed by the quantity of liquid he consumes.

The quantity of rain which falls in a shower.

The sharpness of a man's sight.

The stupidity of an animal.

LESSON XLIII.

APOSTROPHE.

On the principle, that the mind is pleased with animated beings in preference to those which are inanimate, a writer sometimes calls on the dead or absent, as if living or present. This is what is called apostrophe.

MODELS.

O, my son Absalom, would God I had died for thee! O Absalom, my son, my son!

> Soul of the just! companion of the dead!
> Where is thy home, and whither art thou fled?

Apostrophe also sometimes appears in an address made to an inanimate object; as,

O thou that rollest above, round as the shield of my fathers! whence are thy beams, O sun! thy everlasting light?

This figure is the result of strong emotion, and should be sparingly used.

LESSON XLIV.

INTERROGATION, EXCLAMATION, AND VISION.

When we would affirm, or deny with great earnestness, expressing the firmest confidence of the truth of our opinion, and appealing to the hearers for the impossibility of the contrary, we frequently put our assertions in the form of a question or interrogation.

MODEL OF INTERROGATION.

God is not man that he should lie, nor the son of man that he should repent. Hath he said it? and shall he not do it? Hath he spoken? and shall he not make it good?

EXCLAMATION.

Exclamation is a figure of a similar nature, used only in animated writings, to express surprise, anger, joy, grief, &c.

MODEL OF EXCLAMATION.

Good Heaven! What an eventful life was hers!

VISION.

Vision, or sight, is the representation of something past or future as if it were passing before our eyes.

MODEL I. OF VISION.

The author of the following extract is speaking of the slave trade.

I hear the sound of the hammer, — I see the smoke of the furnaces where manacles and fetters are still forged for human limbs. I see the visages of those, who, by stealth and at midnight, labor in this work of iniquity, foul and dark, as may become the artificers of such instruments of misery and torture.

MODEL II.

> Methought I heard a voice
> Cry, Sleep no more! Macbeth doth murder sleep.

MODEL III.

> Avaunt and quit my sight!
> Let the earth hide thee; thy bones are marrowless;

Thy blood is cold; thou hast no speculation
In those eyes which thou dost stare with.
Hence, horrible shadow; unreal mockery, hence!

LESSON XLV.

CLIMAX AND ANTICLIMAX.

Climax,* called also *gradation*, or *amplification by steps*, is the gradual ascent of a subject from a less to a higher interest.

Sometimes the word or expression which ends the former member of the period begins the next, and so on through the sentence.

Climax generally forms an artful exaggeration of the circumstances of some object or action, which we wish to place in a strong light.

MODELS.

1. There is no enjoyment of property without government; no government without a magistrate; no magistrate without obedience; and no obedience where every one does as he pleases.

2. What hope of liberty is there remaining, if what it is their pleasure, it is lawful for them to do; if what is lawful, 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 really execute, is no way offensive to you?

3. What a piece of work is man! how noble in reason! how infinite in faculties! in form and motion how expressive and admirable; in action how like an angel! in apprehension how like a God!

4. After we have practised good actions awhile, they become easy; and when they are easy, we begin to take pleasure in them; and when they please us, we do them frequently; and by frequency of acts, a thing grows into a habit; and confirmed habit is a kind of second nature; and so far as any thing is natural, so far it is necessary, and we can hardly do otherwise; nay, we do it many times when we do not think of it.

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* The word *climax* is from the Greek language, and signifies a *ladder*.

5. The state of society in large cities necessarily produces luxury; and luxury gives birth to avarice; while avarice begets boldness, and boldness is the parent of depravity and crime.

6. Boisterous in speech, in action prompt and bold,
He buys, he sells, he kills, he steals, for gold.

Many beautiful instances of climax may be found in the sacred scriptures. See the following: Matthew, chapter x., verse 40; Romans, v. 3; x. 14; 1 Corinthians, xi. 3; iii. 21.

Notice should be taken of the number of steps, or particulars, in each climax.

EXAMPLES FOR PRACTICE.

The student is required to fill the vacant places in the subjoined. The figures within the parentheses denote the number of steps or particulars requisite to complete the figure as it is proposed; but if he can finish it with a less number, he should be allowed to do so.

Children owe regard to their equals; ——— to their fellow pupils; ——— to their superiors in age; ——— to their parents, and fear, love, and reverence to their God. (5.)

Teachers expect obedience from their youngest pupils; ——— from the middle classes; ——— from the highest; and ——— from all. (4.)

Such conduct would have been wrong in a child; ——— in a youth; ——— to a man; but in a person of his knowledge, sense of propriety, duty, honor, principle, it is in the highest degree reprehensible, disgraceful, nay, even wicked. (4.)

Ignorance is to be regretted even in a child; deplorable in ———; shameful to ———; disgraceful to ———; and despicable in ———. (5.)

Time is valuable even in the dawn of life; ——— in the morning; ——— at noon; ——— when the sun is declining. How inestimable, then, its value to one whose sun is about to set! What countless worlds would the sinner give, for but a moment to lengthen out the dim twilight that precedes the night of death. (5.)

The conduct of children should be peaceful and contented at home; ——— when abroad; ——— in school; and ——— at church. (4.)

It is not commendable to wish for the property of others; it is improper to ———; it is unjust to ———; it is an offence to ———; it is a crime to ———; it is punishable with death to ———. What shall we say then of him, who, in the darkness of the night, when mankind, in the confidence of security, have permitted their watchful senses to sleep, defies the obstacles of bars and bolts, breaks into a dwelling, plunders the property, murders the inhabitants, and sets fire to their habitation?

He who wantonly takes the life of a fly ———; ———; ———; ———; ———; ———. How then shall we describe the wickedness of a parent who ———, and ———, wantonly exposes her child to a lingering, cruel death? (6.)

In filling up the preceding skeletons, the student will recollect that each successive member must *rise* in meaning so as to express something of a higher and more important kind than that which precedes it. There is another form of this figure in which the terms *descend,* as in the following:

His offence deserved not the punishment of crucifixion; nay, not of death; nay, not of stripes; nay, not of imprisonment; nay, not even of censure; nor yet even of disapprobation.

See also Matthew, chapter v., verse 18.

ANTICLIMAX.

The descent from great things to small is termed anticlimax. It is the opposite of climax, and is allowable only in ludicrous compositions.

MODELS.

1. And thou, Dalhousie, the great god of war,
   Lieutenant-colonel to the Earl of Mar.
2. Under the tropic is our language spoke,
   And part of Flanders hath received our yoke.

LESSON XLVI.

ALLUSION.

Allusion is that figure by which some word or phrase in a sentence calls to mind, as if accidentally, another similar or analogous subject.

MODEL.

1. You cannot be to them "Vich Ian Vohr," and these three magic words are the only "open sesame" to their feelings and sympathies.

[Here the words "*open sesame*" recall to mind *the charm* by which the robbers' dungeon, in the Arabian tale,* was opened.]

2. There are many religionists of the present day who make it their *shibboleth* to be able to tell the precise moment when the heart was converted to God.†

3. I was surrounded with difficulties, and possessed no *clue* by which I could effect my escape.‡

Examples for practice may readily be framed by the student who attentively considers the close resemblance of this figure to Simile or Comparison.

LESSON XLVII.

IRONY.

Irony is the intentional use of words which express a sense contrary to that which the writer or speaker means to convey, as when we say of one unskilled in grammar, "Admirable grammarian!"

When irony is so strong as to be termed bitter or cutting, it is Sarcasm. Irony turns things into ridicule, in a peculiar manner; it consists in laughing at an individual, under the disguise of appearing to praise or speak well of him.

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* The Forty Thieves.

† See the Book of Judges, chapter xii., verses 5, 6.

‡ See the story of *Ariadne,* in Lempriere's Classical Dictionary. In the use of this figure (allusion), it may be observed that the subject to which allusion is made should be readily perceived, and that it recompense, by its beauty or its utility, the digression necessarily made in introducing it.

The proper subjects of irony are vices and follies of all kinds; and this mode of exposing them is often more effectual than serious reasoning. The figure is, however, sometimes used on the most solemn occasions as will be seen by the following

MODEL OF IRONY.

Cry aloud, for he is a god: either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be awakened.

See 1 Kings, chapter xviii., verse 27.

MODEL II.

And Job answered and said, No doubt ye are the people, and wisdom shall die with you.

MODEL OF SARCASM.

In the name of common sense, why should the Duke of Bedford think that none but of the House of Russell are entitled to the favor of the crown? Why should he imagine, that no King of England has been capable of judging of merit but King Henry the Eighth? Indeed, he will pardon me; he is a little mistaken: all virtue did not end in the first Earl of Bedford; all discernment did not lose its vision when his Creator closed his eyes. Let him remit his rigor on the disproportion between merit and reward in others, and they will make no inquiry into the origin of his fortune. They will regard with much more satisfaction, as he will contemplate with infinitely more advantage, whatever his pedigree has been dulcified, by an exposure to the influence of heaven in a long flow of generations, from the hard, acidulous, metallic tincture of the spring. It is little to be doubted, that several of his forefathers, in that long series, have degenerated into honor and virtue.

LESSON XLVIII.

ALLITERATION.

Alliteration is the repetition of the same letter at the beginning of two or more words immediately succeeding each other, or at short intervals; as, bug-bear, sea-sick, and the *f* and *g* in the following line:

Fields ever fresh, and groves for ever green.

And the *l* in the following: Love laughs at locksmiths.

The return of such sounds, if not too frequent, is agreeable to the ear, because the succeeding impression is made with less effort than that which precedes.

Alliteration, as well as rhyme, is useful as an aid to the memory. Hence proverbs have generally one or the other and sometimes both of these auxiliaries. Thus:

Birds of a feather
Flock together.

Fast bind,
Fast find.

The following are remarkable instances of alliteration:

The lordly lion leaves his lonely lair.

Begot by butchers, but by bishops bred,
How high his honor holds his haughty head.

How sweetly slow the liquid lay
In holy hallelujahs rose!

Let lords and ladies laugh and sing
As loudly and as light;
We beggars, too, can dance and fling
Dull care a distant flight.

Approach, thou, like the rugged Russian bear,
The armed rhinoceros, or the Hyrcan tiger, &c.

Round rugged rocks, rude, ragged rascals ran.

Lean liquid lays, like lightly lulling lakes, &c.

These instances are not presented as models for imitation, but rather as exemplifications of the meaning of the term alliteration. It will be sufficient to observe, that alliterations at the present day have fallen into disrepute; and with good reason, lest the writer in pursuit of them should be tempted to sacrifice sense to sound. Occasionally introduced, and sparingly used, they are not perhaps obnoxious to strong objections. Kames, in his "Elements of Criticism," says: "Where two ideas are so connected as to require only a copulative, it is pleasant to find a connexion in the words that express these ideas, were it even so slight as *where both begin with the same letter.* Thus: 'The peacock, in all his pride, does not display half the color that appears in the garments of a British lady when she is dressed either for *a ball or a birth-day.'* — *Spectator*, No. 265. Again: 'Had not my dog of a steward run away as he did, without making up his accounts, I had still been immersed in *sin* and *seacoal.'* — *Ibid.*, No. 530.

> "'My life's companion, and my bosom friend,
> One faith, one fame, one fate shall both attend.'" *

EXAMPLES FOR PRACTICE.

The student may change the terms in the following expressions, so as to present instances of alliteration. A word of similar meaning may, in each phrase or sentence, be substituted, so as to exemplify the figure.

The royal lion.
The songs of love.
The pride of the sons of kings.
One belief, one fame, one destiny shall attend both.
The flowing lays.
How the brilliant lake shines.
His proud head shall bow.

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* The following is presented as a literary curiosity.

ALPHABETICAL ALLITERATION.

THE BUNKER HILL MONUMENT CELEBRATION.

Americans arrayed and armed attend;
Beside battalions bold, bright beauties blend.
Chiefs, clergy, citizens conglomerate, —
Detesting despots, — daring deeds debate.
Each eye emblazoned ensigns entertain, —
Flourishing from far, — fan freedom's flame.
Guards greeting guards grown grey, — guest greeting guest.
Highminded heroes, hither, homeward, haste;
Ingenuous juniors join in jubilee,
Kith kenning kin, — kind knowing kindred key.
Lo, lengthened lines lend Liberty liege love,
Mixed masses marshalled, *Monumentward* move.
Note noble navies near; — no novel notion;
Oft, our oppressors overawed old Ocean;
Presumptuous princes, pristine patriots, 'paled,
Queen's quarrel questing quotas, quondam, quailed.
Rebellion roused, revolting ramparts rose,
Stout spirits, smiting servile soldiers, strove.

These thrilling themes, to thousands truly told,
Usurpers' unjust usages unfold.
Victorious vassals, vauntings vainly veiled.
Where, whilsince, Webster, warlike Warren, wailed.

'Xcuse 'xpletives 'xtraqueer 'xpressed,
Yielding Yankee yeomen zest.

The deceitful tiger.
The heedful cat.
He forsakes his solitary lair.
By royal prelates commended.
In sacred hallelujahs listened to.
Let noblemen and high-born ladies laugh and sing.
Birds of the same plumage assemble together.
The falling towers with curling ivy bound.
Yet would the village commend my wondrous power.

> And the blithe grandsire skilled in gestic lore
> Has frisked beneath the load of fourscore.

LESSON XLIX.

PARAPHRASE OR EXPLANATION.

A paraphrase is an explanation of some maxim or passage in a book in a more clear and ample manner than is expressed in the words of the author. It is in fact a translation of the author's meaning into simpler language, accompanied with such explanations as will serve to render the passage easily intelligible. The author's words, therefore, are not so strictly followed as his sense.

Maxims* and proverbs* frequently occur, which have something of the nature of figurative language, and in some respects resemble the nature and design of a fable. Many of them are also intimately connected with *Allusion*. (See Lesson XLVI.)

MODEL.

Maxim.

"Look before you leap."

Paraphrase or Explanation.

This maxim implies that we should engage in no undertaking before we have seriously considered the consequences; together with the probability of obtaining the object of our desire. We should also consider, whether the pleasures or the benefits which we promise ourselves, are worth the trouble they will occasion; and whether we should not have reason to lament our participation in the affair.

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* A proverb is a short sentence, expressing a well known truth or common fact, ascertained by experience or observation. A maxim is a principle generally received or admitted as true.

EXAMPLES FOR PRACTICE.

The student may now paraphrase the following.

Frequent droppings wear even stones.
Make haste slowly.
Haste is slow.
Truth lies in a well.
Let justice be done though the heavens fall.
Happiness has many friends.
Walls have ears.
Hunger breaks through stone walls.
He gives twice who gives soon.
Whilst we live, let us live.
Cast thy bread upon the waters, for thou shalt find it after many days.

LESSON L.

NARRATION, WITH AN OUTLINE.

A short story, or tale, being presented to the student, and an outline of the same given in different language, he is required to fill it up in such a manner, as to exhibit the same narration in a variety of expression.

MODEL.

Poetus was condemned to die; but was permitted to choose the manner in which the sentence should be executed. Arria, his wife, exhorting him to quit life courageously, drew a dagger which she had concealed, and, bidding him farewell, stabbed herself in the breast. Then drawing the deadly weapon from the wound, she presented it to her husband, saying, I feel no pain from what I have done. That which you will suffer in following my example is all that afflicts me.

Outline of the above.

Arria, the wife —— Poetus, understanding —— condemned to die, —— death he liked best, —— to die courageously; —— farewell —— breast —— dagger —— presenting —— Poetus —— not at all painful; —— feel —— you must give yourself —— example.

Outline filled up.

Arria, the wife *of* Poetus, understanding *that her husband was* condemned to die, *and that he was permitted to choose what* death he liked best, *went and exhorted him* to die courageously; *and, bidding him* farewell, *gave herself a stab in the* breast *with a* dagger *she had concealed under her garment. Then drawing it out of the wound, and* presenting *it to* Poetus, *she said, " The wound I have given myself is* not at all painful, *I only* feel *for that which* you must give yourself *in following my* example."

EXAMPLES FOR PRACTICE.

1. The Romans and Albans, being on the eve of a battle, an agreement was made between them, that three champions should be chosen on each side, by whom the victory should be determined. The Romans had three Horatii who were brothers; and the Curiatii, three others, likewise brothers, were in the camp of the Albans. These brothers decided the battle. After fighting for some time, two of the Horatii were slain, and the third, pretending that he was afraid to encounter the three Curiatii, fled. Having drawn them asunder, he turned and slew them one by one in single combat, and by these means decided the battle in favor of the Romans.

Outline of the above, to be filled up by the student.

The Romans —— Albans, —— agreed —— three champions —— in each camp three brothers, —— Horatii —— Romans, —— Curiatii —— Albans, —— two of the Romans were slain, —— the third Roman —— feigned fear, —— drew his adversaries asunder —— victory for the Romans.

2. Decebalus, king of Dacia, had often deceived the Roman emperor Trajan. The emperor of Rome finally took him prisoner and subdued his kingdom. After the death

of Decebalus, Trajan educated his son with the intention of restoring him to his father's throne in Dacia; but, seeing him break into an orchard, he asked him at night where he had been. The boy replied, in school. Trajan was so offended with this falsehood, that neither the Dacians nor the Romans could induce him to fulfil his intentions; for, said he, one who begins thus early to be a liar can never deserve to be a king.

Outline.

Trajan, —— Decebalus, King of the Dacians, —— took him and subdued his kingdom; —— educating his son —— restore him —— break into an orchard —— afternoon —— in school; —— offended —— Dacians and Romans —— do what he intended, —— prevaricate so early —— deserve a crown.

3. The King of Spain gave the Duke of Ossuna leave to release some galley slaves. The Duke, as he went among the benches of slaves at the oar, asked a number of them, for what crime they had been condemned. All endeavoured to convince him, that they were unjustly condemned. One said, that he was condemned by malice, another by bribery. There was one sturdy little fellow, however, that confessed, that he had robbed a man of his purse on the highway, to keep his family from starving. The Duke, hearing this, gave him several strokes on the back, with a little stick he had in his hand, saying, You rogue, get you gone from the company of honest men. So the one that confessed his fault was released, while the rest remained at their labors.

Outline.

—— of Ossuna —— King —— slaves —— galley. —— what their offences —— malice —— bribery —— sturdy fellow —— justly —— took a purse —— highway —— starving. —— the Duke —— stick —— blows ——. Begone —— you have no business —— freed —— tug at the oar.

LESSON LI.

NARRATION FROM DETACHED SENTENCES.

The student may now be required to write a *connected* narrative from detached sentences.

MODEL.

Story in detached sentences.

Plancus was proscribed by the Triumvirs, and forced to abscond.

His slaves were put to the torture, but refused to discover him.

New torments were prepared to force them to discover him.

Plancus made his appearance, and offered himself to death.

This generosity of Plancus made the Triumvirs pardon him.

They said, Plancus only was worthy of so good servants, and the servants only were worthy of so good a master.

Same in a connected narrative.

Plancus, a Roman citizen, being proscribed by the Triumvirs, Antony, Lepidus, and Octavius, was forced to abscond. His slaves, though put to the torture, refused to discover him. New torments being prepared, — to prevent farther distress to servants that were so faithful to him, Plancus appeared, and offered his throat to the swords of the executioners. An example so noble of mutual affection betwixt a master and his slaves, procured a pardon to Plancus; and Rome declared, that Plancus only was worthy of so good servants, and they only were worthy of so good a master.

EXAMPLES FOR PRACTICE.

The student will now write a connected narrative from the following detached sentences.

1.

The city of the Falerii was besieged by Camillus, general of the Romans.

A school-master decoyed the children of the principal citizens into the Roman camp.

He told Camillus that the possession of these children would soon make the citizens surrender.

Camillus told him, the Romans loved courage, but hated treachery.

He ordered the school-master to have his hands bound, and to be whipped back into the city by the boys.

The citizens were charmed with this generous behaviour of Camillus, and immediately submitted to the Romans.

2.

Calais revolted from the English, and was retaken by Edward the Third. In revenge for their treachery, he ordered them to choose six citizens to be put to death.

While all were struck with horror at this sentence, Eustace de St. Pierre offered himself for one.

Five more soon joined him; and they came with halters about their necks to Edward.

He ordered them to be executed; but his queen pleaded so powerfully for them, that he pardoned them.

The queen not only entertained them sumptuously in her own tent, but sent them back loaded with presents.

3.

Cneius Domitius, tribune of the Roman people, had great enmity against Marcus Scaurus, chief of the senate.

He accused him publicly of several high crimes and misdemeanors.

A slave of Scaurus, through hope of reward, offered himself as a witness against his master.

Domitius ordered him to be bound, and sent to his master.

This generous action of Domitius was much admired by the people.

Honors were heaped upon him without end.

He was successively elected consul, censor, and chief priest.

LESSON LII.

NARRATION AMPLIFIED.

The following particulars are generally embraced in narrations, viz:

1. A description* of the place, or scene, of the actions related.
2. The persons concerned in the narration.
3. The time, postures, state of mind, associations, or trains of thought, &c., of the circumstances and individuals mentioned.

In amplified or extended narrations, the student must be particularly careful, that his sentences are clear,† and that the connectives are properly applied. In this Lesson, a short narration is presented for the student to amplify, or enlarge. The model presents several degrees of amplification, and it is recommended to the teacher to require similar degrees from the student.

MODEL.

Short Narrative.

Damon, having been condemned to death by Dionysius, obtained permission to take leave of his family, Pythias, his friend, pledging his life for his return on the day of execution. He faithfully returned, and Dionysius was so pleased with their mutual attachment, that he not only pardoned them, but took them both into favor.

Same Story amplified.

Damon and Pythias were intimate friends. Damon, being condemned to death by Dionysius, the tyrant, demanded liberty to go home to set his affairs in order; and his friend offered himself to be his surety, and to submit to death if Damon should not return. Every one was in expectation what would be the event, and every one began to condemn Pythias for so rash an action; but he, confident of the integrity of his friend, waited the appointed time with alacrity. Damon, strict to his engagement, returned at the appointed time. Dionysius, admiring their mutual fidelity, pardoned Damon, and prayed to have the friendship of two such worthy men.

Same Story more amplified.

Damon, being condemned to death by Dionysius, tyrant of Syracuse, obtained liberty to visit his wife and children;

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* *Description* is made the subject of a subsequent Lesson.

† See *Clearness*, Lesson XXXI., page 110.

leaving his friend, Pythias, as a pledge for his return, on condition, that, if he failed, Pythias should suffer in his stead. Damon not appearing at the time appointed, the tyrant had the curiosity to visit Pythias in prison. "What a fool were you," said he, "to rely on Damon's promise! How could you imagine, that he would sacrifice his life for you, or for any man?" "My Lord," said Pythias, with a firm voice and noble aspect, "I would suffer a thousand deaths rather than my friend should fail in any article of honor. He cannot fail; I am as confident of his virtue, as of my own existence. But I beseech the gods to preserve his life. Oppose him, ye winds; disappoint his eagerness, and suffer him not to arrive till my death has saved a life of much greater consequence than mine, necessary to his lovely wife, to his little innocents, to his friends, to his country. O! let me not die the most cruel of deaths in that of my friend." Dionysius was confounded and awed with the magnanimity of these sentiments. He wished to speak, — he hesitated, — he looked down; and retired in silence. The fatal day arrived. Pythias was brought forth; and, with an air of satisfaction, walked to the place of execution. He ascended the scaffold and addressed the people: "My prayers are heard; the gods are propitious; the winds have been contrary; Damon could not conquer impossibilities; he will be here tomorrow, and my blood shall ransom that of my friend." As he pronounced these words, a buzz arose, a distant voice was heard, the crowd caught the words, and "Stop, stop the execution!" was repeated by every person. A man came at full speed. In the same instant, he was off his horse, on the scaffold, and in the arms of Pythias. "You are safe," he cried; "you are safe, you are safe, my friend! The gods be praised, you are safe." Pale, cold, and half speechless, in the arms of his Damon, Pythias replied in broken accents: "Fatal haste, — cruel impatience, — what envious powers have wrought impossibilities against your friend! But I will not be wholly disappointed. Since I cannot die to save you, I will die to accompany you." Dionysius heard, and beheld with astonishment; his eyes were opened, his heart was touched, and he could no longer resist the power of virtue. He descended from his throne, and ascended the scaffold. "Live, live, ye incomparable pair! Ye have demonstrated the existence of virtue; and, consequently, of a God who rewards it. Live happy, live renowned; and, as you have invited me by your example, form me by your precepts, to participate worthily of a friendship so divine."

The same Story still more amplified.

When Damon was sentenced by Dionysius of Syracuse to die on a certain day, he begged permission, in the interim, to retire to his own country to set the affairs of his disconsolate family in order. This the tyrant intended peremptorily to refuse, by granting it, as he conceived, on the impossible condition of his procuring some one to remain as hostage for his return, under equal forfeiture of life. Pythias heard the conditions, and did not wait for an application upon the part of Damon; he instantly offered himself as security for his friend: which being accepted, Damon was immediately set at liberty. The king and all the courtiers were astonished at this action; and, therefore, when the day of execution drew near, the tyrant had the curiosity to visit Pythias in his confinement. Some conversation took place on the subject of friendship, in which the tyrant delivered it as his opinion, that self-interest was the sole mover of human actions; but, as for virtue, friendship, benevolence, love of one's country, and the like, he looked upon them as terms invented by the wise to keep in awe and impose upon the weak. "My Lord," said Pythias, with a firm voice and noble aspect, "I would it were possible that I might suffer a thousand deaths, rather than my friend should fail in any article of his honor! He cannot fail therein; I am as confident of his virtue, as I am of my own existence. But I pray, I beseech the gods, to preserve the life and integrity of my Damon together. Oppose him, ye winds! prevent the eagerness and impatience of his honorable endeavours, and suffer him not to arrive, till, by my death, I have redeemed a life a thousand times of more consequence, of more value than my own; more estimable to his lovely wife, to his precious little innocents, to his friends, to his country. O, leave me not to die the worst of deaths in that of my friend!" Dionysius was awed and confounded by the dignity of these sentiments, and by the manner in which they were uttered; he felt his heart struck by a slight sense of invading truth; but it served rather to perplex than to undeceive him. The fatal day arrived; Pythias was brought forth, and walked amidst the guards with a serious but satisfied air, to the place of execution.

Dionysius was already there; he was exalted on a moving throne that was drawn by six white horses, and sat pensive and attentive to the prisoner. Pythias came; he vaulted lightly on the scaffold, and, beholding for a time the apparatus of his death, he turned with a placid countenance, and addressed the spectators: "My prayers are heard," he cried; "the gods are propitious; you know, my friends, that the winds have been contrary till yesterday. Damon could not come; he could not conquer impossibilities; he will be here to-morrow; and the blood which is shed to-day shall have ransomed the life of my friend. O! could I erase from your bosoms every doubt, every mean suspicion of the honor of the man for whom I am about to suffer, I should go to my death, even as I would to my wedding. Be it sufficient, in the mean time, that my friend will be found noble; that his truth is unimpeachable; that he will speedily prove it; that he is now on his way, hurrying on, accusing himself, the adverse elements, and fortune; but I haste to prevent his speed; — executioner, do your office." As he pronounced the last words, a buzz began to rise among the remotest of the people; a distant voice was heard, — the crowd caught the words, and "Stop, stop the execution!" was repeated by the whole assembly. A man came at full speed; the throng gave way to his approach; he was mounted on a steed that almost flew; in an instant he was off his horse, on the scaffold, and held Pythias straightly embraced. "You are safe," he cried; "you are safe, my friend, my dearest friend! the gods be praised, you are safe! I now have nothing but death to suffer, and am delivered from the anguish of those reproaches which I gave myself, for having endangered a life so much dearer than my own." Pale, cold, and half speechless, in the arms of his Damon, Pythias replied, in broken accents: "Fatal haste! cruel impatience! What envious powers have wrought impossibilities in your favor? But I will not be wholly disappointed. Since I cannot die to save, I will not survive you." Dionysius heard, beheld, and considered all with astonishment. His heart was touched, he wept, and, leaving his throne, he ascended the scaffold. "Live, live, ye incomparable pair!" he cried; "ye have borne unquestionable testimony to the existence of virtue; and that virtue equally evinces the existence of a God to reward it. Live happy, live renowned! And, O, form me by your precepts, as ye have invited me by your example, to be worthy of the participation of so sacred a friendship."

☞ *The student may now amplify the following story or narrative:*

STORY OF MEGAN.

Megan was one of a tribe of Indians, who ranged the extensive wilds about the Falls of Niagara. He was possessed of such superior personal and mental qualities as are very seldom concentrated in the same person; generous and humane, as well as brave, he knew how to conquer a foe, and how to raise him when disarmed; and, while he hastened to shed the blood of his enemies, he paused to drop the tear of sympathy with afflicted friends. By these shining qualifications he was endeared to those around him, and was looked upon as a future ornament and champion of his tribe.

From the age in which he was able to bend a bow, he was ever employed, either in pursuit of game in the forest, or in showing his skill in the management of his canoe. His nation was now involved in a war, which opened to him a field of action, and afforded frequent opportunities to display his valor. In one of his excursions, he rescued from captivity a beautiful female of his nation, who had been taken some weeks before, and for whom he had conceived a passion, previously to her being taken.

Their mutual attachment was not a little strengthened by this adventure; she was conducted home in triumph, a day was appointed for the nuptial ceremonies, and Megan looked forward with fond expectation to the happy days he should spend with his beloved Alcoris. But, alas! how often are the fairest hopes we can conceive, the most deceitful! A few days only had elapsed, since his return, when he yielded to a vice, that may be called a characteristic of these people; — he drank too freely of spirit and lay down in his canoe, which was fastened to a rock on shore, and was soon lost in sleep. Impatient at his too long absence, Alcoris went in search of him, and what was her surprise and horror, as she drew near the place, to see his canoe loosened by a rival, who had made several fruitless attempts to gain her affection, and rapidly floating down the swift current towards the great falls! In vain did she cry out, in vain extend her arms towards the dearest object of her affection. He enjoyed a sweet tranquillity till roused to a sense of his danger by the noise of the cataract. Megan is now apprized of his fate. He looks back, recognizes Alcoris, and waving his cap — goes over the falls and is seen no more.*

The student may now reverse the process of amplifying, and present a brief ABSTRACT *of the following narration.*†

Many are the tales that have been repeated to us of the revolutionary struggles of our ancestors. Yet each little incident connected with those times of peril, though often listened to, becomes interesting to us, who are now enjoying the blessings of that priceless freedom, for which our fathers bled.

> "Proudly, O children of freedom,
> The stars of your banner float high;
> Bright is the halo of glory,
> O'er the graves where your ancestors lie.
> Cherished may every memorial be,
> Of the brave ones who perished that ye might be free."

Such was the motto that my sister wrote, when I told her that, in my next composition, I should weave up a reminiscence of the Revolution, and requested her to write a sentiment to grace the commencement; but, when she glanced at the simple incident I intended to relate, she thought the motto and the sketch were not very appropriate; but, as I insisted on its appropriateness to my brave Arthur's story; and, as I also had the slip of paper in my hand on which it was pencilled, (possession being nine points of the law,) I was allowed to retain it, or rather she was obliged to yield to my whim, and, accordingly, I transferred it in triumph to the top of the page on which I commence —

A REVOLUTIONARY STORY.

Near the extremity of the beautiful peninsula on which Charlestown is situated, stood a large, old-fashioned house in the year 1775, whose time-worn walls were partially concealed in the warmer seasons, by luxuriant grape-vines, that, spreading over the latticed portico, ran across the small windows, and clambered along the gable roof. A group of horse-chestnut trees, and a hedge composed of the briery bushes of the barberry and blackberry, with here and there a sweetbrier, covered with its delicate pink blossoms, enclosed a yard overgrown with bright green grass, and which extended around the eastern and western sides of the mansion. Beneath the vine-covered windows on the west a small parterre of flowers bloomed, while beyond, a vegetable garden extended to where the bright waves of the river Charles rolled onward. The house was occupied by Mrs. Leslie, her two children, and a female domestic, — Captain Leslie being with the American army, at the neighbouring town of Cambridge, where it had been stationed for nearly two months, while the British troops lay shut up in Boston.

It was the beginning of June, and, as the afternoon of a beautiful day drew near its close, Mrs. Leslie laid aside the sewing materials that had absorbed her attention during the morning, and, stepping out upon the green turf, directed her steps towards a low wooden bench beneath a large apple-tree, where a young and sweet looking girl was sitting. As her mother approached, Anna Leslie dropped her knitting work and held forth a few simple, but fragrant, flowers. A caress was the reward which the affectionate girl expected and received for her gift. As she threw a glance so expressive of love on her mother's face, it was sad for that mother to know, that she could not perceive the smile of affection in return; for her child's dark blue eyes were sightless, — poor Anna Leslie was blind. Few persons would have thought, as they looked in the lovely child's face, as some strain of music, some loved and familiar tone, or some bright, happy thought awakened in her countenance a beautiful expression, which accorded well with her symmetrical features, — few persons would have thought that Anna had been born blind, that she never had viewed the charming scenes of nature, that her eye had never glanced over the pages of literature, or the works of art. But a mother's watchful tenderness and patient instruction had, during the twelve years of her life, somewhat supplied the deficiency which her misfortune occasioned; and her brother, Arthur, two years older than herself, had, with more than a brother's usual affection, cherished and protected his helpless sister. Unlike the interesting and unfortunate Laura Bridgman, Anna could hear the loved voices of her friends and the sweet tones of her mother's harpsichord. She could give utterance, too, in a low, clear voice, to her thoughts and feelings, and, although she saw not her mother's smile, she heard the whispered words of love, and returned her affectionate greeting.

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* This narrative is a genuine college exercise, presented some years ago at one of the colleges in this State.

† This narration is a school exercise, presented within a few weeks by one of the pupils, a young lady of about thirteen years of age, at the public school of which the author has the charge. It has been thought, that models and specimens of this kind would be more useful than more finished writings, because they present to the student something within his reach. It will not be difficult for him, after he has attained some ease in writing, to adopt as his motto the principle, "*Excelsior.*"

Drawing her daughter's arm within her own, Mrs. Leslie returned slowly towards the house. The blushing June roses were sending forth their rich odor from the large bushes, covered with flowers, that bordered the path, and Mrs. Leslie plucked an opening bud and placed it in her daughter's hair. All around their little domain looked peacefully, but Anna echoed her mother's sigh, as the beating of the drum and other sounds of war came faintly from the hostile camps and awakened in their bosoms sorrowful thoughts of the situation of their country and the welfare of the husband and father, whose life was so precious, yet in such peril. As they silently approached the house, Anna felt conscious that her mother was becoming absorbed in melancholy reverie, and, to divert her attention, proposed to meet Arthur. Mrs. Leslie consented, and they passed through the flower beds and proceeded to the lower parts of the grounds, where Arthur employed himself in cultivating the vegetable garden, for it was impossible to procure a man in the town for that purpose, all who were able having joined the army of their country. But Arthur, with the occasional assistance of Rachel, their faithful black servant, had managed to raise quite a respectable stock of vegetables, not only for his own family, but he sometimes found means to carry a portion to supply his father's table at the camp. Arthur, who had just completed his work and refreshed himself by a bath in the river, as his mother and sister appeared in sight, hastened to join them and to communicate an account of an extensive depredation, committed the preceding night in his garden. Naturally impetuous in his temper, Arthur now complained bitterly and vowed vengeance on the British thief, as he persisted in calling him, for he had traced the footsteps over his delicate lettuce beds and young peas, till they terminated on the verge of the river. As his boyish imagination magnified his wrongs, Arthur's dark eye sparkled, his cheek flushed, and his red lip curled with scorn, and not till the sweet voice of his sister had communicated in a whisper a plan for watching that night, and at least ascertaining who the thief was, did his brow become unclouded, just as they entered their quiet, low-ceiled sitting-room. A very pleasant room it was, though old fashioned. Its deep window seats were nicely cushioned, its clumsy-looking mahogany tables, with dark, time-colored surfaces, highly polished, the carved boxes and stands that came from Calcutta, its fireplace, surrounded by small Dutch tiles, the antique-looking portraits, that came over in the Mayflower, it was said, and the painted screens placed around, made the apartment a favorite with Arthur and Anna. The bright flowers in the old china vases, and the white drapery of the table, now spread with their simple evening repast, enlivened the somewhat sombre aspect of the room, for the sun had just sunk below the horizon and the vines hung thickly over the windows, but Rachel pushed them aside and commenced swaying her fly-brush, as Mrs. Leslie seated herself at the table. Rachel was somewhat a privileged being in the family, as she was a faithful and trusty domestic, and she often enlivened the children at mealtimes by her quaint expressions and anecdotes of the olden time. This evening she began to lament, as she glanced ruefully at the plain bread, fresh strawberries, and bright water from their own cool and shaded well, that her lady could no longer preside as formerly, over the splendid silver plate and beautiful China tea-set, that once adorned the table covered with the delicacies of the season. But now what was the use of the plainest cups and saucers without tea, and even the strawberries must be eaten without cream, for the British foragers had stolen their last cow.

Arthur, who had been absorbed in his own thoughts, now joined in the conversation, for he generally felt interested when any thing was said respecting the injuries inflicted by the foes of his country; and long after Mrs. Leslie had retired from the room did the eager boy continue to listen to Rachel's tales, and even Anna at last left them, and passing out of the glass door into the large hall, for she was perfectly acquainted with every nook in her childhood's home, and could find her way without difficulty through every room of the house, she ascended the broad staircase with large wooden balustrades, at the head of the hall, and entered her own chamber. Drawing the snowy curtain aside, Anna seated herself on the window seat, for though she could not look out upon the moonlit scene, it was pleasant to feel the cool fragrant breeze play over her face, and hear it rustling among the branches of the horse-chestnut trees. Long did Anna sit there, and longer she would have lingered, indulging in those waking dreams, sad and yet sometimes enchanting, that are peculiarly endeared to those, who, like her, are shut out from many of the bright realities of life, if the door communicating with her mother's apartment had not gently opened, and Mrs. Leslie entered with a mother's care to see that all was safe. "Anna, my child, nine o'clock and you sitting here when the damp breeze from the river is blowing directly in the window? what imprudence!" The window was closed, and Anna was carefully enveloped in flannel, and only her urgent remonstrances prevented her mother from administering some hot herb tea. After Anna had retired, Mrs. Leslie withdrew to her chamber, full of anxiety for her beloved child, whose delicate health and helplessness seemed to increase the love she felt for her.

When the old clock in the corner of the hall struck nine, Arthur lighted his candle and hastened to his room. After closing the door, he took from his chest an old fowling-piece and carefully examined it. Placing it on the table, he repaired to the window, and, parting the waving tendrils of the vine looked out anxiously. Light clouds had been flying across the deep blue of the sky all the evening, but now darker and darker they gathered in huge masses, till it was impossible to discern objects with any distinctness on the river, or even in the garden below. Arthur was a brave boy, but he hesitated at the thought of descending to the garden and there watching for the thief, for the increasing darkness made it impossible to see from the window; but his hesitation vanished, for he thought he faintly heard the sound of oars on the river, and snatching up his fowling-piece and silently opening his door he proceeded lightly along the hall. As he passed the clock it struck ten, and its silvery sound somewhat startled him as he felt his way in the dark. Noiselessly he opened the hall door, and stepped out into the yard. Every thing around was quiet, except the rustling of the branches as a gust passed by, and the sound of oars striking the waves, which he now heard with more distinctness. Arthur bounded lightly over the hedge of sweet brier, and made his way through the dewy shrubbery to his garden. It was very dark, and as he hid behind a group of currant bushes and awaited the coming of the depredator, he could scarcely distinguish a single object. Suddenly the noise ceased on the river, and breathlessly Arthur watched through the gloom. He started as he thought he perceived a tall form bending over near him; but looking more closely he saw it was a large sunflower bowing its head in the breeze. Again; did his imagination deceive him? No; a tall Highlander, his tartan and plumes shaken by the wind, crept cautiously through the bushes and proceeded to fill a large bag with all that the increasing darkness would enable him to lay his hands on. Arthur's fears, if he had any, were now dispelled, so indignant did he feel as he saw the inroads made in his fine beds of vegetables, and he sprung behind the startled Highlander and in a voice hoarse with rage, levelling his fowling-piece close to his head, threatened him with instant death if he made the least resistance. The frightened fellow, rendered confident and more daring by his former unmolested visit, had come totally unarmed save a dirk in his belt; but the surprise and consternation which his sudden detection had occasioned, not being able to see his enemy and with death so near, his presence of mind utterly forsook him, and he followed implicitly the commands of Arthur, who ordered him to take up the bag and to walk in front whither he should direct. Tremblingly the Highlander, not daring to move his head, for the loaded gun still threatened him with instant death, obeyed; and Arthur, following closely and silently through the garden and along the road, stopped not till he arrived at the camp in Cambridge, where he delivered his prisoner into his father's hands. Proudly Captain Leslie gazed on his intrepid boy, and many were the compliments that his courage obtained from the officers and soldiers. Nothing could exceed the anger and mortification which the Highlander felt as he gazed in surprise on his youthful captor, and many were the oaths that fell from his lips as he saw the scornful sneers and listened to the contemptuous remarks of the American soldiers as they passed him and looked upon his sturdy form, and compared it with the slight, graceful figure of Arthur Leslie. Arthur did not long remain at the camp, but hastened home to relieve the anxiety of his mother and sister, and just as the sun began to gild "tree, shrub, and flower," Arthur with one bound sprang over the thicket, shaking large pearly dew-drops from the roses, and entered the portico just as his mother was descending the stairs from his room, where the bed, which evidently had not been occupied, had dreadfully alarmed her. Her anxiety was somewhat allayed by the appearance of Arthur; and when at the breakfast table he related to her and to Anna the adventure of the night, Mrs. Leslie knew not whether to blame the temerity, or praise the courage which he undoubtedly had manifested. Rachel was delighted with her brave boy's conduct; and long afterward, when the war was ended and Captain Leslie had removed to the city, where Mrs. Leslie resumed her former station at the head of a splendid establishment, and the sweet Anna had cultivated, with her brother's assistance, the learning and accomplishments attainable by one in her situation, then did Rachel recount to her wondering hearers the story of Arthur's adventure with the Highlander.

LESSON LIII.

DESCRIPTION.

Description may in most cases be considered as an amplified definition. Owing to peculiar associations in the mind, and the difference in the habits of perception and observation, no two individuals would probably describe the same scene or the same object alike. This is particularly the case with young writers. Some from a natural sluggishness of mind will perceive few particulars worthy of notice, where others of different temperament will find the subject replete with interesting details, all worthy of regard.* But the young writer is often at a loss how to approach the subject, where to begin and what particulars to enumerate. A few suggestions will now be presented, which will probably lead those who may use this book *to think*, and to use their eyes to some purpose when called upon to give a written description of any sensible object. These suggestions will be followed by a list of details, some one or more of which may always be noticed in a written description. It is to be premised, that this list is not suggested that it may be taken up in regular order; nor will it be necessary to incorporate all of the particulars in any one exercise. It will be noticed, that the object in presenting such a list is only, as has already been said, *to suggest ideas*, which the student himself is to mould as they may arise, and combine with what may spring spontaneously from his own mind.

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* See the "Dialogue between a Tutor and his Pupils," on page 14.

To collect materials for a good description, there must be a devoted attention to the beauties of nature and to the scenes of social life. The mind will thereby be rendered susceptible and discriminative, acquiring sources of improvement which would otherwise be lost, while variety and copiousness of expression will at the same time be secured.

There are three great classes, under one of which all the varieties of description may be arranged. Under the first class are included all those subjects which are immediately under personal notice; which are actually present before our eyes. In the second class may be arranged all those which have been noticed, but have left only their pictures in the memory. The third class includes only those subjects which are purely imaginary. In the descriptions of all these classes, the object to be effected is one and the same; namely, to present to the reader a picture, easy and natural, lively in its character, and animated in its appearance; making those details the most prominent which would affect the beholder as most striking, and throwing, as it were, into the shade those circumstances which are designed to produce a subordinate impression. In producing such an effect, the writer should pay particular attention to the epithets with which he designates particular objects, that he may render the impression, which he designs that they should convey, strong and durable. For this reason he cannot be too particular in the choice of his qualifying words, for they are sometimes more expressive than the objects themselves when presented in naked simplicity.

Thus, for instance, suppose we are describing a scene in a wood or forest; the following terms would appropriately describe the appearance of the scene: Dark, obscure, deep, dreary, gloomy, overcast, indistinct, dim, cloudy, dense, lurid, livid, &c.

Or a summer's noon; the following terms will be found in most cases suitable: Bright, shining, clear, lucid, brilliant, dazzling, splendid, resplendent, sparkling, refulgent, ardent, conspicuous, clear, placid, &c.

Or a storm or a cataract; the following terms will be found expressive: Harsh, discordant, roar, howl, hiss, crash, reverberate, dash, splash, murmur, growl, clamorous, confused, terrific, tremendous, thundering, &c.

There are many kinds of description, also, in which the following terms may not only, with considerable advantage, be interwoven, but the terms themselves, by the law of as-

sociation, will suggest ideas; such as, placid, calm, tranquil, motionless, peaceful, serene, restless, lazy, unruffled, hushed, silent, voiceless, sleeping, breathless, transparent, clear, waveless, engulphed, unmeasured, beautiful, mingled, crystal, golden, silvery, magnificent, breezeless, kindred, &c., &c., &c.

Acquaintance with the beauties of nature, particularly with those of the earth and the sky, and with the lights and shadows of life must be considered as a great acquisition to any mind; and consequently the command of language, so requisite to embody and depicture the same with the glow and warmth which imagination lends to description, must be regarded as an object worthy of the highest regard by all who aim at being distinguished as writers.

In describing a sensible object, the following particulars may be noticed in any order consistent with a proper classification:

1. The time when, and place where it exists, or was seen.

2. The purpose for which it is designed, its name, uses, and conveniences.

3. Its novelty or antiquity, general or particular existence.

4. Its figure or form, and position, together with an analysis of its parts.

5. Its resemblance to any other object.

6. Its size, color, beauty, or want of it.

7. The persons or artists by whom it was made.

8. Materials of which it was made, and the manner in which it is constructed.

9. Its effects on mankind by increasing or abridging their comfort, &c.

10. The feelings or reflections which it excited.

11. Its connexion with any other subject.

In a description of natural scenery, the following list of particulars will be applicable.

12. The climate, weather, surface, soil.

13. The state of cultivation, progress of vegetation, and its kind.*

14. The animated objects in the vicinity, together with the conveniences or inconveniences of their situation.

15. The improvements made by human industry.

16. The beauty, or deformity, discoverable in the uncultivated parts of the scene.

17. The inhabitants in the vicinity, their occupations and character.

18. The prospects around the scene, hill or valley, water stagnant or running, slow or rapid, &c.

19. The sounds produced by natural objects; such as a waterfall, a brook, the wind passing through the trees; — or by animated nature, namely, the bleating of sheep, the lowing of cattle, the singing of birds, and the noise proceeding from the workmen and their machinery.

In the description of persons, the following may be embraced.

20. Person, tall or short, fleshy or thin.

21. Manner, strong or feeble, graceful or awkward, active and energetic, or indolent and wanting in energy.

22. Gait; behaviour; dress and mode of wearing it, &c.; character, good, bad, or indifferent; disposition, amiable or irritable; habits, temperate or otherwise; principles, fixed or unsteady.

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* Probably no writer has ever surpassed Sir Walter Scott in the beauty, fidelity, and accuracy of his descriptions. The following extract from Mr. Morritt's "Memorandum," taken from Lockhart's Life of Sir Walter, Vol. III., page 30, exhibits his views, and the pains that he took to be accurate. Speaking of the visit of the great novelist at Rokeby, Mr. Morritt says: "I had many previous opportunities of testing the almost conscientious fidelity of his local descriptions; but I could not help being singularly struck with the lights which this visit threw on that characteristic of his compositions. The morning after he arrived, he said, 'You have often given me materials for a romance; now I want a good robber's cave, and an old church of the right sort.' We rode out, and he found what he wanted in the old slate quarries of Brignal, and the ruined abbey of Egglestone. I observed him noting down *even the peculiar little wild flowers and herbs that accidentally grew around* and on the side of a bold crag near his intended cave of Guy Denzil; and could not help saying, that as he was not to be upon oath in his work, *daisies, violets*, and *primroses would be as poetical as any of the humbler plants he was examining.* I laughed, in short, at his scrupulousness; but I understood him when he replied, 'that in nature herself no two scenes are exactly alike; and that *whoever copied truly what was before his eyes, would possess the same variety in his descriptions, and exhibit apparently an imagination as boundless as the range of nature in the scenes he recorded;* whereas, whoever trusted to imagination would soon find his own mind circumscribed and contracted to a few favorite images, and the repetition of these would sooner or later produce that very monotony and barrenness which had always haunted descriptive poetry in the hands of any but patient worshippers of truth. Besides which,' he said, 'local names and peculiarities make a fictitious story look so much better in the face.' In fact, from his boyish habits, he was but half satisfied with the most beautiful scenery when he could not connect with it some local legend; and when I was forced sometimes to confess, with the knife-grinder, 'Story! God bless you! I have none to tell, sir,' — he would laugh and say, 'Then let us make one, — nothing so easy as to make a tradition.'"

23. Profession or occupation; station in society; riches or poverty; birth, parentage, residence, age, education, associates.

24. Character of the mind, talents, memory, discrimination, judgment, language, expressions, &c.; moral qualities, such as justice, temperance, sobriety, courage, fortitude, intrepidity, &c.

In most descriptions and narrations, it will be found that the particulars enumerated in the preceding list are particularly noticed. In the following model, the numbers refer to the preceding list, and show what portions of the list have been incorporated in the description.*

MODEL.

Description of Pompey's Pillar.

(1.) In visiting Alexandria, what most engages the attention of travellers is the pillar of Pompey, as it is commonly called; situated at a quarter of a league from the southern gate. (8.) It is composed of red granite, a hard kind of stone, variegated with black and white spots, and very common in Egypt and Arabia. (4.) The capital, or uppermost part of the column, is of the Corinthian order of architecture, the palm leaves composing the volutes not being indented, because of the height for which they were destined, which would render the indentation invisible to the spectator below. (8.) The shaft, or main body of the pillar, together with the upper part of the base or foundation is composed of one entire block of marble, ninety feet long, and nine in diameter. (4 and 8.) The base is a square of about fifteen feet on each side. This block of marble, sixty feet in circumference, rests on two layers of stone, bound together with lead. (6.) The whole column is one hundred and fourteen feet high. It is perfectly well polished, and only a little shivered on the eastern side. There was originally a statue on this pillar, one foot and ankle of which are still remaining. The statue must have been of gigantic size, to have appeared of a man's proportions at so great a height. To the eye below, the capital does not appear capable of holding more than one man upon it; but it has been found that it could contain no less than eight persons very conveniently. Nothing can equal the majesty of this monument. Seen from a distance, it overtops the town, and serves as a signal for vessels. (10.) Approaching it nearer, it produces an astonishment mingled with awe. One can never be tired with admiring the beauty of the capital, the length of the shaft, and the extraordinary simplicity of the pedestal. (2.) The purpose for which this splendid monument was designed, (1.) the time when it was raised, and (7.) the artist by whom it was planned and executed are all equally involved in obscurity. (3.) History throws no light which can penetrate Egyptian darkness; nor can tradition aver any thing certain with regard to it. (2.) By some, it is thought to have been erected in honor of Pompey; who, flying from Cæsar after the battle of Pharsalia, was basely assassinated in this place. But the more probable opinion is, that it was raised in gratitude to the Emperor Severus, who had conferred great favors on the inhabitants of Alexandria. (11.) The pillar of Pompey, or of Severus, call it by which name you will, is a standing monument of the perfection attained by the ancients in all the arts on which the science of architecture depends; and proves, beyond dispute, that in what respects soever the moderns may have surpassed the ancients, yet in grandeur of design, boldness in execution, taste, richness, and elegance of combination, they must yield the superiority.

EXAMPLES FOR PRACTICE.

The student may now write a description of the following objects.

A ship.
A carriage.
A school-room.
A steamboat.
A watch.
A clock.
A bureau.
A writing-desk.
A dwellinghouse.
A meetinghouse.
A plough.
A harrow.
A fire engine.
A paper-mill.
A grist-mill.
A wind-mill.
A canal.
A railroad.
A bridge.
A telescope.
A printing office.
A type foundery.
A cotton mill.
A manufactory.
A sunrise.
A sunset.
A garden.

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* In all descriptions, *specific* should be employed in preference to *general* terms, because specific terms strike the mind more forcibly. For instance, if in describing scenery a person should mention *trees* as forming part of the view, no definite idea would be conveyed to our minds; but if, instead of the general term *trees*, he uses the specific terms *firs* and *willows*, &c., we should at once conceive the idea of height connected with the one, and graceful waving with the other. Again, if he should describe an action as done by *some body*, without mentioning by whom, we should perhaps take no interest in what was said; but if he should mention it as having been done by an individual whom we know, and with whose manner and appearance we were familiar, we should immediately see in our imagination the attitude and perhaps the expression of the face of the person at the time referred to, and the scene would become interesting to us.

A country scene on a summer morning.
The appearance of the sky at noonday.
The evening twilight.
A parlour, or drawing-room, with its furniture, noticing the fabric, materials, workmanship, &c.
A scene on a winter evening.
The appearance of the heavens at night; by starlight; by moonlight.
The sea by moonlight.
A thunder storm.
Autumn in its first aspect.
A winter scene.
The entrance of Christ into Jerusalem.
Christ in the Temple.
John baptizing at Enon.
A visit to the Tower of London.
The ocean and its shores.
Wild mountain scenery.
A battle on land or at sea.
Uninjured edifices.
An old empire.
A new and growing empire.
Ruins.

> " Vain, transitory splendors, — could not all
> " Reprieve the tottering mansion from its fall?"

LESSON LIV.

NARRATION AND DESCRIPTION UNITED.

That the student may perceive how much is added to the beauty and the interest of a narration by the union of description with the narrative, the following model is presented, which is founded on the simple circumstance, that a young man in a feeble state of health is called home, after a long absence, to be present at the death-bed of his mother. The student will observe how beautifully many of the particulars presented in the list in the preceding lesson are interwoven with the narrative, and how much the union of description with the narration has added to the beauty of the story.

MODEL.*

In looking over some papers of a deceased acquaintance, I found the following fragment. He had frequently spoken to me of the person whom it concerned, and who had been his schoolfellow. I remember well his one day telling me, that thinking the character of his friend, and some circumstances in his life, were of such a kind that an interesting moral little story might be made from them, he had undertaken it; but considering as he was going on, that bringing the private character and feelings of a deceased friend before the world, was something like sacrilege, though done under a fictitious name, he had stopped soon after beginning the tale, — that he had laid it away amongst his papers, and had never looked at it again.

As the person it concerns has been a long time dead, and no relation survives, I do not feel that there can be any impropriety in my now making it public. I give it as it was written, though evidently not revised by my friend. Though hastily put together, and beginning as abruptly as it ends, and with little of story and no novelty in the circumstances, yet there is a mournful tenderness in it, which, I trust, will interest others in some portion as it did me.

"The sun not set yet, Thomas?" "Not quite, Sir. It blazes through the trees on the hill yonder as if their branches were all on fire."

Arthur raised himself heavily forward, and with his hat still over his brow, turned his glazed and dim eyes towards the setting sun. It was only the night before that he had heard his mother was ill, and could survive but a day or two. He had lived nearly apart from society, and, being a lad of a thoughtful, dreamy mind, had made a world to himself. His thoughts and feelings were so much in it, that, except in relation to his own home, there were the same vague and strange notions in his brain concerning the state of things surrounding him, as we have of a foreign land.

The main feeling which this selfmade world excited in him was love, and, like most of his age, he had formed to himself a being suited to his own fancies. This was the romance of life, and though men, with minds like his, make imagination to stand oftentimes in the place of real existence, and to take to itself as deep feeling and concern, yet in domestic relations, which are so near, and usual, and private, they feel longer and more deeply than those who look upon their homes as only a better part of the world to which they belong. Indeed, in affectionate and good men of a visionary cast, it is in some sort only realizing their hopes and desires, to turn them homeward. Arthur felt that it was so, and he loved his household the more that they gave him an earnest of one day realizing all his hopes and attachments.

Arthur's mother was peculiarly dear to him, in having a character so much like his own. For though the cares and attachments of life had long ago taken place of a fanciful existence in her, yet her natural turn of mind was strong enough to give to these something of the romance of her disposition. This had led to a more than usual openness and intimacy between Arthur and his mother, and now brought to his remembrance the hours they had sat together by the firelight, when he listened to her mild and melancholy voice, as she spoke of what she had undergone at the loss of her parents and husband. Her gentle rebuke of his faults, her affectionate look of approval when he had done well, her care that he should be a just man, and her motherly anxiety lest the world should go hard with him, all crowded into his mind, and he thought that every worldly attachment was hereafter to be a vain thing.

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* It will be a good exercise to the student to mark this model with the numbers referring to the particulars in the list presented in the last lesson, in the same manner in which the model of the last lesson is marked.

He had passed the night between violent, tumultuous grief, and numb insensibility. Stepping into the carriage, with a slow, weak motion, like one who was quitting his sick chamber for the first time, he began his journey homeward. As he lifted his eyes upward, the few stars that were here and there over the sky, seemed to look down in pity, and shed a religious and healing light upon him. But they soon went out, one after another, and as the last faded from his imploring sight, it was as if every thing good and holy had forsaken him. The faint tint in the east soon became a ruddy glow, and the sun, shooting upward, burst over every living thing in full glory. The sight went to Arthur's sick heart, as if it were in mockery of his misery.

Leaning back in his carriage, with his hand over his eyes, he was carried along, hardly sensible it was day. The old servant, Thomas, who was sitting by his side, went on talking in a low, monotonous tone; but Arthur only heard something sounding in his ears, scarcely heeding that it was a human voice. He had a sense of wearisomeness from the motion of the carriage, but in all things else the day passed as a melancholy dream.

Almost the first words Arthur spoke were those I have mentioned. As he looked out upon the setting sun, he shuddered through his whole frame, and then became sick and pale. He thought he knew the hill near him; and as they wound round it, some peculiar old trees appeared, and he was in a few minutes in the midst of the scenery near his home. The river before him reflecting the rich evening sky, looked as if poured out from a molten mine. The birds, gathering in, were shooting across each other, bursting into short, gay notes, or singing their evening songs in the trees. It was a bitter thing to find all so bright and cheerful, and so near his own home too. His horses' hoofs struck upon the old wooden bridge. The sound went to his heart. It was here his mother took her last leave of him, and blessed him.

As he passed through the village, there was a feeling of strangeness, that every thing should be just as it was when he left it. There was an undefined thought floating in his mind, that his mother's state should produce a visible change in all that he had been familiar with. But the boys were at their noisy games in the street, the laborers returning, talking together, from their work, and the old men sitting quietly at their doors. He concealed himself as well as he could, and bade Thomas hasten on.

As they drew near the house, the night was shutting in about it, and there was a melancholy, gusty sound in the trees. Arthur felt as if approaching his mother's tomb. He entered the parlour. All was as gloomy and still as a deserted house. Presently he heard a slow, cautious step, over head. It was in his mother's chamber. His sister

had seen him from the window. She hurried down and threw her arms about her brother's neck, without uttering a word. As soon as he could speak, he asked, "Is she alive?" — he could not say, my mother. "She is sleeping," answered his sister, "and must not know to-night that you are here; she is too weak to bear it now." "I will go look at her, then, while she sleeps," said he, drawing his handkerchief from his face. His sister's sympathy had made him shed the first tears which had fallen from him that day, and he was more composed.

He entered the chamber with a deep and still awe upon him; and as he drew near his mother's bed-side, and looked on her pale, placid, and motionless face, he scarcely dared breathe, lest he should disturb the secret communion that the soul was holding with the world into which it was about to enter. The loss that he was about suffering, and his heavy grief, were all forgotten in the feeling of a holy inspiration, and he was, as it were, in the midst of invisible spirits, ascending and descending. His mother's lips moved slightly, as she uttered an indistinct sound. He drew back, and his sister went near to her, and she spoke. It was the same gentle voice which he had known and felt from his childhood. The exaltation of his soul left him, — he sunk down, — and his misery went over him like a flood.

The next day, as soon as his mother became composed enough to see him, Arthur went into her chamber. She stretched out her feeble hand, and turned towards him, with a look that blessed him. It was the short struggle of a meek spirit. She covered her eyes with her hand, and the tears trickled down between her pale, thin fingers. As soon as she became tranquil, she spoke of the gratitude she felt at being spared to see him before she died.

"My dear mother," said Arthur, — but he could not go on. His voice was choked, his eyes filled with tears, and the agony of his soul was visible in his face. "Do not be so afflicted, Arthur, at the loss of me. We are not to part for ever. Remember, too, how comfortable and happy you have made my days. Heaven, I know, will bless so good a son as you have been to me. You will have that consolation, my son, which visits but a few, — you will be able to look back upon your past conduct to me, not without pain only, but with a holy joy. And think hereafter of the peace of mind you give me, now that I am about to die, in the thought that I am leaving your sister to your love and care. So long as you live, she will find you a father and brother to her." She paused for a moment. "I have always felt that I could meet death with composure; but I did not know," she said, with a tremulous voice, her lips quivering, — "I did not know how hard a thing it would be to leave my children, till now that the hour has come."

After a little while, she spoke of his father, and said, she had lived with the belief that he was mindful of her, and with the conviction, which grew stronger as death approached, that she should meet him in another world. She said but little more, as she grew weaker and weaker every hour. Arthur sat by in silence, holding her hand. He saw that she was sensible he was watching her countenance, for every now and then she opened her dull eye and looked towards him, and endeavoured to smile.

The day wore slowly away. The sun went down, and the melancholy and still twilight came on. Nothing was heard but the ticking of the watch, telling him with a resistless power, that the hour was drawing nigh. He gasped, as if under some invisible, gigantic grasp, which it was not for human strength to struggle against.

It was now quite dark, and by the pale light of the night-lamp in the chimney corner, the furniture in the room threw huge and uncouth figures over the walls. All was unsubstantial and visionary, and the shadowy ministers of death appeared gathering round, waiting the duty of the hour appointed them. Arthur shuddered for a moment with superstitious awe; but the solemn elevation which a good man feels at the sight of the dying took possession of him, and he became calm again.

The approach of death has so much which is exalting, that our grief is, for the time, forgotten. And could one who had seen Arthur a few hours before, now have looked upon the grave and grand repose of his countenance, he would hardly have known him.

The livid hue of death was fast spreading over his mother's face. He stooped forward to catch the sound of her breathing. It grew quick and faint. — "My mother" — She opened her eyes, for the last time, upon him, — a faint flush passed over her cheek, — there was the serenity of an angel in her look, — her hand just pressed his. It was all over.

His spirit had endured to its utmost. It sunk down from its unearthly height; and with his face upon his mother's pillow, he wept like a child. He arose with a violent effort, and stepping into the adjoining chamber, spoke to his aunt. "It is past," said he. "Is my sister asleep? — Well, then, let her have rest; she needs it." He then went to his own chamber and shut himself in.

It is a merciful thing that the intense suffering of sensitive minds makes to itself a relief. Violent grief brings on a torpor, and an indistinctness, and dimness, as from long watching. It is not till the violence of affliction has subsided, and gentle and soothing thoughts can find room to mix with our sorrow, and holy consolations can minister to us, that we are able to know fully our loss, and see clearly what has been torn away from our affections. It was so with Arthur. Unconnected and strange thoughts, with melancholy but half-formed images, were floating in his mind, and now and then a gleam of light would pass through it, as if he had been in a troubled trance, and all was right again. His worn and tired feelings at last found rest in sleep.

It is an impression which we cannot rid ourselves of if we would, when sitting by the body of a friend, that he has still a consciousness of our presence, — that though the common concerns of the world have no more to do with him, he has still a love and care of us. The face which we had so long been familiar with, when it was all life and motion, seems only in a state of rest. We know not how to make it real to ourselves, that the body before us is not a living thing.

Arthur was in such a state of mind, as he sat alone in the room by his mother, the day after her death. It was as if her soul had been in paradise, and was now holding communion with pure spirits there, though it still abode in the body that lay before him. He felt as if sanctified by the presence of one to whom the other world had been laid open, — as if under the love and protection of one made holy. The religious reflections that his mother had early taught him, gave him strength; a spiritual composure stole over him, and he found himself prepared to perform the last offices to the dead.

Is it not enough to see our friends die, and part with them for the remainder of our days, — to reflect that we shall hear their voices no more, and that they will never look on us again, — to see that turning to corruption which was but just now alive, and eloquent, and beautiful with all the sensations of the soul? Are our sorrows so sacred and peculiar as to make the world as vanity to us, and the men of it as strangers, and shall we not be left to our afflictions for a few hours? Must we be brought out at such a time to the concerned or careless gaze of those we know not, or be made to bear the formal proffers of consolation from acquaintances who will go away and forget it all? Shall we not be suffered a little while a holy and healing communion with the dead? Must the kindred stillness and gloom of our dwelling be changed for the solemn show of the pall, the talk of the passers-by, and the broad and piercing light of the common sun? Must the ceremonies of the world wait on us even to the open graves of our friends?

When the hour came, Arthur rose with a firm step and fixed eye, though his whole face was tremulous with the struggle within him. He went to his sister, and took her arm within his. The bell struck. Its heavy, undulating sound rolled forward like a sea. He felt a violent beating through his whole frame, which shook him that he reeled. It was but a momentary weakness. He moved on, passing those who surrounded him, as if they had been shadows. While he followed the slow hearse, there was a vacancy in his eye as it rested on the coffin, which showed him hardly conscious of what was before him. His spirit was with his mother's. As he reached the grave, he shrunk back and turned deadly pale; but sinking his head upon his breast, and drawing his hat over his face, he stood motionless as a statue till the service was over.

He had gone through all that the forms of society required of him. For as painful as the effort was, and as little suited as such forms were to his own thoughts upon the subject, yet he could not do any thing that might appear to the world like a want of reverence and respect for his mother. The scene was ended, and the inward struggle over; and now that he was left to himself, the greatness of his loss came up full and distinctly before him.

It was a dreary and chilly evening when he returned home. When he entered the house from which his mother had gone for ever, a sense of dreary emptiness oppressed him, as if his very abode had been deserted by every living thing. He walked into his mother's chamber. The naked bedstead, and the chair in which she used to sit, were all that was left in the room. As he threw himself back into the chair, he groaned in the bitterness of his spirit. A feeling of forlornness came over him which was not to be relieved by tears. She, whom he had watched over in her dying hour, and whom he had talked to as she lay before him in death, as if she could hear and answer him, had gone from him. Nothing was left for the senses to fasten fondly on, and time had not yet taught him to think of her only as a spirit. But time and holy endeavours brought this consolation; and the little of life that a wasting disease left him, was passed by him, when alone, in thoughtful tranquillity; and amongst his friends he appeared with that gentle cheerfulness, which, before his mother's death, had been a part of his nature.

EXAMPLES FOR PRACTICE.

The student may now unite narration and description in the same exercise, by presenting the history and character of the patriarch Joseph, —— of King David, —— of Solomon, —— of Job, —— of the apostle Paul.

The materials for these exercises he may glean from the sacred volume, but the language he employs should be his own. If he is sufficiently acquainted with geography, history, &c., he may be required to embrace in his performance, some account of the mode of life, &c., and in amplified history, represent his subject in fictitious scenes.

In the same manner, he may present notices of any other character which may occur in the course of his reading or observation. He may also reverse the process of amplifying, as directed on page 176th, and present a brief abstract of the model of this Lesson.

LESSON LV.

EPISTOLARY CORRESPONDENCE, OR LETTER WRITING.*

A Letter is, perhaps, one of the most common, as well as one of the most useful forms of composition, and there are few, who can read or write at all, who are not frequently called upon to perform it. Under the head of Letter Writing, it is intended in this Lesson to include all the forms of epistolary correspondence, whether in the shape of billets, notes, formal letters, or ceremonious cards, &c. It is proper to premise, that, whenever a letter is to be written, regard should be had to the usual forms of complimentary address,

to the date, the superscription, and the closing. The folding, also, of the letter should not be disregarded. If it be true, that "trifles form the principal distinction between the refined and the unrefined," surely those trifles deserve some sort of consideration.

And, first, it is to be observed, that, whenever a *written* communication is made by one individual to another, the usages of society require, that the *reply* should also be *written*; and, that the same style of address should be preserved in both the communication and the reply. A different style, or form, seems to express a want of respect, or an arrogance of superior knowledge, — faults equally to be avoided in the intercourse of polished society.

If the letter is written in the *first* person, the reply should also be in the *first* person. Thus, when the letter begins:

"Dear Sir,
"I write to inform you," &c.,

the answer should be in the *first* person, also; thus,

"Dear Sir,
"I have received your letter," &c., or "Your letter informing me, &c., has been received, and I hasten to say," &c.

If the letter is written in the *third* person, thus,

"Mr. Parker has the honor of informing the Hon. Mr. Brimmer," &c.,

the answer should, also, be in the *third* person; thus,

"Mr. Brimmer has received the letter of Mr. Parker," &c.

The name of the writer should always be subscribed to the letter, when it is written in the *first* person, but never when it is written in the third. The date of the letter should also be written *at the beginning*, when the letter is written in the first person, and *at the end*, when it is written in the third. The address of the letter should be written under the signature and towards the left side of the letter, when it is written in the first person, but not when it is written in the third.

A neat and well-written letter is a much more rare production than it ought to be. Few directions can be given with regard to the composition of a letter; but it is intended in this Lesson, to give some general directions with regard to the mechanical execution of letters, notes, and billets. And, first, with regard to letters.

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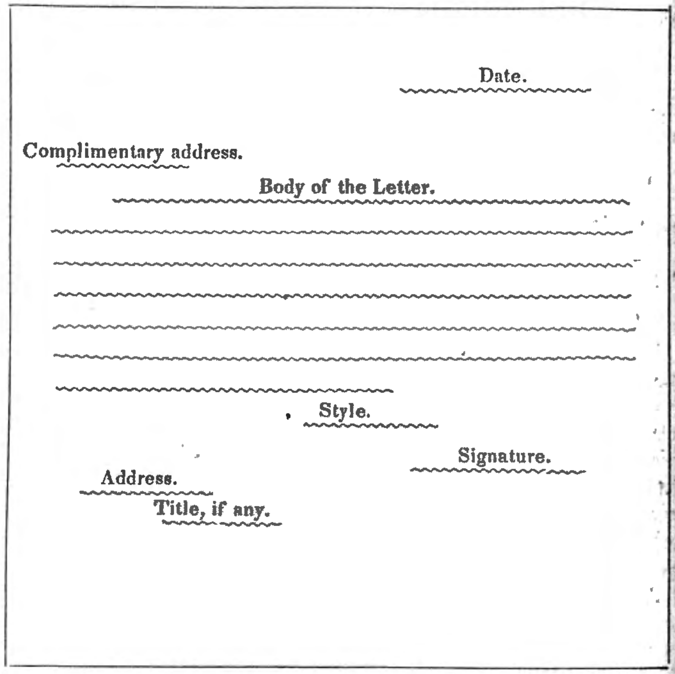
* It is generally allowed, that epistolary writing, if not one of the highest, is one of the most difficult branches of composition. An *elegant* letter is much more rare than an elegant specimen of any other kind of writing. It is for this reason, that the author has deviated from the usual order practised by respectable teachers, who give epistolary writing the first place in the attention of the student. He has deemed it expedient to reserve the subject for this part of the volume, and for the practice of the student who has been previously exercised in other attempts. At this stage of his progress, he may be profitably exercised in the writing of letters. The teacher may now require him to write notes, billets, and letters addressed to a real or fictitious person, announcing some event, or on some formal subject. The teacher cannot be too particular in his directions with regard to folding, sealing, &c., for early habits of negligence, or want of neatness, are with difficulty eradicated.

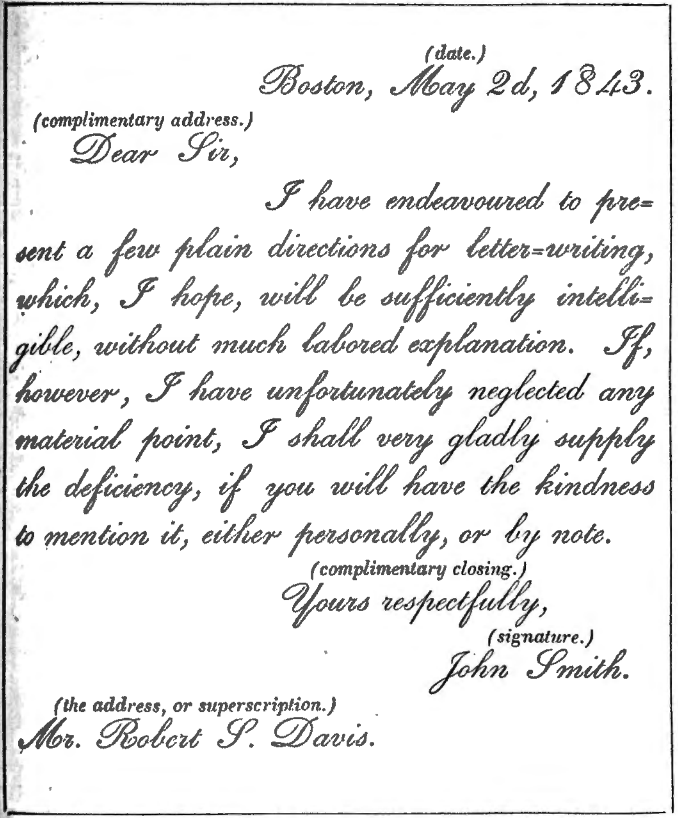
A letter should embrace the following particulars, namely, 1st. The date. 2d. The complimentary address. 3d. The body of the letter. 4th. The style, or complimentary closing. 5th. The signature; and, 6th. The address, with the title, if any.

The date should be written near the right hand upper corner of the sheet. The complimentary address follows, a little lower down, near the left hand side of the sheet. The body of the letter should be commenced very nearly under the last letter of the complimentary address. The style, or complimentary closing, should stand very nearly under the last letter of the body; the signature very nearly under the last letter of the style; and the address should be placed a little below the signature and towards the left hand side of the sheet.

MODEL.



MODEL OF THE FORM OF A LETTER.



(date.)
Boston, May 2d, 1843.

(complimentary address.)
Dear Sir,

I have endeavoured to present a few plain directions for letter-writing, which, I hope, will be sufficiently intelligible, without much labored explanation. If, however, I have unfortunately neglected any material point, I shall very gladly supply the deficiency, if you will have the kindness to mention it, either personally, or by note.

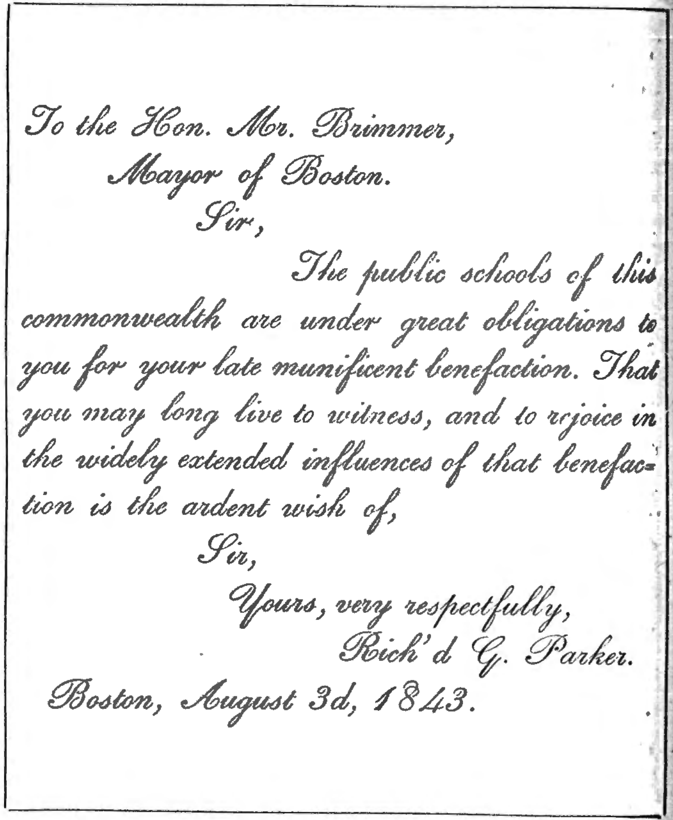
(complimentary closing.)
Yours respectfully,

(signature.)
John Smith.

(the address, or superscription.)
Mr. Robert S. Davis.

In very formal letters, the address should precede the letter and the signature, so that the individual addressed may, at first sight, perceive that the communication is intended for him, before he has taken the trouble to read it through. In this case, also, the date should be written below, in the place of the address.

MODEL OF A FORMAL LETTER.



To the Hon. Mr. Brimmer,
Mayor of Boston.
Sir,

The public schools of this commonwealth are under great obligations to you for your late munificent benefaction. That you may long live to witness, and to rejoice in the widely extended influences of that benefaction is the ardent wish of,

Sir,
Yours, very respectfully,
Rich'd G. Parker.
Boston, August 3d, 1843.

The folding of a letter, though in itself a thing of apparently trivial importance, ~~is still deserving of attention. The following diagrams will be~~ more intelligible than written directions.*

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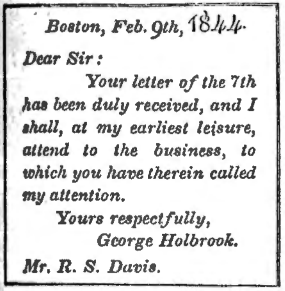
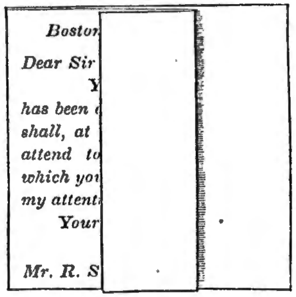
* There is a slight mistake in the proportions of the folds in the second and third figures of the diagram, which was not discovered until it was too late to rectify it. The figures represent the first fold as *one third* of the width of the whole sheet. It ought to be *one quarter* only. The second fold should be of the width of one half of the remainder of the sheet, so that the left hand edges will be even. Letters folded *exactly* as represented in the diagram, will have the appearance of *double letters.*

1



Boston, Feb. 9th, 1844.
Dear Sir:
Your letter of the 7th has been duly received, and I shall, at my earliest leisure, attend to the business, to which you have therein called my attention.
Yours respectfully,
George Holbrook.
Mr. R. S. Davis.

2



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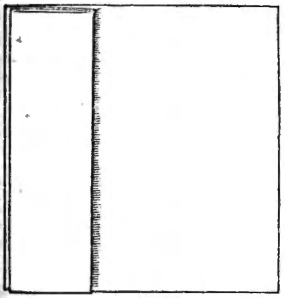

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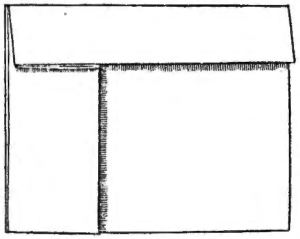

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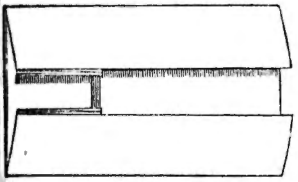

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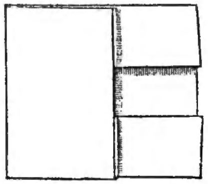

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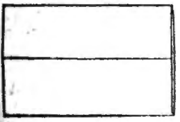

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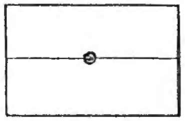

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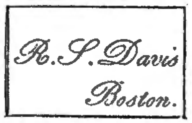

In the superscription of a letter, the title of Honorable is generally given by courtesy to the Vice-President of the United States; to the Lieutenant-Governor of a State; to the Senators and Representatives of the United States; to the Senators of the respective States, and to the Judges of all the courts; to the Mayor of a city; to the Heads of Departments, &c. In addressing the President of the United States, the Governor of a Commonwealth, or an Ambassador of the United States, the title "His Excellency"[*] is generally used.[†]

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[*] See *Antonomasia*, Lesson XXIV., page 82.

[†] No titles are formally recognized by law in this country, except in Massachusetts, where the legal title of the Governor is "His Excellency," and that of the Lieutenant-Governor, "His Honor"; and, therefore, as it is stated above, it is *by courtesy* only, that the usage has obtained. As it is possible that this volume may fall into the hands of some individuals, who are curious to know something of the forms of address in the mother country, the following directions are extracted from the Grammar of Mr. Lennie, published in Edinburgh a few years ago.

"*Directions for Superscriptions and Forms of Address to Persons of every Rank.*

[The *superscription*, or what is put on the *outside* of a letter, is printed in Roman characters, and begins with *To*. The terms of *address* used in *beginning* either a letter, a petition, or verbal address, are printed in Italic letters, immediately after the superscription. The *blanks* are to be filled up with the *real* name and title.]

"To the King's Most Excellent Majesty. — *Sire*, or, *May it please your Majesty*. Conclude a petition, or speech, with, — Your Majesty's most Loyal and Dutiful Subject.

To the Queen's Most Excellent Majesty, — *Madam*, or, *May it please your Majesty.*

To his Royal Highness, Frederick, Duke of York, — *May it please your Royal Highness.*

In the same manner address every other member of the Royal Family, *male* or *female*.

Nobility. To his Grace the Duke of ——, *My Lord Duke, Your Grace*, or, *May it please your Grace.*

To the Most Noble the Marquis of ——, *My Lord Marquis, Your Lordship.*

To the Right Honorable ——, Earl of ——, *My Lord, Your Lordship.*

To the Right Honorable Lord Viscount ——, *My Lord, May it please your Lordship.*

To the Right Honorable Baron ——, *My Lord, May it please your Lordship.*

The wives of noblemen have the same Titles with their husbands, thus:

To her Grace the Duchess of ——, *May it please your Grace.*

To the Right Honorable Lady Ann Rose, — *My Lady, May it please your Ladyship.*

The titles of *Lord* and *Right Honorable* are given to all the sons of Dukes and Marquises, and to the eldest sons of Earls; and the title of *Lady* and *Right Honorable*, to all their daughters. The younger sons of Earls are all *Honorables* and *Esquires.*

Right Honorable is due to Earls, Viscounts, and Barons, and to all the

The members of a house of representatives, or of a board of aldermen, taken collectively, should be addressed as "The Honorable," &c.

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members of His Majesty's Most[*] Honorable Privy Council; to the Lord Mayors of *London*, *York*, and *Dublin*, and to the Lord Provost of *Edinburgh*, during the time they are in office; to the Speaker of the House of Commons; to the Lords Commissioners of the Treasury, Admiralty, Trade, and Plantations, &c.

The House of Peers is addressed thus, — To the Right Honorable the Lords Spiritual and Temporal of the United Kingdom of Great Britain and Ireland in Parliament assembled. *My Lords, May it please your Lordships.*

The House of Commons is addressed thus, — To the Honorable the Knights, Citizens, and Burgesses of the united kindom of Great Britain and Ireland in Parliament assembled. *Gentlemen*, or *May it please your Honors*,

The sons of Viscounts and Barons are styled Honorable and Esquire; and their daughters have their letters addressed thus, — To the Honorable Miss or Mrs. D. B.

The king's commission confers the title of *Honorable* on any gentlemen in a place of honor or trust; such as, the Commissioners of Excise, His Majesty's Customs, Board of Control, &c., Admirals of the Navy, Generals, Lieutenant-Generals, and Colonels in the Army.

All noblemen, or men of title, in the army and navy, use their title by *right;* such as *Honorable*, before their title of rank, such as *Captain*, &c.; thus, the *Honorable Captain* James James of the ——, *Sir*, or *Your Honor.*

Honorable is due, also, to the Court of Directors of the East India Company, the Governors and Deputy-Governors of the Bank of England.

The title *Excellency* is given to all Ambassadors, Plenipotentiaries, Governors in foreign countries, to the Lord-Lieutenant, and to the Lords Justices of the Kingdom of Ireland. Address such thus, —

To his Excellency Sir ——, Bart., His Britannic Majesty's Envoy Extraordinary, and Plenipotentiary to the Court of Rome, — *Your Excellency, May it please your Excellency.*

The title *Right Worshipful*, is given to the Sheriffs, Aldermen, and Recorder of London; and *Worshipful*, to the Aldermen and Recorders of other Corporations, and to Justices of the Peace in England, — *Sir*, or *Your Worship.*

The Clergy are all styled *Reverend*, except the Archbishops and Bishops, who have something additional; thus, —

To His Grace the Archbishop of Canterbury, or, To the *Most* Reverend Father in God, Charles, Lord Archbishop of Canterbury, — *My Lord*, or *Your Grace.*

To the *Right* Reverend Father in God, John, Lord Bishop of ——, *My Lord*, or *Your Lordship.*

To the very Rev. Dr. A. B., Dean of ——, *Sir.*

To the Rev. Mr. Desk, or, To the Rev. John Desk.[†]

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[*] The Privy Counsellors, taken collectively are styled his Majesty's *Most* Honorable Privy Council.

[†] It seems to be unsettled whether *Mr.* should be used after *Reverend*, or not. In my opinion (says Mr. Lennie) it should, because it gives a clergyman his own honorary title over and above the common one. May we not use the Rev. *Mr.* as well as the Rev. *Dr.*? Besides, we do not always recollect whether his name is *James*, or *John*, &c. Mr., in such a case, would look better on the back of a letter than a long, ill-drawn dash, thus, *The Rev.* —— *Desk.* In short, *Mr.* is used by our best writers after Reverend, but not uniformly. The words *To the*, not being necessary on the *back* of a letter, are seldom used; but, in addressing it in the *inside*, left hand corner, at the bottom, they are generally used.

The title of Esquire is also given by courtesy, in the superscription of a letter, to all gentlemen to whom we wish to show respect; but, when the title Hon. or Honorable is used, that of Esquire is always to be omitted, on the principle that the greater contains the less. For the same reason, the title Mr. should never precede that of Esquire.

OF NOTES OF INVITATION.

Notes of invitation, except where a great degree of familiarity is used, are generally written in the third person, and on paper of smaller size, called billet paper. The answers should also be written in the third person, and the same forms of expression should be used, as those employed in the invitation. A departure from the form seems like arrogance of superior knowledge of propriety: but, where an expression is manifestly out of place, or improper, the writer of the reply is by no means bound to sacrifice his own sense of propriety to the carelessness or the ignorance of the one who addresses him.

The same observations that were made with regard to the date of a letter addressed in the third person, apply also to notes of invitation. The date should be at the bottom of the note, and at the left hand.*

The general address to clergymen is, *Sir*, and when written to, *Reverend Sir*. Deans and Archdeacons are usually called *Mr. Dean, Mr. Archdeacon.*

Address the Principal of the University of Edinburgh thus, — To the Very Rev. Dr. B., Principal of the University of Edinburgh, — *Doctor*; when written to, *Very Rev. Doctor*. The other Professors thus, — To Dr. D. R., Professor of Logic in the University of E., — *Doctor*. If a Clergyman, say, — To the Rev. Dr. J. M., Professor of, &c., — *Reverend Doctor*.

Those who are not Drs. are styled *Esquire*, but not Mr. too; thus, — To J. P., Esq., Professor of Humanity in the University of Edinburgh, — *Sir*. If he has a literary title, it may be added. Thus, To J. P., Esq., A. M., Professor of, &c.

Magistrates, Barristers at Law, or Advocates, and Members of Parliament, viz. of the House of Commons, (these last have *M. P.* after Esq.,) and all gentlemen in independent circumstances, are styled *Esquire*, and their wives Mrs."

[*] When notes or letters are addressed to gentlemen of the same name, they should be addressed, "The Messrs.," or, "Messrs."; if to two single ladies, "The Misses," not, "The Miss." Thus, "The Misses Brown," or "The Misses Davis," not "The Miss Browns," nor "The Miss Davises."

MODELS
OF THE FORM OF NOTES OF INVITATION WITH THE REPLY.

Invitation for the Evening.

Mrs. Smith requests the pleasure of Mr. and Mrs. Chapman's company on Thursday Eve'g, the 5th inst.

Beacon St.
Aug. 2d.

The Reply.

Mr. and Mrs. Chapman accept with pleasure Mrs. Smith's invitation for Thursday Evé'g, the 5th inst.†

Chestnut St.
Feb. 12th.

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[*] As the lady, is generally considered as the head of the tea-table, there seems to be a propriety in the invitation to tea, or the evening, coming from the lady of the house alone.

[†] Or, *Mr. and Mrs. Chapman regret that a previous engagement will deprive them of the pleasure of accepting Mrs. Smith's polite invitation for Thursday Evening, the 5th inst.*

The address of a gentleman to a lady's invitation may be: *Mr. Chapman has the honor of accepting*, &c., or, *regrets that a previous engagement will prevent his having the honor*, &c.

Invitation at Dinner.

Mr. Tyler requests the pleasure of the Hon. Mr. Otis' company at dinner on Saturday next at 5 o'clock.

Bowdoin Square,
Wednesday, 13th July.

The Reply.

Mr. Otis accepts with pleasure Mr. Tyler's invitation at dinner on Saturday next at 5 o'clock.

Beacon Street,
Thursday, 14th July.

With regard to the sealing of a letter, if a wafer is to be used, care should be taken that it be not made too moist, for, in that case, it will not receive a good impression from the seal; and, moreover, is apt to give the letter a soiled appearance. But they who are particular about these matters always use wax in preference to wafers.*

Under the head of epistolary correspondence, may also be embraced the different forms of ceremonious cards, designed for morning calls, nuptial ceremonies, &c. As these are all supposed to be written or dictated by the individual who uses them, no title conceded by *courtesy* alone should ever be seen on them. Even the prefix of Mr. on a gentleman's card, savors of arrogance, for the literal meaning of the prefix is "Master." But the case is different on the card of a lady, and the prefix Mrs. (although it means "Mistress") is to be used, in order to distinguish her name from that of her husband. The question may arise, whether the residence should be inserted on the card. To this question a decided affirmative reply is given, although it is known to be at variance with not unfrequent usage. The omission of the residence seems to imply the belief, that the individual is a person of such distinction, that the knowledge of the residence is a matter of notoriety, and needs not to be mentioned. Now, in all the courtesies of life, the individual speaking of himself, should speak modestly and with humility; and, however distinguished he may be, he should be guilty of no arrogance of distinction. The insertion of the residence, therefore, is to be recommended on this ground alone, to say nothing of the possibility of mistake, arising from the bearing of the same name by two different families or by two different individuals.

In the cards of the young ladies of a family, the family name, with the prefix of "*Miss*" is proper to be used *without the* "*Christian name,*" by the eldest of the single daughters.

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* Lord Chesterfield, having received a letter sealed with a wafer, is said to have expressed strong disapprobation, saying, "What does the fellow mean by sending me his own *spittle!*" It is related, also, of Lord Nelson, that, in the very midst of the Battle of Copenhagen, when the work of carnage and destruction was the hottest around him, and he judged it expedient to propose a cessation of hostilities, a wafer being brought to him to seal his communication to the Danish authorities, he rejected it, directing the wax and a taper to be brought, saying, "What! shall I send my own *spittle* to the Crown Prince?" In this latter case, however, *policy* might have been mingled with refinement; for a wafer seems to imply haste and the sealing of his letter with a wafer would have implied a desire for a speedy cessation of hostilities, which would have been construed into a necessity of the same, and have rendered his enemies confident of success, and unwilling to accede to the proposal. The coolness and deliberation implied in the sealing with wax, concealed from his enemies the knowledge of the condition of his fleet, and disposed them to comply with his wishes.

There is a kind of transparent, glazed wafer very much in use at the present day, but even this seems to be obnoxious to the same objections,—it implies haste, which is inconsistent with the studied courtesies of polished life, and, moreover, involves the necessity of sending one's own "*spittle*."

The Christian names of the younger daughters should be inserted. To illustrate by an example, suppose a gentleman, by the name of *Arthur S. Wellington*, resides with his family, a wife and three daughters, *Caroline M.*, *Catharine S.*, and *Augusta P.*, in *Tremont Street*. His card should be:

Arthur S. Wellington,
Tremont Street.

that of his wife,

Mrs. Arthur S. Wellington,
Tremont Street.

his eldest daughter's,

Miss Wellington,
Tremont Street.

his second daughter's,

Miss Catharine S. Wellington,
Tremont Street.

his third daughter's,

Miss Augusta P. Wellington,
Tremont Street.

On the death, or marriage, of the eldest daughter, the second daughter becomes *Miss Wellington,** &c.

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* On wedding cards, or cards preceding a wedding, there is considerable diversity of opinion, whether the name of both the gentleman and the lady should be inserted, or whether that of the lady alone should be expressed. A decided opinion is, however, expressed, that the name *of the lady alone* belongs on the card. She is to be the future mistress of the house; over its internal arrangements she alone has (or should have) any control, and to her alone also, all visits of ceremony are directed. The same reasons, therefore, which exclude the name of the husband from the notes of invitation, seem to apply with equal force to the exclusion of the name of the future husband from the wedding cards. Thus, supposing that Mr. John Singleton and Miss Sarah Greenwood intend marriage, the wedding card should be expressed thus:

Miss Sarah Greenwood.
At home on Tuesday Eve'g at 8 o'clock.
48 Winter Street.

Another class of cards,* called business cards, form a convenient mode of advertising, and are much used at the present day. Of these it will be sufficient to say, that they should be short, comprehensive, clear, and distinct. The card of an attorney or a counsellor at law will read thus:

William Blackstone,
Counsellor, or Attorney, at Law,
47 Court Street,
Boston.

Reference:
Hon. John Dane,
Nath'l Royall, Esq.

The card of a physician may be expressed in the following form:

William Danforth, M. D., M. M. S.,
57 Winter Street,
Boston.

Reference:
Dr. William Rand,
" John Warren.

The card of a commission merchant is as follows:

Horatio Gates,
Commission Merchant,
49 Water Street,
New York.

Reference:
Samuel Good, } *Esquires.*
Fiske & Rand, }
George W. Lawrence, }

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* There are some portions of this Lesson, particularly those relating to ceremonious observances in epistolary correspondence, which may be

EXAMPLES FOR PRACTICE.

The student may now write notes, billets, and letters, on the following subjects:

A billet of invitation to dinner, — to tea, — to pass the evening, mentioning the time, place, &c.

A note, requesting a private interview on important business.

A letter, announcing the death of a friend, — a brother, — sister, — father, — mother, &c., and addressed to the same individuals respectively.

A letter, describing a ride in a stage-coach, (mentioning the passengers, &c., and their deportment,) to or from any town or city mentioned.

A letter, informing a friend of the misfortunes of another.

A letter, announcing a birth, marriage, or engagement in the family.

A note, requesting the loan of a volume.

A letter of thanks for some favor received.

A letter to a parent absent in a distant country.

A letter, giving an account of an ordination, dedication, concert, exhibition, or of some curiosity.

A letter of friendship.

A letter of introduction.*

An answer to any of the above.

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deemed out of place in a volume professing to treat of grave composition. The author's apology for their introduction is the want he has long felt of something of the kind for the use of his own pupils. He confesses, that he is alone responsible for *all* the directions and the suggestions in the introduction to the Lesson; and, while he is conscious that the attitude of a learner would become him better than that of a teacher in these points, he apologizes for his presumption by the statement, that he knows no source in print, to which he can refer those who are desirous of information upon these topics. How he has supplied the deficiency he leaves for others to judge. To those who have any thing to object to what he has advanced, he respectfully addresses the words of the Venusian poet:

> —— "Si quid novisti rectius istis,
> "Candidus imperti; si non, his utere mecum."

* It is not customary to seal a letter of introduction.

LESSON LVI.

SIMPLE THEMES.*

The most important rules that can be given for conducting all kinds of themes are the same; so far, at least, as the object of all is the attainment of clear notions, lucid arrangement, and perspicuous expression.

The first difficulty which perplexes the beginner is, *what to say* about his subject. He would naturally endeavour to find some book, which treats of it; and, if he is so fortunate as to find one, would take from it what would serve his purpose. But he is here instructed, that *there is a nearer, and more fertile source which will furnish him with materials*; provided he seeks for them in a proper way. That nearer source is *his own mind*, working on the materials which it already possesses. The manner in which these ideas or materials may be obtained, will now be explained in the following

DIRECTIONS.

1. Before taking up the pen to *write*, it will be well to *think* for some time on the subject; beginning by fixing in the mind its exact meaning; removing every thing that is doubtful or equivocal in its signification; and, when difficulties of that kind occur, determining the true import of the word by its etymology or derivation; (*see Lesson XVIII., page* 48) or, by the manner in which it is generally used by good writers.

2. Having determined the true meaning of that which is the subject of the exercise, the next step to be taken is, to ascertain its necessary and accidental qualities. This may, generally, be done by an analysis. (*See Lesson XIII., page* 29.) Having ascertained these qualities, they should be considered according to their order, or importance, with a reference, both to the general and the particular effect of each.

3. The qualities of the subject having been ascertained, together with their effects upon general or particular ob-

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* The author anticipates the objection of *stiffness*, which will probably be raised by some, to the plan pursued in this and in several other lessons. He desires, however, that it will be remembered, that this portion of the book is designed for *beginners*; and, that its object "is not so much to form the *style*, as to furnish *matter* for writing." "Ease is the completion of every operation of art, and therefore ought not to be expected in the beginning."

jects, a comparison is easily drawn between it and some other object; (*see Lesson XXXVIII., page* 135) and such comparison will readily furnish hints for an antithesis. (*See Lesson XXXIX., page* 137.) The antithesis will serve to present the subject in stronger light; and remove the ambiguity, which may exist with regard to any parts of the explanation.

4. A consideration of what has been gained to the world by the influence or operation of the subject; or, what the world would have lost or wanted, had the subject no existence, will suggest further ideas which may, with advantage, be introduced into the exercise.

5. These reflections will enable the writer to determine with accuracy, whether the subject be good and commendable; or bad and deprecable; and from what its excellence or inferiority respectively proceeds.

6. If the writer have any acquaintance with history and geography, he may consider, likewise, its connexion with the manners and customs of different nations, both of ancient and modern times; its prevalence at any period, or in any particular portion of the world; and the station in society where it especially prevails.

7. These considerations and reflections form what may be called *the study of the subject;* AND SHOULD GENERALLY BE MADE BEFORE THE WRITER TAKES UP HIS PEN TO RECORD A SINGLE IDEA. Each and all of them, by a fundamental principle of the mind, called association, will suggest other ideas, which will not come alone; and the difficulty of ascertaining *what to say* will, probably, be succeeded by the difficulty of determining *what to omit.* Here, too, he may be assisted by a recurrence to the rules of *unity;* as they relate, not merely to a sentence, but to the whole exercise.

See
Walker
p.
48

ON A SUBJECT, AND THE METHOD OF TREATING IT.

Having studied the subject in the manner pointed out in the preceding remarks, the pupil may write in the following order, such ideas as he may have acquired.

1. If the subject require explanation, define or explain it more at large, either by a formal definition; (*see Lesson XXXIII., page* 118,) by a paraphrase; (*see Lesson XLIX., page* 165) or by a description (*see Lesson LIII., page* 182.) To avoid tautology (*see Lesson XXII., page* 77) in the definition, make use of a periphrasis. (*See Lesson XXI., page* 76.)

2. Show what is the cause or origin of the subject; that is, what is the occasion of it, from what it proceeds, from what it is derived, (*see Lesson XVII., page* 48) and how it differs from what it is thought to resemble. (*See Lesson XXXIII., page* 118.)

3. Show whether the subject be ancient or modern; that is, what it was in ancient times, and what it is at present.

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

5. Examine whether the subject be good or bad; show wherein its excellence or inferiority consists; and what are the advantages or disadvantages which arise from it.

6. Present the subject in an antithesis, (*see Lesson XXXIX., page* 137) with its opposite, or with something different from it; and show, from the antithesis, why the subject is to be sought, or avoided, and its opposite is to be desired or deprecated.

7. The exercise may be concluded with any general observations suggested by the subject, and intimately connected with it; or it may be brought to a close with a comparison. (*See Lesson XXXVIII., page* 135.)

These particulars may be thus briefly recapitulated:

1. The definition.
2. The cause.
3. The antiquity, or novelty.
4. The universality, or locality.
5. The effects, namely, the advantages or disadvantages.
6. The antithesis.
7. The conclusion and comparison.

The same remark may be made with regard to these suggestions, as has already been made in reference to the enumeration of the particulars under description, in Lesson LIII., page 182; namely, that it is not necessary to embrace all of them in the same exercise; nor in all cases to adhere to the same order in the arrangement. The pupil should be allowed to exercise his *judgment,* as well as his *invention,* in this, as also in all other cases.

MODEL.

On Education.

Definition. The culture of the human mind (*see Lesson XXI., page* 76) has ever been considered, as one of the most important concerns of society. Hence education, which has for its object the improvement of the intellectual powers, (*see Lessons XIX. and XX., pages* 54 *and* 63,) is a subject which demands the serious attention and the most liberal support of every individual in the community.

Cause. A parent, who is sensible that his child is a rational being, endowed with faculties susceptible of a high degree of cultivation, and is likewise conscious, that the happiness of the child would in a great degree be promoted by the improvement of those powers, would naturally bestow much attention to the subject.

Antiquity. Accordingly, we find, that, from the earliest ages of the world, wherever the means of education have been enjoyed, few have neglected to avail themselves of its advantages. The Greeks and the Romans among whom were produced such prodigies of excellence in every kind of writing, and in every department of civil and military life, were remarkably attentive to the education of their children; insomuch, that they began their education almost with their birth. In Sparta, children were taken from their parents at a very early period of their age, and educated at the public expense; and a celebrated Roman writer advised those parents who destined their children for public speakers, to choose nurses for them, who have a good pronunciation.

Novelty. At the present day we find no less attention paid to this momentous subject; although the modes of education adopted by the moderns differ in many respects from those which were practised in ancient times. The strictness of discipline which prevailed among the Spartans, the Romans, and the Greeks, has given place to a milder regimen; but whether this very strictness, coupled as it was with methodical instruction, had not a beneficial tendency, is a question which is not yet fully decided.

Universality. But, however the ancients and the moderns may differ in their modes of discipline and instruction, the subject of education itself has received from all nations, and in all ages, that attention which its importance demands. Even the savage takes care to instruct his child in hunting, fishing, and those branches of knowledge which are necessary for him.

Locality. But in no country has greater attention been paid to the subject than in this. Here its importance is properly estimated; and on no subject has more expense been lavished, and more talent employed, than in the advancement and improvement of the cause of education. Our forefathers have incorporated it in their civil institutions, and pledged their substance for its support. Hand in hand with religion, it has received the smiles of the aged, the favor of the good, and the support and encouragement of the law. (*See Lesson XXXVI., page* 130.)

Advantages. From the promotion of this important subject, the greatest benefits have been derived. The knowledge acquired by one portion of the world has been transmitted to another, without distinction of distance or diversity of age. The circle of human enjoyments has been enlarged, and a wide field has been opened where the highest happiness of which our nature is susceptible, may be enjoyed, independently of the common sorrows and misfortunes of life. The enlarged and enlightened views it gives of the world at large, justly entitle it to much attention; and go very far to supply those imperfections which every one in a state of nature must necessarily feel.

Antithesis. But nothing will show the advantages of education in a stronger light, than a contrast with the disadvantages which arise from the want of it. A person who has been well educated, has the mind and body so cultivated and improved, that natural defects are removed, and the beauties of both placed in so fine a light, that they strike us with double force; while one who has enjoyed no such advantages has all his natural imperfections remaining; and to these are added artificial ones, arising from bad habits. The former engages the attention of those with whom he converses, by the good sense he shows on every subject, and the agreeable manner in which he shows it. The other disgusts every company which he enters, either by his total silence and stupidity, or by the ignorance and impertinence of his observations. The one raises himself to the notice of his superiors, and advances himself to a higher rank in life. The other is obliged to act an inferior part among his equals in fortune, and is sometimes forced to seek shelter for his ignorance among the lowest orders of mankind.

Conclusion. From these considerations, we must rank the cause of education among the vital interests of mankind.

Comparison. To extinguish it, would produce a darkness in the moral world, like that which the annihilation of the sun would cause in the material; while every effort that is made to advance and promote it, is like removing a cloud from the sky, and giving free passage to the light "which freely lighteth all things."

EXAMPLES FOR PRACTICE.

The following subjects are suggested for the exercises of the pupil; but any other may now be taken in connexion with the remarks which have been premised.

On Goverment.
On War.
Peace.
Youth.
Old age.
Friendship.
On Books.
On Gratitude.
On Travelling.
On Poetry.
On Painting.
On Music.
On Commerce.
On Gaming.
Philosophy.
On Benevolence.

LESSON LVII.

COMPLEX THEMES.

A simple theme describes some subject generally expressed in a single word, term, or phrase; and, as has been seen in the last Lesson, embraces a view of its properties, qualities, and effects. A complex theme is a proposition, or assertion, which relates to a simple subject; an exhortation to practise some particular virtue or action, or to avoid some particular vice or deed; or, it is the proving of some truth.

The directions relating to the *study* of the subject in simple themes (*see pages* 209, 210) are to be regarded in relation to complex subjects. In addition to these directions, the following special rules must be observed:

1. No assertions must be made in the exercise but such as are generally received and believed to be true; unless they are accompanied with proper proof. This proof must be furnished either by the senses; by consciousness; by experience; by undeniable truths, such as axioms and intuitive propositions; by analogy (*see Lesson XXXIV., page* 123); by facts already proved; or by the undeviating laws of nature.

2. The meaning of the subject, the attribute, and the object, (*See grammar, introduction to syntax,*) must be accurately determined, so that the proposition may be stated in the most intelligible manner.

3. The arguments which are introduced must be so arranged, that those which precede shall throw light on those which are to follow, and form a connected chain of comparisons; by which, ultimately, the agreement or disagreement expressed in the propositions shall be made manifest.

4. All objections which may be raised against the proposition must be candidly and explicitly stated and answered.*

5. The proof may be concluded with a recapitulation, containing a brief review of the united strength of all the arguments which have been brought to confirm it.

The following directions may guide the beginner in writing complex themes.

1. Commence the exercise by defining or explaining the subject of the assertion.

2. If it have any opposite, it may be defined and explained, and the one compared with the other by an antithesis.

3. Give some reasons drawn from the antithesis why what is asserted with regard to the subject, is not true in relation to its opposite.

4. Additional reasons, drawn from the nature of the subject, such as its permanency, immutability, effects on society, on ourselves, &c., may then be adduced.

5. Introduce some quotation from a respectable author, to show that others think as we do on the subject.

6. Give some example of the truth of the proposition, drawn from history.

7. Draw the conclusion wherein the truth of the proposition is asserted as a necessary inference from what has been advanced.

8. A simile, or comparison, may frequently be used at the close, by which an argument drawn from analogy may be given with good effect.

These directions may be varied, as occasion requires in the following manner:

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* It frequently has a good effect to state and answer the objections to a proposition or truth *first;* and then to adduce the arguments in favor of it, reserving the strongest for the last.

After the theme, or truth, is laid down, the proof, consisting of the following parts, may proceed as follows:

1. The PROPOSITION, or NARRATIVE; where we show the meaning of the theme by amplifying, paraphrasing (*see Lesson XLIX., page* 165), or explaining it more at large.
2. The REASON; where we prove the truth of the theme by some reason or argument.
3. The CONFIRMATION; where we show the unreasonableness of the contrary opinion; or, if we cannot do that, we try to bring some other reason in support of it.
4. The SIMILE, or COMPARISON; where we bring in something in nature or art, similar to what is affirmed in the theme, for illustrating the truth of it.
5. The EXAMPLE; where we bring instances from history to corroborate the truth of our theme.
6. The TESTIMONY, or QUOTATION; where we bring in proverbial sentences, or passages from good authors, to show that others think as we do.
7. The CONCLUSION; when we sum up the whole, and show the practical use of the theme, by concluding with some pertinent observations.

With regard to these particulars, it may be observed, that it is not necessary that *all* should enter into the plan of *every* exercise; nor is it expedient that they should in all cases be taken in the order here presented. The remark that was made under Lessons LIII. and LVI., is here repeated; namely, that the judgment of the pupil, being a faculty as susceptible of improvement as any other, must be exercised. As the examples for practice in this and the previous lessons, will require a vigorous exertion of the intellectual powers, and more especially of the faculty of *invention*, it may be advisable to give the pupil but one part of the subject at a time; requiring him to write a simple or complex theme *by degrees*, and making each particular in the preceding enumerations the subject of a distinct exercise. He may then be required to write the whole connectedly; and thus, in the language of Dr. Johnson, *Divide — and conquer.*

MODEL.

Virtue is its own Reward.

Proposition. Virtue may be defined to be, doing our duty to God and our neighbour, in opposition to all

temptations to the contrary. This conduct is so consonant to the light of reason, so agreeable to our moral sentiments, and produces so much satisfaction and content of mind, that it may be said to carry its own reward along with it, even if unattended by that recompense which it generally meets in this world.

Reason. 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 cannot but approve of virtue; and has annexed to the practice of it an inward satisfaction and happiness, that mankind may be encouraged to become virtuous.

Confirmation. If it were not so, — if virtue were accompanied with no self-satisfaction, no heart-felt joy, we should not only be discouraged from the practice of it, but should be tempted to think there was something very wrong in the laws of nature, and that rewards and punishments were not properly administered by Providence.

Simile. But as in the works of nature and art, whatever is really beautiful is generally useful; so in the moral world, whatever is virtuous or praiseworthy is at the same time so beneficial to society, that it generally meets with a suitable recompense.

Example. How has the approbation of all subsequent 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 virtuous action of the noble Roman youth has rendered him more illustrious than all his conquests.

Testimony. The loveliness of virtue has been the constant topic of all moralists, both ancient and modern. Plato beautifully remarks, that if virtue were to assume a human form, the whole world would be in love with it.

Conclusion. If, therefore, virtue is of itself so lovely; if it is accompanied with the greatest earthly happiness, — a consciousness of acting rightly, — it may be said to be its own reward; for, though it is not denied that virtue is frequently attended with crosses and misfortunes in this life, and that there is something of selfdenial in the very idea of it; yet, as the poet expresses it,

> "The broadest mirth unfeeling folly wears,
> Is ——
> Less pleasing far than virtue's very tears."

EXAMPLES FOR PRACTICE.

The following subjects are suggested for the practice of the student in complex themes.

Delays are dangerous.
Order is of universal importance.
No art can be acquired without rules.
Evil communications corrupt good manners.
None are completely happy.
Perseverance accomplishes all things.
Patience removes mountains.
Nip sin in the bud.
Trust not to appearances.
Make no more haste than good speed.
Use pleasures moderately, and they will last the longer.
Avoid extremes.
Too much familiarity commonly breeds contempt.
'T is ill playing with edged tools.
Well begun is half done.
Necessity is the mother of invention.
Real knowledge can be acquired only by slow degrees.
Pride is the bane of happiness.
Custom is second nature.
Honesty is the best policy.
A man is known by his company.
Pride must have a fall.
Learning is better than houses and lands.
Time is money.

LESSON LVIII.

EASY ESSAYS.

After the student has had some practice in writing on regular subjects, according to the directions in the preceding lessons, forsaking the *artificial* arrangement of his composition, and guided in his train of thought only by a few hints, thrown into the form of *heads*, he may be required to write from an outline or skeleton, composed of these *heads;* as is exemplified in the following

MODEL.

On the importance of a well-spent Youth.

OUTLINE.

1. All desire to arrive at old age; but few think of acquiring those virtues which alone can make it happy.
2. The life of man a building; youth the foundation.
3. All the later stages of life depend upon the good use made of the former.
4. Age, therefore, requires a well-spent youth to render it happy.

The student will observe, that in introducing these heads or suggestions, the expressions are altered (see Lesson XXVI., page 84), *and the ideas are amplified or paraphrased (see Lesson XLIX., page* 165). *In performing his own exercises, therefore, he will vary, amplify, and paraphrase the heads accordingly.*

THE THEME FOUNDED ON THE ABOVE.

[The numbers in the following, refer to the preceding heads.]

(1.) A desire to live long is the fervent wish of all the human species. The Eastern monarchs, who wanted to make all human happiness centre in themselves, were saluted with the flattering exclamation, O king, live for ever! Thus all propose to themselves a long life, and hope their age will be attended with tranquillity and comfort; but few consider that a happy old age depends entirely upon the use we have made of our time, and the habits we have formed, when young. If we have been profligate, dissipated, and insignificant in our earlier years, it is almost impossible we should have any importance with others, or satisfaction to ourselves, in age.

(2.) The life of man is a building. Youth is to lay the foundation of knowledge, habits, and disposition; upon which, middle life and age must finish the structure; and in moral as in material architecture, no good edifice can be raised upon a faulty foundation.

(3.) This will admit of further illustration in every scene of life through which we pass. The children who have not obtained such a knowledge of the first rudiments of learning in their infancy as they ought to have done, are held in contempt by boys or girls who have played less and learned more. The youth who misspends his time, and neglects his improvement at school, is despised, at the higher seminaries of learning, by those who have been more industrious at school. The man of business and the man of leisure, who have lost the golden opportunity of advancing themselves in knowledge while young, often find themselves degraded for the want of those acquirements which are the greatest ornaments of human life; and when age has lost every occasion of advancing in knowledge and virtue, what happiness can be expected in it?

(4.) The infirmities of age want the reflections of a well-spent youth to comfort and solace them. These reflections, and nothing but these, are, by the order of a wise Providence, capable of supporting us in the last stage of our pilgrimage.

Thus, a misspent youth is sure to make either a miserable or a contemptible old age. This has been happily expressed by the poet, where, speaking of those who in youth give themselves up to the vanities of life, he says;

> "See how the world its veterans rewards, —
> A youth of folly; an old age of cards."

EXAMPLES FOR PRACTICE.

The student may now write a regular theme from the following outlines. He will recollect that each head is to be paraphrased, amplified, and variously expressed. (See Lessons XX. and XLIX.)

1. *On the Necessity of Submission to Teachers.*

1. Submission to teachers and superiors necessary in all states of life, exemplified in the cases of the young soldier, and the patient suffering under disease.
2. The ancient Lacedemonians thought submission to superior authority so necessary, that they required their magistrates to submit to singular customs, in token of their obedience to the laws.
3. It is a law of nature, that if we would gain any thing we must give up something.
4. It is a law of necessity, that part of our liberty must be given up for the preservation of the remainder.
5. If we wish to gain health or knowledge, it must be by giving up our own opinion, and submitting to physicians and teachers.
6. The bee, an excellent example of the utility of obedience to superiors.

The student should be informed that bees are governed by one who is generally called the queen bee; and that all who do not work are expelled from the hive.

2. *On Diversions.*

1. It is a great mistake to suppose that diversion should form the business of life, the contrary to this being true.
2. The original sense of the words relaxation, amusement, and recreation, (*see Lesson XVIII., page* 48,) may convince us of this.
3. When diversion becomes the business of life, it is no longer diversion.
4. The poor and the rich must be employed, or be unhappy.
5. Labor of mind and body is equally necessary for the health of both.
6. The mind must be in a sound and healthy state, in order to enjoy any kind of diversion.

3. *On Time.*

1. Our happiness in this world and the next depends on a proper use of time.
2. Youth, apt to be deceived in counting upon much future time.
3. The longest life cannot afford to run in debt with time, nor burden to-morrow with the business of to-day.
4. Much can be accomplished by an orderly distribution of time.

4. *On Modesty.*

1. Modesty, a refined compliment to those we address.
2. All are friends to the modest, and enemies to the presumptuous man.
3. Modesty, a proof of good sense.
4. Modesty, the peculiar ornament of the female sex.

5. *On Flattery.*

1. Flattery proceeds from some bad design; and is gratifying only to the pride of the person flattered.
2. Flattery particularly dangerous to youth, as it prevents their improvement.

3. A flatterer is always to be suspected of some insidious intention.

6. *On Dress.*

1. Dress, a picture of what passes in our minds.
2. Dress, sometimes a test of good sense.
3. Dress, a criterion of our taste in painting and statuary.
4. Dress, (so far as it respects neatness and cleanliness,) of great importance to the first impression we make upon others.

7. *On History.*

1. The most useful of human knowledge derived from history.
2. History exhibits the different states of society, and the causes of them.
3. History furnishes important lessons in morality.
4. The history of a state and the history of an individual perfectly parallel.

8. *On Taste.*

1. Taste and fashion distinct and different things.
2. The principles of fashion are nothing but whim and fancy; but those of taste are beauty and proportion.
3. Taste is born with us, as memory and other faculties of the mind are.
4. The different degrees of taste we find in different persons, are more owing to cultivation than to nature.

9. *On Parental Affection.*

1. Parental affection implanted by Providence for the preservation of the species.
2. To God, therefore, the universal Parent, we are indebted for parental affection.
3. Instances of the force of parental affection are innumerable.
4. Parental affection shows the duty of filial affection.
5. Ingratitude in a child toward a parent the most odious of crimes.

10. *On Good Manners.*

1. Good manners the art of making people easy.
2. Good manners arise from humility, good nature, and good sense; and ill manners from the opposite qualities.
3. The former qualities tend to make people easy, and the latter, to make them uneasy.

4. Good sense and integrity, if we are sure we possess them, will not make good manners unnecessary; the former being but seldom called out to action, but the latter continually.

11. *On the Importance of a good Character.*

1. Every man is deeply interested in the character of those with whom he associates.
2. When we wish to employ a physician, a lawyer, a tradesman, or a servant, the first thing we regard is his character.
3. Young people ought to be doubly careful of their character, as a false step in youth may sully their whole future life.

12. *On the Folly of indulging the Passion of Anger.*

1. The absurd excuse for angry people, a proof of the folly and crime of anger.
2. Anger when indulged often causes people to do the most ridiculous things.
3. Passionate people can restrain their anger before their superiors; therefore they can always do it.
4. The test of every man's good temper is his behaviour to his equals and inferiors.

13. *On Resignation under Affliction.*

1. Affliction common to every age, state, and degree of mankind.
2. To alleviate this affliction, we ought to reflect how much more miserable we might be than we really are.
3. The chief source of consolation ought to be, that all our afflictions are known to God, and appointed by him.
4. Afflictions are either punishments or trials. If the former, we ought to repent; if the latter, to bear them with resignation.

14. *On the Evils of Pride.*

1. Tranquillity and cheerfulness, where there is no guilt, are in the power of every one.
2. If we are unhappy, and inquire what it is that makes us so, we shall generally find it is pride.
3. Men, for their own sakes, ought to avoid this vice, which naturally produces so many miseries.

15. *On Politeness and Good-breeding.*

1. The first requisite in the behaviour of a gentleman is, to act with gentleness; as a forward, boisterous behaviour is diametrically opposite to that character.

2. Politeness, which signifies a state of being smooth or polished, plainly indicates those manners which we attribute to a gentleman.

3. Good breeding intimates the necessity of early instruction.

4. The true signification of the word *politeness*, as shown by its etymology, or derivation, (*see Lesson XVIII., page* 48,) evinces the utility of a knowledge of the origin of words, in order to comprehend their meaning.

LESSON LIX.

METHODIZING.

After the learner has acquired some degree of skill in thinking and writing, and has been taught by the models and other directions, to fill up the outlines, it will be a useful exercise for him to make the outlines or skeleton of a subject. This exercise, for the want of a better name, is here called *methodizing;* and resembles that part of a regular discourse, which in common treatises on rhetoric is called *the division.*

Having before his mind the precise object of inquiry, and having also stated, either in a formal manner or by implication, the proposition to be supported, the writer now should turn his attention to the formation of his plan; or, in other words, he should determine in what order and connexion his thoughts shall be presented. Thus are formed *the heads* or divisions of a composition. These must correspond in their nature to the leading design and character of the performance.

In argumentative discussions, *the heads* are distinct propositions or arguments, designed to support and establish the leading proposition.

In persuasive writings, *the heads* are the different considerations which the writer would place before his readers, to influence their minds, and induce them to adopt the opinions and pursue the course which he recommends.

In didactic writings, they are the different points of instruction.

In narrative and descriptive writings, they are the different events and scenes which are successively brought before the mind.

No rules of universal application can be given to aid the writer in forming the plan, or *methodizing* his subject; and no two individuals would probably methodize the same subject in the same manner. Room is left for the exercise of the ingenuity of the student; but the following general directions will now be stated.

And, *First.* Every division should have a direct and obvious bearing on the leading purpose of the writer, or, in other words, particular attention must be paid to the UNITY of the subject, and no particular or head be introduced which is not strictly and intimately connected with it.

Second. The different heads should be distinct, one not including the other.

Third. The heads, or divisions, should be sufficiently comprehensive to embrace all that is important pertaining to the subject, and, taken together, should present a whole.

In illustration of these rules, let us suppose that it is proposed to write an essay on *Filial Duties.* The writer designs to show, as the object of the essay, that children should render to their parents obedience and love. His division is as follows: — Children should render obedience and love to their parents.

1. Because they are under obligations to their parents for benefits received from them.
2. Because in this way they secure their own happiness.
3. Because God has commanded them to honor their parents.

In this division there is a manifest reference to the object of the writer. The different heads are also distinct from each other, and, taken together, give a sufficiently full view of the subject. It is in accordance, then, with the preceding directions. Let us now suppose that the following division had been made: — Children should render love and obedience to their parents.

1. Because they are under obligations to them for benefits received from them.
2. Because their parents furnish them with food and clothing.
3. Because in this way they secure their own happiness.

4. Because there is a satisfaction and peace of conscience in the discharge of filial duties.

This division is faulty, since the different parts are not distinct from each other. The second head is included under the first, and the fourth under the third.

A third division might be made as follows: — Children should render obedience and love to their parents.

1. Because they should do what is right.
2. Because in this way they secure their own happiness.
3. Because God has commanded them to love their parents.

It may be said of the first part of this division, that it has no particular reference to the object of the writer. It is a truth of general application, and may with equal propriety be assigned in enforcing any other duty, as well as that of filial obedience. It is also implied in the other heads, since children do what is right, when, in obedience to God's command, they seek to secure their own happiness.*

There are two methods by which the principle of this Lesson may be carried out; namely, one, by presenting merely the heads of an essay; as, for instance, if the subject "*Independence*" were given to be methodized, the skeleton may thus be presented.

SKELETON.

1. The meaning of independence.
2. Its effects upon the character.
3. Its effects upon society.
4. The different kinds of independence.
5. The difference between independence and obstinacy.

Another method is presented in the following

MODEL.

On Dependence.

1. All created beings dependent.
2. The influence of a sense of dependence, on religious duty, favorable.

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* The question may arise, says Mr. Newman, from whose valuable treatise on Rhetoric the above directions are principally derived, Is it of importance distinctly to state the plan which is pursued in treating any subject? To this question he replies, that in the treatment of intricate subjects, where there are many divisions, and where it is of importance that the order and connexion of each part should be carefully observed, to state

3. Different kinds of dependence.
4. Pecuniary dependence the most humiliating of any.
5. Pecuniary dependence naturally degrades the mind, and depraves the heart.
6. Young people ought to be particularly careful to avoid pecuniary dependence.

EXAMPLES FOR PRACTICE.

The student may now methodize some of the following subjects, in either manner described above. He will recollect that there are three important particulars which generally require notice in simple subjects; namely, THE NATURE, THE IMPORTANCE, *and* THE EFFECTS; *and in compound subjects,* THE EXPLANATION, THE PROOF, *and* THE CONFIRMATION.

Benevolence.
Filial affection.
Purity of thought and manners.
Clemency.
Charity.
Power of conscience.
Custom.
Courage.
Cruelty.
Poverty not disgraceful.
Superficial attention to a great variety of pursuits prejudicial to the advancement of knowledge.
Contrivance proves design.
Necessity of controlling the passions.
The consequences of a perfect freedom of action, unrestrained by law or conscience.
Local attachment.
Magnificence of the universe.
The art of printing.
The probable state of the world at the present time, had letters never been invented.
The consequence of perseverance in error.
Innocence is the softest pillow.

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the divisions is the better course. But it is far from being essential. Though we never should write without forming a distinct plan for our own use, yet it may often be best to let others gather this plan from reading our productions. A plan is a species of scaffolding to aid us in erecting the building. When the edifice is finished, we may let the scaffolding fall.

The ocean.
The air.
The power of association.
The love of praise.
The earth a scene of pleasure and improvement.
Good society improves the mind.*

LESSON LX.

INVESTIGATION.

The principles of the preceding lessons having been practised with special reference to the effect intended to be produced by them, namely, *to make the pupil in some degree conscious of the resources of his own mind,* he may now be taught to investigate a subject, assign causes, trace effects, and draw inferences. Inductive reasoning involves no principle which is not clearly intelligible, and easily practised at an early age. The facility of the process has already been tested in other branches of education; and its importance is so great, that no one can make a good writer without considerable attention to it.

The manner in which it is to be applied in this lesson, will be better understood by an example than by any other explanation.

Suppose, then, that the teacher proposes to the pupil as an object of investigation, to discover *the state of Egypt, in respect to government, science, and art, in the time of Moses;* and the only *datum,* (or subject of certain knowledge,) given him is this single fact, that *fine linen existed in Egypt at that period.*

Now if this subject be given to the pupil, without any direction as to the manner of conducting the investigation, it is not probable that he will be able to prosecute it. The teacher must begin by directing the attention of the learner to *the manner in which linen is produced;* — that it is an *effect* proceeding from some cause; — that fine linen, that is, fine compared with other fabrics at that time, must be formed of fine thread; — that fine thread can be made of fine flax only; — that fine flax must go through various acts of preparation, in which many workmen are employed, before the thread could be made into fine linen.

Again, — the pupil must be informed that the production of *fine flax* requires an improved state of agriculture, and the raising of many other kinds of grain, — wheat, barley, &c., — to support the cultivators of flax, and the artists who form it into cloth. In no country can flax be the sole article of cultivation. It may, then, certainly be inferred, that, in the time of Moses, the art of agriculture, and the arts connected with it had, arrived at considerable perfection.

Returning again to the *datum,* fine linen can be woven only in a fine loom, which must be accommodated to the fine texture of the threads; and a fine loom cannot be made without much skill in the arts of working wood and metal. The latter is extracted, with great labor, from ores, dug from the bowels of the earth, and must undergo many difficult and laborious processes before it becomes malleable. The former, also, must undergo much preparation before it can go into the hands of the carpenter; the loom itself is a complex machine, and proves great skill and progress of the mechanical arts in Egypt at the time of Moses.

Again, the weaving of fine linen supposes that artists, by imitation and example, have acquired skill and dexterity in that art; and such perfection cannot be expected in any country, till a division of labor — the greatest instrument of improvement in all the arts — be in some degree established.

The skilful weaver must be wholly occupied in making fine linen; and, therefore, there must exist many other artists employed in providing food, clothes, and lodging, — the necessaries and conveniences of life.

Before the arts could have made such progress in any country, men must have acquired much knowledge of facts and events, by observation and experience; and have laid the foundation of general knowledge, by speculating on means of improving the arts; on removing the obstacles which retard their progress, and in opening up prospects of higher degrees of perfection.

Farther, without taking up time to follow the natural and connected progress of the arts from their rude to their more perfect state, — this process of investigation may be concluded, with observing that there can be little progress either in art or science in any country, without the existence of a supreme controlling power, in some or other of its forms; by which men are compelled to live in peace and tranquillity, and the different orders of society are prevented from encroaching on each other, by every individual being kept in his proper station. No arts or division of labor, — no fine linen or fine workmanship of any kind, can be found in those nations which live in continual warfare, either among themselves, or with their neighbours. Thus, by such a continued chain of regular and progressive deductions, proceeding from the *datum* with which it began, and without information from any other quarter, we have sufficient reason to believe, that, at the time of Moses, Egypt was a great and populous country; that the arts and sciences had made considerable progress, and that government and laws were established.

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* The teacher will find a more copious list of subjects, from which selections may be made, in another part of this volume.

By presenting such connected chains of reasoning to the mind of the pupil, he will readily perceive the connexion of the facts, and be prepared to apply a similar process to other subjects of investigation.

MODEL.*

When Pompeii was discovered, a barber's shop was found furnished with materials for dressing hair. From this circumstance, what may be inferred with regard to the attainments of this city in the arts and sciences?

Among savage nations we find no distinct trades or occupations. Each person prepares such articles only as are necessary for his own use; such as his tenement, his tools, and his clothing; without receiving assistance from others. Therefore, if the old maxim, "Practice makes perfect," be true, all work must be very rudely and incompletely finished, as each person would be a learner in every different article he needed. The principal food of the savage consists of such fruits and vegetables as the earth produces spontaneously, in addition to what is easily obtained from the sea and the forest. His habitation is usually a mere hut, little better than those formed by sagacious animals. The skins of beasts taken in hunting form the clothing of the savage. The females of such nations are almost universally treated as slaves, having the most severe portion of the labor assigned for their performance.

What a different picture did Pompeii present from the dwelling of a savage, when overwhelmed by the burning lava, and buried for so many ages in oblivion! A barber's shop, with implements for dressing hair, argues an improved state of the arts. In the first place, the principal art learned by the ancients was war. Now their passion for this must have subsided in some degree, and a pacific disposition have pervaded the inhabitants of Pompeii, ere their attention would have been directed to improvement in any thing else. A wise legislator would likewise have been required to frame laws, and magistrates to administer justice by enforcing them. Again, a state of undisturbed peace must always continue some length of time, in order that the sciences may flourish; as political commotions, whenever they exist, usually occupy the first place in the minds of a nation. Distinct and separate trades must have had existence in Pompeii; otherwise, there would have been no such thing as a barber's shop. Doubtless there were a great variety of trades, as that of a barber is one of the least useful. In order to the erection of a shop, farmers would be needed to cultivate the earth, that those engaged in other occupations might be supported. Mines must have been discovered, and their uses determined. Articles of iron must have been made by blacksmiths, after the iron had been prepared by those whose business it was. Knives, and other cutting instruments, would require a cutler, after the steel had been prepared from iron by another class of persons. Again, after the timber had been taken from the forest and in some measure prepared, a carpenter would be needed to build the house. To heat his curling irons, the barber must have a chimney, which would require a mason; and the mason must have bricks and mortar with which to erect it. The clay of which bricks are made must be moulded into the proper shape, and then burnt till sufficiently hard to be used. The mortar consists of lime, sand, and hair. The art of making glass must have been discovered, otherwise the barber's shop would have been rather too dark to dress hair with much taste. Glass, besides other materials, would require a particular kind of sand,

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* This model was written by a young lady, a pupil in one of the public schools in this city, under the instruction of the author. The author has preferred to present it as it was written, the unaided production of a young pupil, in order to show that the principle of *investigation*, unfolded in this lesson, can be creditably applied by students at a very early age. Many of the models in the previous lessons were also written by pupils, and have been preferred, for similar reasons, to more finished productions.

and pearl-ash. Pearl-ash requires much labor in its extraction from ashes. A diamond must have been obtained to cut the glass, consequently precious stones must have been in use. Again; a glazier would have been needed to set the glass in window frames. For that purpose, he would have wanted putty. One of the materials of putty is linseed oil. This oil is extracted from the seed of flax. Now it is not probable that flax was cultivated merely for its seed; therefore we may reasonably suppose, that it went through all the various operations requisite for making it into cloth. The loom and wheel used in manufacturing cloth, must have required much skill and workmanship in the artist, and much genius in the inventor. And if cloth were made from flax, might it not also be made from other productions of the earth? As mines were common, and men were engaged in so many different arts, it is not likely that they remained without the convenience of coined money. The existence of a barber's shop also argues that balls and public amusements were common; otherwise, there would have been no occasion for a barber; as most persons, by spending a few moments, can dispose of their hair very decently. It also argues that there were a class of persons, who, being possessed of wealth, could spend their time in pursuit of pleasure. If the various mechanical arts had arrived at such a degree of perfection, is it not probable that the commerce of Pompeii had become quite extensive? If so, vessels must have been employed to transport articles from place to place. For the management of vessels, something of navigation and astronomy must have been known. If paint was in use, and vessels were painted, as was doubtless the case, chemistry must have been understood in a degree. Pompeii, therefore, at the time of its overthrow, was nearly as far advanced in the arts and sciences of civilized life, as we now are. Yet they were in a state of heathenish superstition, without any correct system of morals or religion; and compared with the United States of America, were a miserable people. This, then, should excite the gratitude of every inhabitant of our happy land.

EXAMPLES FOR PRACTICE.

The student having been taught by the preceding observations, in connexion with the model, to trace a cause and effect, may now investigate the following subjects.

1. The remains of sea shells, and bones of marine animals, have been found buried many feet below the surface of the ground, at a great distance from the sea, and on the top of high mountains. Does this circumstance add confirmation to any fact stated in the book of Genesis?

2. At the time Mexico was discovered, a number of large monuments, or pyramids, built of unburnt bricks, cemented with mortar, was discovered in different parts of the country. What conclusion can be drawn from these remains of Indian workmanship respecting the civilization of Mexico at the time it was discovered?

3. The northwestern part of America is separated from the northeastern part of Asia by a narrow strait, which, according to Indian tradition, was once fordable at low water. Will this circumstance throw any light on the manner in which America was peopled?

4. What metal is most serviceable to mankind?

5. How could the various wants and necessities of mankind be supplied, if gold and silver, which form the money of most nations, had never been discovered?

6. How can the necessity of the different classes of society be shown?

7. What art, manufacture, or profession, is most serviceable to mankind?

8. What manufacture was probably the first performed by mankind?

9. How was land cultivated before the discovery of iron?

10. Which is the more serviceable to mankind, the boats, ships, and other vessels, intended for the water, or those vehicles designed for the land?

11. Of what articles of luxury or convenience should we now be destitute, if the mariner's compass had never been invented?

12. What comforts or conveniences have been added to the sum of human enjoyment, by the discovery of the art of making glass?

13. What may be learned of the state of Greece, and of the character of that nation at the time when Homer wrote the Iliad, without drawing information from any other source than from the Iliad itself?

14. What was the state of the Highlands of Scotland as indicated by the poems of Ossian? Are there any marks in these poems of a later origin than that generally assigned to them?

15. What were the causes which produced an absolute government at Rome under Augustus?

16. What occasioned the conspiracy of Catiline?

17. Is the character of Hannibal in Livy supported by the narrative he has given of his transactions?

18. What were the grounds upon which the Trojans trusted to Sinon's account of the wooden horse?

19. What are the difficulties which occur in forming a standard of taste?

20. In what sense is poetry called an imitative art?

21. What are the proofs by which Horne Tooke confirms his theory of the origin of prepositions and conjunctions in the English language?

22. What are the standards by which we judge of the perfection of one language above another?

23. What are the causes which render it difficult for the student to acquire a habit of attention?

24. What was the origin of the present political parties in the United States?

LESSON LXI.

ON THE TREATMENT OF A SUBJECT.

The first and leading object of attention in every composition is to determine the precise point of inquiry, — the proposition which is to be laid down and supported, or the subject which is to be explained or described. Unless the writer has steadily before him some fixed purpose which he would obtain, or some point which he would reach, he will be liable to go astray, — to lose himself and his readers. It is not until he has determined on the definite object that he proposes to accomplish, that he can know what views to present, and how to dwell on the different topics he may discuss.

Let us suppose, in illustrating the views now to be presented, that the thoughts of the writer have been turned towards the manifestations of wisdom, goodness, and power, in the works of creation around him, and he wishes his readers to be mindful of these things. By asking himself the three following questions with regard to the train of thought in his mind, his ideas will immediately assume some definite form, and he will be enabled to present them in a lucid and systematic manner.

1. What is the fact?
2. Why is it so?
3. What consequences result from it?

And with regard to the first point of inquiry, namely, "What is the fact?" In reply it may be said, — that, in the material world, there are numerous indications of infinite wisdom and benevolence, and of Almighty power.

2. "Why is it so?" or, How is the existence of these works to be accounted for? What is the cause? To which it may be replied, that God created them.

3. Again; "What consequences result from it?" To this the answer may be given, that — Men should live mindful of God.

By embodying the results of these inquiries, he will obtain the following conclusion or point at which he aimed, namely, — Men who live in the midst of objects which show forth the perfections of the great Creator, should live mindful of him.

It is not necessary, that the proposition to be supported should always be thus formally stated, though this is usually done in writings of an argumentative nature. Sometimes it is elegantly implied, or left to be inferred from the introductory remarks.

It is a common impression with young writers, that the wider the field of inquiry on which they enter, the more abundant and obvious will be the thoughts, which will offer themselves for their use. Hence, by selecting some general subject they hope to secure copiousness of matter and thus to find an easier task. Experience, however, shows that the reverse is true, — that, as the field of inquiry is narrowed, questions arise more exciting to the mind, and thoughts are suggested of greater value and interest to the readers. Suppose, as an illustration, that a writer proposes to himself to write an essay on "Literature." Amidst the numerous topics which might be treated upon under this term, no *unity* could be preserved. The thoughts advanced would be commonplace and uninteresting. But let some distinct inquiry be proposed, or some assertion be made and supported, and there will be an influx of interesting thoughts presented in a distinct and connected manner.

Instead, therefore, of the *general* subject "*Literature*" let us suppose a particular subject, namely, a "Defence of literary studies in men of business" is proposed. It will be seen by the following model how spontaneously, as it were, ideas will present themselves, and with what ease they can be arranged with the strictest regard to unity.

MODEL.

A Defence of Literary Studies in Men of Business.

Among the cautions which prudence and worldly wisdom inculcate on the young, or at least among those sober truths which experience often pretends to have acquired, is that danger, which is said to result from the pursuit of letters and of science, in men destined for the labors of business, for the active exertions of professional life. The abstraction of learning, the speculations of science, and the visionary excursions of fancy are fatal, it is said, to the steady pursuit of common objects, to the habits of plodding industry which ordinary business demands. The fineness of mind which is created or increased by the study of letters, or the admiration of the arts, is supposed to incapacitate a man for the drudgery by which professional eminence is gained; as a nicely tempered edge, applied to a coarse and rugged material, is unable to perform what a more common instrument would have successfully achieved. A young man, destined for law or commerce, is advised to look only into his folio of precedents, or his method of book-keeping; and dulness is pointed to his homage, as that benevolent goddess, under whose protection the honors of station and the blessings of opulence are to be obtained; while learning and genius are proscribed, as leading their votaries to barren indigence and merited neglect.

In doubting the truth of these assertions, I think I shall not entertain any hurtful degree of skepticism, because the general current of opinion seems, of late years, to have set too strongly in the contrary direction, and one may endeavour to prop the falling cause of literature, without being accused of blamable or dangerous partiality.

In the examples which memory and experience produce of idleness, of dissipation, and of poverty, brought on by indulgence of literary or poetical enthusiasm, the evidence must necessarily be on one side of the question only. Of the few whom learning or genius has led astray, the ill success or the ruin is marked by the celebrity of the sufferer. Of the many who have been as dull as they were profligate, and as ignorant as they were poor, the fate is unknown, from the insignificance of those by whom it was endured. If we may reason *a priori* on the matter, the chance, I think, should be on the side of literature. In young minds of any vivacity, there is a natural aversion to the drudgery of business, which is seldom overcome, till the effervescence of youth is allayed by the progress of time and habit, or till that very warmth is enlisted on the side of their profession, by the opening prospects of ambition or emolument. From this tyranny, as youth conceives it, of attention and of labor, relief is commonly sought from some favorite avocation or amusement, for which a young man either finds or steals a portion of his time, either patiently plods through his task, in expectation of its approach, or anticipates its arrival by deserting his work before the legal period for amusement is arrived. It may fairly be questioned, whether the most innocent of these amusements is either so honorable or so safe as the avocation of learning or of science. Of minds uninformed and gross, whom youthful spirits agitate, but fancy and feeling have no power to impel, the amusement will generally be either boisterous or effeminate, will either dissipate their attention, or weaken their force. The employment of a young man's vacant hours is often too little attended to by those rigid masters, who exact the most scrupulous observance of the periods destined for business. The waste of time is, undoubtedly, a very calculable loss; but the waste or the depravation of mind is a loss of a much higher denomination. The votary of study, or the enthusiast of fancy, may incur the first, but the latter will be suffered chiefly by him whose ignorance or want of imagination has left him to the grossness of mere sensual enjoyments.

In this, as in other respects, the love of letters is friendly to sober manners and virtuous conduct, which, in every profession, is the road to success and to respect. Without adopting the commonplace reflections against some particular departments, it must be allowed, that, in mere men of business, there is a certain professional rule of right, which is not always honorable, and, though meant to be selfish, very seldom profits A superior education generally corrects this, by opening the mind to different motives of action, to the feelings of delicacy, the sense of honor, and a contempt of wealth, when earned by a desertion of those principles.

To the improvement of our faculties as well as of our principles, the love of letters appears to be favorable. Letters require a certain sort of application, though of a kind, perhaps, very different from that which business would recommend. Granting that they are unprofitable in themselves, as that word is used in the language of the world, yet, as developing the powers of thought and reflection, they may be an amusement of some use, as those sports of children, in which numbers are used to familiarize them to the elements of arithmetic. They give room for the exercise of that discernment, that comparison of objects, that distinction of causes, which is to increase the skill of the physician, to guide the speculations of the merchant, and to prompt the arguments of the lawyer; and, though some professions employ but very few faculties of the mind, yet there is scarcely any branch of business in which a man who can think will not excel him who can only labor. We shall accordingly find, in many departments where learned information seemed of all qualities the least necessary, that those who possessed it, in a degree above their fellows, have found, from that very circumstance, the road to eminence and wealth.

But I must often repeat, that wealth does not necessarily create happiness, nor confer dignity; a truth which it may be thought declamation to insist on, but which the present time seems particularly to require being told.

The love of letters is connected with an independence and delicacy of mind, which is a great preservative against that servile homage, which abject men pay to fortune; and there is a certain classical pride, which, from the society of Socrates and Plato, Cicero and Atticus, looks down with an honest disdain on the wealth-blown insects of modern times, neither enlightened by knowledge, nor ennobled by virtue.

In the possession, indeed, of what he has attained, in that rest and retirement from his labors, with the hopes of which his fatigues were lightened and his cares were smoothed, the mere man of business frequently undergoes suffering, instead of finding enjoyment. To be busy as one ought is an easy art; but to know how to be idle is a very superior accomplishment. This difficulty is much increased with persons to whom the habit of employment has made some active exertion necessary; who cannot sleep contented in the torpor of indolence, or amuse themselves with those

lighter trifles in which he, who inherited idleness as he did fortune, from his ancestors, has been accustomed to find amusement. The miseries and misfortunes of the "retired pleasures" of men of business, have been frequently matter of speculation to the moralist, and of ridicule to the wit. But he who has mixed general knowledge with professional skill, and literary amusements with professional labor, will have some stock wherewith to support him in idleness, some spring for his mind when unbent from business, some employment for those hours, which retirement or solitude has left vacant and unoccupied. Independence in the use of one's time is not the least valuable species of freedom. This liberty the man of letters enjoys; while the ignorant and the illiterate often retire from the thraldom of business, only to become the slaves of languor, intemperance, or vice. But the situation in which the advantages of that endowment of mind, which letters bestow, are chiefly conspicuous, is old age, when a man's society is necessarily circumscribed, and his powers of active enjoyment are unavoidably diminished. Unfit for the bustle of affairs, and the amusements of his youth, an old man, if he has no source of mental exertion or employment, often settles into the gloom of melancholy and peevishness, or petrifies his feelings by habitual intoxication. From an old man, whose gratifications were solely derived from those sensual appetites which time has blunted, or from those trivial amusements of which youth only can share, age has cut off almost every source of enjoyment. But to him who has stored his mind with the information, and can still employ it in the amusement of letters, this blank of life is admirably filled up. He acts, he thinks, and he feels with that literary world, whose society he can at all times enjoy. There is, perhaps, no state more capable of comfort to ourselves, or more attractive of veneration from others, than that which such an old age affords; it is then the twilight of the passions, when they are mitigated, but not extinguished, and spread their gentle influence over the evening of our day, in alliance with reason and in amity with virtue.

REMARKS AND ANALYSIS. In examining the preceding example of argumentative writing, our principal object of attention will be, the plan or management of the subject.

The introduction consists of an indirect statement of the question to be agitated. We are told how those have thought and reasoned, whose opinions are opposed to the opinions of the writer. This statement is distinctly, and fairly, and skilfully made. Our literary taste is gratified by the illustrations and ornaments of language which are found. Our curiosity is roused, and we are ready to enter with interest on the proposed investigation. It should be noticed, that there is no formal statement of the proposition which is to be supported, but that it is clearly and happily implied in the introductory paragraphs.

After the introduction, follows the refutation of an objection. That this is the proper place for considering the objection stated, is evident, since, had it been unnoticed, or its refutation deferred to the close of the essay, the minds of readers might have been prevented by its influence from giving due weight to the arguments adduced. There are two modes of refuting objections; one, by denying the premises from which a conclusion is drawn, — the other, by showing that the conclusion does not truly follow from the premises. The objection here considered is, that facts establish the opposite of the opinion advanced by the writer; of course, the opinion can have no good foundation. To refute the objection, the premise is denied. Facts are otherwise, says the writer, and a satisfactory reason is assigned, why a different impression as to the bearing of facts on the case, has prevailed. Having assigned this reason, the writer leaves the point at issue, as to facts in the case, to be determined by the observation and the good sense of his readers. Having thus introduced his subject to our attention, stating by implication the proposition to be examined, and having removed an objection which presented itself at the threshold, the writer now enters on the direct examination of his subject.

The following proposition is supported: Men of business may advantageously devote a portion of their time to literary pursuits.

1*st Argument.* Young men of business should engage in literary studies, since, in them is found a pleasant relaxation and security against hurtful indulgences.

2*d Argument.* Young men of business should engage in literary studies, because in this way they acquire a refinement and exaltation of mind, which raises them above grovelling and selfish principles and conduct.

3*d Argument.* Young men of business should engage in literary studies, because the cultivation of letters is favorable to the improvement of the mind.

4*th Argument.* A man of business should engage in literary pursuits, because in this way he acquires an independence of feeling, which prepares him to enjoy his wealth. Without cultivation of mind and literary taste, the retirement of the man of wealth is wearisome and disgusting to him.

5*th Argument.* Men of business should cultivate letters, that they may find in them grateful employment for old age.

This is the plan. Upon examination, we find that it conforms to the general directions given. The several heads are distinct from each other. They have a similar bearing on the leading proposition to be supported, and, taken together, they give *a unity* to the subject.

The kind of argument here used, is the argument from cause to effect. Different reasons are stated, which account for and support the assertion that is made, and which forms the leading proposition. Let us now take a nearer view of these different arguments, and see in what way they are supported. Under the first argument, the reasoning is as follows: 1. Young men in business *will have* relaxation and amusement. 2. Unless those of a salutary kind are provided, they will fall into such as are hurtful. Hence the importance of their being directed to literary pursuits, which may interest and benefit them. It may be asked, on what authority do these assertions of the writer rest? How do we know, that young men thus *will have* relaxation and amusement? and that, unless those of a salutary kind are provided, they will fall into such as are hurtful? I answer, that these assertions rest on the common observation and experience of men. Hence the writer takes it for granted, that those whom he addresses will yield their assent to his premises, and, consequently, if his conclusion is correctly drawn, will acknowledge the validity of his argument.

In analyzing the second argument, the inquiry arises, How is it known, that literary studies give refinement and elevation to the mind, raising it above mean and grovelling pursuits? Here the appeal is to consciousness. Men who have thus cultivated their intellectual powers, are conscious, when they look in upon the operations of their own minds, that these salutary influences have been exerted upon them. The third argument, which asserts that the love of letters is favorable to the cultivation of the intellectual powers, rests principally upon experience and observation. There is also found an illustration, which is of an analogical kind.

It is where the writer refers to the sports of children, which familiarize them with the elements of arithmetic. This argument from analogy may be regarded as an appeal to the common sense of the readers. The remaining arguments rest in like manner on appeals to experience, observation, common sense, and consciousness, and it is not necessary to analyze them. The student, in the analysis which has been made, has had an opportunity of seeing some of the grounds on which assertions and reasonings are founded.

LESSON LXII.

GENERALIZATION OF A SUBJECT.

Generalization is the act of extending from particulars to generals, or the act of making general.

In the treatment of all subjects, there is a tendency in young writers to dwell too much on isolated particulars, without reference to their general application. The object of all investigations, whether literary, physical, or intellectual, and the purport of all inquiries should be, the establishment of general principles; and every thought, which may tend to their elucidation, and every idea which may contribute to their discovery, must be reckoned among the most valuable of all literary labors. Hence, the efforts of the student should be directed towards the attainment of so valuable an end, and in the training of his mind on the part of the teacher, there should always be a distinct reference to this consideration.

In the study, therefore, which the writer should always employ in his preparation for his work, it should be his aim to discover some *general* principle, with which his subject is directly or remotely connected, and endeavour to follow out that principle in all its consequences, — to show how his subject affects, or is affected, by this general principle, and how that principle influences the interests of learning and science, or contributes to the well-being of society, and the moral, physical, and intellectual condition of the world. Let us suppose, for instance, that the teacher has assigned to a class in composition, *Truth*, as the subject of a theme. The young writer, who is too much in haste to finish his task, would, perhaps, commence his exercise with some hackneyed observations on its importance, and dwell with considerable prolixity on its influence on a particular individual.

Individual instances, it is true, may have their influence in establishing the importance, or illustrating the effects of a general principle, but to confine an exercise upon a general subject to individual instances, is to present but narrow views of its importance. So far as the example introduced into the exercise of the student may serve to show the importance of a general principle, that example may be valuable, but it should by no means form the body of his work. It may be introduced into the exercise, as an illustration, or as a subsidiary portion of his labor, but it should not be dwelt upon to the exclusion of the principle which it is designed to illustrate. Thus, in the subject to which reference has already been made, namely, "Truth," the well-known story of Petrarch may incidentally be mentioned, to show the dignity which attends the strictest observance of veracity; but, an exhibition of the effects on society in general of the presence or absence of the subject itself would be a more useful and, of course, a more valuable mode of considering the subject, than any attempts to show its importance in individual cases. It should be the constant endeavour of the teacher to lead the student to the consideration of causes and effects, their operations and their tendencies, and by the method of reasoning from particulars to generals, to show how general truths are inferred from particular instances, and general principles are established by the consideration of the effects of particular causes.

The student who is thus led to perceive the general bearings of a subject will not take partial views, — he will go out into the world, — on board ship, — into factories and other large establishments, and view the operations of general principles; will have the sphere of intellectual vision enlarged, and insensibly acquire a comprehensiveness of mental perception, which will release him from the shackles of a narrow education, and enable him to take in, as it were, at a glance, the grand theatre of the moral world, with all the stupendous machinery by which the changes in its scenery are effected.

As an exercise in generalization, the student may fill out some one or more of the following models from the outline presented.

Model 1. Time. Definition of; its divisions; mode of marking them; mode of ascertaining; meridian; the sun; parallel between time and space; finite and infinite.

2. The Feudal System. Its nature and origin, including a clear definition of the meaning of the term; the countries where it existed; the relations which it caused among the inhabitants of a feudal country; its effects upon the morals and the happiness of the respective nations where it existed; the virtues and vices which it encouraged and engendered, and a consideration of the causes of its gradual overthrow.

3. The Grecian Lawgivers, Draco, Solon, and Lycurgus. The different character of their respective laws; the effect which they produced on the people; their duration, and the probable cause of their alteration and abrogation; the consequences which they produced; and their comparative effects on the morals and happiness of the people.

4. The Crusades. What were they? their object; the manner in which they originated; the superstitions to which they gave rise; their effect on the religion, manners, and morals of the age; the vices and profligacy which they engendered; their influence on the moral condition of the world, and the balance of power in Europe; the sacrifices of blood and treasure which they occasioned; the benefits which they have produced.

5. Chivalry. What was it? give a clear definition or description of it; how it arose; the manner in which candidates were admitted to its orders; the most eminent of its orders; the effects of the institution on the morals and prevalent habits of the age; its particular effect on the female character; the virtues and vices which it would naturally engender or encourage; and the good or bad consequences of its universal prevalence at the present day.

6. The ancient Sects of Philosophy. Describe the various sects; their doctrines; the manner in which they were taught; the character of the respective founders; their influence; the remarkable individuals who have embraced the principles of the respective sects; and the effect of their writings and example on mankind, &c.

7. The Public Games of Greece. Their origin; the nature of these games, or in what they consisted; the places where they were celebrated; the rewards bestowed upon the victors; the estimation in which these honors were held; the effects of these games upon the victors, and upon the nation to which they belonged, by encouraging athletic exercises, and a spirit of emulation; Did the encouragement of physical exertion influence literary or intellectual effort for the better or the worse? the probable effects of the institution of similar games at the present day.

8. The Grecian Oracles. What they were; where situated; by whom, and on what occasions, were they consulted; the superstitions which they encouraged; their probable nature; their effects upon the religious character of the people; their duration; probable cause of their falling into disuse; the wisdom of Providence in concealing from mankind the knowledge of future events; fatalism.

The following subjects are suggested for the unaided efforts of the student.

9. The Reformation.
10. The Invention of the Art of Printing.
11. The Invention of the Mariner's Compass.
12. The Telescope.

LESSON LXIII.

POETRY AND VERSIFICATION.

Poetry may properly be defined the language of the imagination. Its usual form is in verse,* and it is sometimes, and indeed most generally, adorned with rhyme. But true poetry consists in the idea, not in the harmonious arrangement of words in sentences, nor in the division of a composition into lines containing a certain succession of long and short syllables.

Poetry† deals largely in figurative language, especially in tropes, metaphors, personifications, similes, and comparisons. It is also exceedingly partial to compound epithets, and new combinations employed for the purposes of illustration and description.

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* The word *verse* is frequently incorrectly used for *stanza*. A verse consists of a single line only. A stanza, sometimes called *a stave*, consists of a number of lines regularly adjusted to each other. The word verse is derived from the Latin language, and signifies *a turning*. The propriety of the name will be seen in the fact, that when we have finished a line we turn to the other side of the page to commence another.

† There are few words in the English language, the true signification of which is more frequently mistaken than the word Poetry. It is generally thought to consist in the harmonious arrangement of words in sentences, and the division of a composition into lines containing a certain succession of long or short syllables. This is a mistaking of the dress for the substance which the dress should cover. True poetry consists in the idea, and it may be presented even in the form of prose. It addresses it-

Versification is the art of making verses. A verse is a line consisting of a certain succession of long and short syllables. A hemistich is a half of a verse. A distich, or couplet, consists of two verses.

Metre* is the measure by which verses are composed. This measure depends on the number of the syllables and the position of the accents.

The divisions made in a verse to regulate the proper succession of long and short syllables are called *feet*. They are called feet, because the voice, as it were, *steps* along through the verse in a measured pace. The divisions of a verse into *feet* depend entirely upon what is called the *quantity* of the syllables, that is, whether they are *long* or *short*, without reference to the words. Sometimes a foot consists of a single word, but it also sometimes embraces two or three different words, and sometimes is composed of parts of different words.

There are eight kinds of feet, four of which are feet of two syllables, and four are feet of three syllables.

The feet consisting of two syllables are the Trochee, the Iambus, the Spondee, and the Pyrrhic.

The feet of three syllables are the Dactyle, the Amphibrach, the Anapæst, and the Tribrach.

The Trochee consists of one long and one short syllable; as, hâtefŭl.

The Iambus consists of a short syllable and a long one; as, bĕtrāy.

The Spondee consists of two long syllables; as, Pāle mōrn.

The Pyrrhic consists of two short syllables; as, ŏn thĕ tall tree.

The Dactyle consists of one long syllable and two short ones; as, hōlĭnĕss, thūndĕrĭng.

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self to the imagination and to the feelings. Thus the scriptural adage, "Love your enemies," although in prose, becomes highly poetical, when presented with the beautiful illustration of Menon; "Like the sandal tree which sheds a perfume on the axe which fells it, we should love our enemies." This distinction between the idea and the dress which it assumes, must be carefully noticed by all who aspire to poetical fame.

Perhaps there is in no language a more beautiful exhibition of poetical beauties in the form of prose, than in the beautiful tale called "The Epicurean," by Thomas Moore, Esq.

* It may perhaps be useful, although not properly connected with the subject of English versification, to explain what is meant in psalmody by *Long*, *Common*, *Short*, and *Particular* metre. When each line of a stanza has eight syllables, it is called *Long Metre*. When the first and third lines have eight syllables, and the second and fourth have six syllables, it is called *Common Metre*. When the third line has eight, and the rest have six syllables, it is called *Short Metre*. Stanzas in *Particular Metre* are of various kinds, and are not subject to definite rules.

The Amphibrach consists of a short, a long, and a short syllable; as, dĕlīghtfŭl, rĕmōvăl, cŏēvăl.

The Anapæst consists of two short syllables and one long one; as, cŏntrăvēne.

The Tribrach consists of three short syllables; as, -*rĭtŭăl* in the word *spiritual*.

Of these eight different kinds of feet, the Iambus, the Trochee, the Anapæst, and the Dactyle are most frequently used, and verses may be wholly or chiefly composed of them. The others may be termed secondary feet, because their use is to diversify the harmony of the verse.

English verses may be divided into three classes, from the feet of which they are principally composed; namely, the Iambic, the Trochaic, and the Anapæstic. To these some authors add the Dactylic as a fourth division; but an attentive consideration of what is called the Dactylic verse will show that it is nothing more than the Anapæstic, with the omission of the first two unaccented syllables.

Every species of English verse *regularly* terminates with an accented syllable; but every species also *admits* at the end an additional unaccented syllable, producing (if the verse be in rhyme) a double rhyme, that is, a rhyme extending to two syllables, as *the rhyme must always commence on the accented syllable.* This additional syllable often changes the character of the verse from grave to gay, from serious to jocose; but it does not affect the measure or rhyme of the preceding part of the verse. A verse thus lengthened is called hypermeter, or *over measure.*

Pure Iambic verses contain no other foot than the Iambus, and are uniformly accented on the *even* syllables.

Trochaic verses are accented on the *odd* syllables.

There are seven forms of Iambic verse, named from the number of feet which they contain. The following line of fourteen syllables contains all the seven forms of pure Iambic verse:

1. Hŏw blīthe | whĕn fīrst | frŏm fār | I cāme | tŏ wōō | ănd wīn | thĕ māid.*
2. When first | from far | I came | to woo | and win | the maid.
3. From far | I came | to woo | and win | the maid.
4. I came | to woo | and win | the maid.
5. To woo | and win | the maid.
6. And win | the maid.
7. The maid.

The additional syllable *en* at the end of each line, to convert *maid* into *maiden*, will furnish seven *hypermeters*, and the line will thereby be made to exemplify fourteen different forms of the Iambic verse.†

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* This measure is sometimes broken into two lines, thus:

How blithe when first I came from far
To woo and win the maid.

† The fifth form of Iambic verse, consisting of five Iambuses, is called the Heroic measure. The following lines exemplify it:

Trochaic verse is in reality only defective Iambic; that is to say, Iambic wanting the first syllable.*

The following line is an example of Trochaic verse:

Vītăl | spārk ŏf | heāvenlȳ | flāme.†

Anapæstic verse properly consists of anapæsts alone; as,

At thĕ clōse | ŏf thĕ dāy | whĕn thĕ hām | lĕt ĭs stīll.

The first foot, however, in all the different forms of Anapæstic metre, may be a foot of two syllables, provided that the latter syllable of the foot be accented. Such are the Iambus and the Spondee. But the Pyrrhic and the Trochee, which have not the second syllable accented, are on that account inadmissible.‡

Hŏw lōved, | hŏw vāl | ŭed ōnce | ăvāils | thĕĕ nōt,
To whom related, or by whom begot, &c.

The sixth form of Iambic verse is called the Alexandrine measure:

A needless Alexandrine ends the song,
Whĭch līke | ă woūnd | ĕd snāke | drăgs īts | slŏw lēngth | ălōng.

* See Carey's English Prosody, London edition of 1816, pp. 25 and 27.

† This line, scanned as Iambic, has a broken foot at the beginning:

Vī | tăl spārk | ŏf heāven | ly flāme.

Scanned as Trochaic, it has the broken foot at the end:

Vītăl | spārk ŏf | heāvenly | flāme.

In like manner, if we cut off the first syllable from any form of the Iambic, we shall find that it may be scanned both ways, with the deficiency of a semi-foot at the beginning or the end, according as we scan it in Iambuses or Trochees.

Thus, the line given as an exemplification of the Iambic metre, on the preceding page, if deprived in each form of its first syllable, becomes Trochaic:

how) Blīthe whĕn | fīrst frŏm | fār I | cāme tŏ | wōō ănd | wīn thĕ | māid.
when) First from | far I | came to | woo and | win the | maid.
from) Far I | came to | woo and | win the | maid.
I) Came to | woo and | win the | maid.
to) Woo and | win the | maid.
and) Win the | maid.

And thus we see, that what we call Trochaics *regularly* terminate in an accented syllable, as is the case in every other form of English metre; though, like every other form, they also admit an additional unaccented syllable at the end, producing a double rhyme; so that by changing maid for maiden in each of the preceding lines, (as directed under Iambic verse,) we shall have twelve forms of Trochaic verse. But it may be remarked, that of the six regular forms of Trochaic verse, and the six hypermeter related to them, the first three in each class are very seldom used.

‡ The following stanza is given by some authorities as an instance of Dactylic verse:

Hōly ănd | pūre ăre thĕ | pleăsūres ŏf | pīĕty,
Drāwn frŏm thĕ | fōuntăin ŏf | mērcy ănd | lōve;
Endlĕss, ĕx | haūstlĕss, ĕx | ēmpt frŏm să | tīĕty,
Rīsĭng ŭn | ēarthly ănd | sōarĭng ă | bōve.

An attentive consideration of these lines will show that they are legitimate Anapæstic lines with the omission of the first two unaccented syllables in each line. When scanned as Dactylic measure, the two unaccented syllables are omitted at the end of the even lines. By supplying the

Different kinds of feet frequently occur in all the different kinds of verse. But it is not always that they can be exactly discriminated. Concerning the Trochee, the Spondee, and the Pyrrhic, there can be little doubt; but with respect to the Dactyle, the Anapæst, and the Tribrach, the case is different; because, by a poetic license, the writer may make the foot in question a Trochee, a Spondee, or a Pyrrhic.*

It remains to be observed, that if from any verse of ordinary construction, we remove any number of syllables, and substitute an equal number of others, exactly corresponding with them in accent, the metre will still be perfect, although the sense may be altered. Thus,

Pĕlīdēs' wrāth, tŏ Grēēce the direful spring
Of wōes ŭnnūmbĕred, heavenly goddess sing.

Altered thus:

Thĕ Frēnchmăn's ārts, tŏ Spāin the direful spring
Of feuds and carnage, heavenly goddess, sing.

Hark! the *numbers*, *soft* and clear,
Gently steal upon the ear.

Altered thus:

Hark! the *thunders*, *loud* and clear,
Rudely burst upon the ear.

The Cæsura (which word means a division) is the separation, or pause, which is made in the body of a verse in utterance; dividing the line, as it were, into two members. In different species of verse, and in different verses of the same species, this pause occurs in different parts of the verse; and serves to give variety to the line. Its position is, for the most part, easily ascertained, by the grammatical construction and the punctuation, which naturally indicate the place where the sense either requires or admits a pause.

The most advantageous position for the Cæsura is generally after the fourth, fifth, or sixth syllable; although it occasionally takes place after the third or the seventh.

In the following lines the figures denote the number of the syllable where the *cæsura* belongs.

The Saviour comes 4 ‖ by ancient bards foretold.
From storms a shelter 5 ‖ and from heat a shade.
Exalt thy towering head 6 ‖ and lift thy eyes.
Exploring 3 ‖ till they find their native deep.
Within that mystic circle 7 ‖ safely seek.

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two unaccented syllables at the beginning of each line, they may thus be shown to be Anapæstic:

Oh hŏw hō | ly ănd pūre | ăre thĕ pleās | ŭres ŏf pī | ĕty
As thĕy 're drāwn | frŏm thĕ foūn | taĭn ŏf mēr | cy ănd lōve, &c.

And thus it appears, that when scanned as Anapæstic they want the accented syllable at the end of the odd lines.

* See Carey's English Prosody, p. 49.

Sometimes, though rarely, the cæsura occurs after the second or the eighth syllable; as,

Happy 2 ‖ without the privilege of will.
In different individuals ‖ we find.

Sometimes the line requires or admits two pauses or cæsuras. This double pause is by some writers called the cæsura and the demi-cæsura; as,

Cæsar, 2 ‖ the world's great master, 7 ‖ and his own.
And goodness 3 ‖ like the sun 6 ‖ enlightens all.

There are few more melodious instances of these pauses to be found, than in the following lines from one of the most polished poets, which the English language has produced.

Warms ‖ in the sun, 4 ‖ refreshes 6 ‖ in the breeze,
Glows ‖ in the stars, ‖ and blossoms ‖ in the trees;
Lives ‖ through all life, ‖ extends ‖ through all extent,
Spreads ‖ undivided, operates ‖ unspent.

It remains to be observed, that in poetry, as well as in prose, but more especially in poetry, it is esteemed a great beauty when the sound of the verse, or of the feet of which it is composed, corresponds with the signification. Instances of this kind will be found under the head of Onomatopœia, on the 116th and 117th pages. A similar beauty appears in the following lines:

"On the ear
Drops the light *drip* of the suspended oar."

"The string let fly
Twanged short and sharp, like the shrill swallow's cry."

SPECIMENS OF DIFFERENT KINDS OF ENGLISH VERSE.

Iambic of the shortest form, consisting of an Iambus with an additional syllable; thus coinciding with the amphibrach.

Disdaining.
Complaining.

Consenting.
Repenting.

This form may be found in stanzas of other measure, but is not used alone.

Second form of the Iambic, consisting of two Iambuses.

With ravished ears
The monarch hears,
Assumes the god,
Affects to nod.

Hypermeter of the same kind.

Upon a mountain,
Beneath a fountain.

Three Iambuses, with hypermeter of the same kind.

'T was when the seas were roaring
With hollow blasts of wind,
A damsel lay deploring,
All on a rock reclined.

Four Iambuses.

And may at last my weary age
Find out the peaceful hermitage.

Five Iambuses, or the Heroic measure.

Be wise to-day, 't is madness to defer.

How loved, how valued once, avails thee not,
To whom related, or by whom begot:
A heap of dust alone remains of thee,
'T is all thou art, and all the proud shall be.

Six Iambuses, or the Alexandrine measure.

For thou art but of dust; be humble and be wise.

(The latter only of the two following is an Alexandrine.)

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

Seven Iambuses.

The melancholy days have come, the saddest of the year,
Of wailing winds, and naked woods, and meadows brown and sere.
The robin and the wren have flown, and from the shrub the jay,
And from the wood top caws[*] the crow, through all the gloomy day.

This measure is sometimes broken into two lines, thus:

When all thy mercies, O my God!
My rising soul surveys,
Transported with the view, I 'm lost
In wonder, love, and praise.

Trochaic verse of one Trochee and a long syllable.

Tumult cease
Sink to peace.
See him stride
Valleys wide,
Over woods
Over floods.

Two Trochees.

Rich the treasure,
Sweet the pleasure.
Soft denials
Are but trials.

Two Trochees, with an additional long syllable.

In the days of old
Fables plainly told.

Three Trochees.

Go where glory waits thee.

---

[*] This alteration in a line of one of the sweetest pieces of poetry ever written in any language, was suggested by the lamented Mr. Bailey, of the High School for Girls in this city. In compiling "The Young Ladies' Class Book," he expressed a wish to the author to take this liberty, but he deemed it unwarrantable. The reading is adopted here as a beautiful exemplification of what is stated under Onomatopœia; and, indeed, when we consider how easily the printer might mistake in manuscript a *w* for a double *l*, it would not be surprising if it should hereafter appear that our gifted countryman originally wrote it *caws,* and not *calls,* as it is generally written.

Three Trochees, with an additional syllable.

Restless mortals toil for nought;
Bliss in vain from earth is sought.

Four Trochees.

Round us wars the tempest louder.

With an additional syllable.

Idle after dinner in his chair.

Five Trochees.

All that walk on foot or ride in chariots.

Six Trochees.

On a mountain, stretched beneath a hoary willow.

Anapæstic verse consisting of one Anapæst.

But in vain
They complain.*

Two Anapæsts.

But his courage 'gan fail,
For no arts could avail.

With an additional syllable.

But his courage 'gan fail him,
For no arts could avail him.

Three Anapæsts.

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.

Four Anapæsts.

At the close of the day when the hamlet is still.

Hypermeter of four Anapæsts.

On the warm cheek of youth, smiles and roses are blending.

VERSES IN WHICH THE SECONDARY FEET ARE ADMITTED TO GIVE VARIETY TO THE MELODY.

The student will observe, by the marks on the vowels, what the secondary feet are, which are introduced in the following lines; the first foot is a spondee.

Thēre sōōn the sufferer sinks to rest.
Thēre tōō was he, who nobly stemmed the tide.
Thāt breăst the seat of sentĭmĕnt refined.
Hāil, lōng lost Peace! hāil, dōve-eyed māid divine.

A Pyrrhic occurs in the following.

If aught be welcŏme tŏ our sylvan shed,
Bē ĭt the trav'llĕr whŏ has lost his way.
I sought the beautĭes ŏf the painted vale,
The flowers I often watĕred wĭth my tears,
And loadĕd wĭth my sighs the passing gale.

---

* This measure is ambiguous, for by accenting the first and third syllables we may make it *Trochaic.*

Spondees and Pyrrhics with Iambuses.

Gō pious offspring ănd restrain those tears;
I fly to regiŏns ŏf eternal bliss.
Hēaven in your favor hears my dying prayers;
Tāke my lāst blĕssĭng ĭn this clay cold kiss.

A Dactyl with Iambuses.

Mūrmŭrĭng, and with him fled the shades of night.

Amphibrachs mixed with Iambuses.

O'er māny a frozĕn, māny a fiĕry ălp.

A Spondee and a Tribrach, with Iambuses.

Innumerable before th' Almighty's throne.

It will thus be perceived, that by the mixture of different kinds of feet, all that variety is produced, which renders poetry agreeable to the ear. To constitute verse, it is not sufficient that a number of jarring syllables should be ranged in uncouth lines, with rhyme at the end. Order, regularity, symmetry, and harmony are requisite, while the taste and judgment of the poet are displayed by the proper mixture of accented and unaccented syllables to form an harmonious line.*

The student having now been made acquainted with the different kinds of verse, may be required to compose verses himself in all the different kinds of measure. As a first exercise in versification, he may be permitted to write words in verses *without regard to their signification*, making what may be called *nonsense* verses, as in the following

MODEL.

Five foot Iambus or Heroic Verse.

Thus man attempts some nobler aim to scan.
Bestrides the flood in horror at the plan.

Trochaic.

Boiling in the troubled sea.
Full of mirthful hope to be.

Anapæstic.

From the brow of the hill see the hermit appear,
And with joy in his face mark the waters so clear, &c.

EXAMPLES FOR PRACTICE.

Having previously attempted to form verses in all the different sorts of measure that have been described, with words without reference to sense, the student may arrange the following lines in regular order. The lines themselves contain all the words necessary both for the harmonious construction and the expression of the sense. The order of them is however disturbed, as will be seen by the following model.

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* The harmony of a verse may sometimes be utterly destroyed by the misplacing of a single monosyllable; thus,

"Thrice is he armed that hath his quarrel just
And he but naked, though locked up in steel,
Whose conscience *is* with injustice corrupted."

In this extract, the measure of the third line is utterly destroyed by the misplacing of the word *is*. It should be,

"Whose conscience with injustice is corrupted."

MODEL.

Adieu to the woodlands, where, gay and sportive,
The cattle play so frolicsome, light bounding.
Adieu to the woodlands where I have roved oft,
And, with the friend that I loved, conversed so sweetly.

Same words properly arranged.

Adieu to the woodlands, where, sportive and gay,
The cattle light bounding so frolicsome play.
Adieu to the woodlands where oft I have roved,
And sweetly conversed with the friend I have loved.

EXAMPLES FOR PRACTICE.

Verses to be arranged by the student in Anapæstic[*] lines of four feet.

Content and joy are now fled from our dwellings,
And, instead, disease and want are our inmates.

Now chivalry is dead, and Gallia ruined,
And the glory of Europe is fled for ever.

'T is woman, whose charms impart every rapture,
And to the pulse of the heart add a soft spring.
Her sway is so supreme, the miser himself
Resigns her his key, and to love grows a convert.
Sorrow lifts up his head at the sound of her voice.
And, from his shed, Poverty well pleased listens.
Even Age, hobbling along, in an ecstasy
Beats time to the tune of her song with her crutch.

How sweet is the thought of to-morrow to the heart,
When Hope's fairy pictures display bright colors,
How sweet when we can borrow from futurity
A balm for the griefs that to-day afflict us.

To be made into Iambic verses with four feet.

And while I feel thy gracious gifts
My song shall reveal all thy praise.

The search shall teach thee to prize life,
And make thee good, wise, and grateful.

---

[*] Dr. Carey, in his English Prosody, says, "If, like Tertæus of old, I had to awake dormant valor with the voice of song, I would in preference to every other form of English metre, choose the Anapæstic, of four feet in couplets, which, if well written, in real anapæsts, unincumbered with an undue weight of heavy syllables, and judiciously aided by appropriate music, could hardly fail to martialize even shivering cowards, and warm them into heroes; the brisk, animating march of the verse having the same effect on the soul, as the body experiences from the quick, lively step, which, by accelerating the circulation of the blood, at once warms and dilates the heart, and renders the warrior more prompt to deeds of prowess." If any one would test the justness of Dr. Carey's opinion as thus expressed, his doubts will be resolved by the perusal of Campbell's beautiful piece, entitled "Lochiel's Warning."

With ease you wear a thousand shapes,
And still you please in every shape.

Neither wealth I pursue, nor power,
Nor hold in view forbidden joys.

The prudent nymph, whose cheeks disclose
The blushing rose and the lily,
Will screen her charms from public view,
And rarely be seen in the crowd.

Iambic verses of five feet, or the Heroic[*] measure.

As Orpheus tunes his song in Thracian wilds,
The raptured beasts throng around him in crowds.

Seek not thou to find, with vain endeavour,
Of Almighty mind the secret counsels;
The great decree lies involved in darkness;
Nor can the depths of fate by thee be pierced.

O could some poet rise, bold in wisdom,
And unfold half thy beauties to the world,
Roving on fancy's wing, impart thy fire,
And feel thy genius beaming on his heart, —
I 'd wish humbly, though the wish would be vain,
That on me some small portion might alight.

Trochaic verses.

Where spreads the rising forest
For the lordly dome shelter,
To their airy beds high built
See returning home the rooks.

Now battle glows with fury
In torrents flows hostile blood.

Here you 'll find mental pleasures, —
Pleasures that the mind adorn.
The joys of sense are transient
They dispense no solid bliss.

The shepherd dines by the brook
Heat the fierce meridian from
By the branching pines sheltered
O'er his grassy seat pendent.

But from stream, dell, or mountain
Springs not a fluttering zephyr,
Lest the noontide beam, fearful
His silken, his soft wings scorch.

---

[*] This is the principal metre of our language, and it is happily adapted to every kind of subject, from the most exalted to the most humble and familiar, and it may be used with or without rhyme.

LESSON LXIV.

RHYME.

Rhyme is a similarity, or agreement, in the sound of final syllables.

Verse without rhyme is called *blank verse.**

It is a general rule in poetry, with regard to rhymes, that they should begin on the accented syllable.

In the forming of verses with rhyme, it is a good rule to let the weaker line stand first.

Rhymes may occur in consecutive, or alternate lines, or in any other regular order, at the pleasure of the writer.

Rhymes are of two kinds, perfect rhymes and allowable rhymes. The difference between the two kinds will readily be seen by the following Vocabulary, taken from Walker's "Rhyming Dictionary." †

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* Rhyme is by no means to be considered as an essential constituent in English poetry. Much poetry has been written, and that, too, of the choicest description, in which rhyme has no part. The poetry of Milton, Shakspeare, Thomson, Young, and a host of others, whose writings have contributed so much to the literature of the language, seldom admits this "*meretricious*" ornament, as it has been called. But it has been said, that, although, in the five feet Iambic measure, the measured dignity of the verse supplies the place of rhyme, in the other forms of English versification it is absolutely essential. Whoever will be at the pains to convince himself that this is an erroneous opinion, may easily do so by the perusal of the works of Dr. Southey, especially his "Thalaba, or The Destroyer."

† On the same principle of association, on which some of the earlier lessons in this volume are founded, it is thought that this vocabulary will aid the student, not only in finding a rhyme, but likewise in suggesting ideas. Dr. Cary, in the Preface to his "English Prosody," says: "It is not with the view of making poets and poetesses, that I send forth this publication. That must be the work of nature alone: it is not in my power to create them; and if it were, I might be accused of doing more harm than good, in tempting any of my young readers to quit a gainful calling for the ungainful trade. My aims are more humble; — 1. To teach the learner to read poetry with propriety and grace; 2. To improve and polish his style for prose composition." And, further on, he adds; "Indeed, every person, whether poet or not, who has received any tolerable education, and pretends to write decent prose, ought likewise to be qualified for the occasional production of a few verses, smooth at least, and metrically correct, whatever may be their merit or demerit in other respects. That the practice of versification materially improves the style for prose composition, there cannot be a doubt. The ear which is acutely sensible to the harmonies of verse, will naturally revolt against inharmonious harshness in prose; and the pains bestowed in searching for a variety of words of different lengths, quantities, and *terminations*, to suit the exigences of the metre, —

> 'the shifts and turns,
> 'Th' expedients and inventions multiform,
> 'To which the mind resorts in chase of terms,
> 'T' arrest the fleeting images, that fill
> 'The mirror of the mind,

VOCABULARY OF RHYMES.

Directions for finding Rhymes.

1. In looking for a word, consider the five vowels, *A, E, I, O, U,* and begin at the vowel that precedes the last consonant of the word; for example, to find *persuade,* and the words that rhyme to it, *D* is the last consonant, *A* the vowel that precedes it; look for *ADE,* and you will find *made, fade, invade,* and all the other words of that rhyme.

2. In like manner, if a word end in two or more consonants, begin at the vowel that immediately precedes the first of them; for example, *land, N* is first of the final consonants, *A* the vowel that precedes it; see *AND,* and you will find *band, stand, command,* &c.

3. But if a diphthong, that is to say, two or more vowels together, precedes the last consonant or consonants of a word, begin at the first of these two vowels; thus, to find the rhymes to *disdain,* look not for *IN,* but for *AIN,* and you will find *brain, chain, gain,* &c.

4. To find a word that ends in a diphthong preceded by a consonant, begin only at the first vowel of the diphthong; for example, to find the rhymes to *subdue,* look for *UE,* and you will find *clue, due, ensue,* &c.

---

will copiously enlarge the writer's stock of expressions, — will enable him to array his thoughts in a more elegant and attractive garb, and to vary that garb at pleasure, by the ready aid of a diversified phraseology. It will, at the same time, produce a more important and beneficial effect, — It will enrich the intellectual store of thought; for, while in search for an *epithet,* for an example, or a periphrase, he is obliged to view the subject in all its possible bearings and relations, that he may choose such particular word or phrase, as shall exhibit it in the most advantageous light. And what study more effectual to call into action the powers of the mind, to exercise the judgment, to whet the sagacity, *and give birth to a variety of ideas,* which might otherwise have lain for ever dormant? For these weighty considerations, the practice of verse-making has been recommended by Locke, Chesterfield, Franklin, &c., &c."

The teacher will find the following exercise, called by the French "*Bouts Rimes,*" interesting to the *young* student, and, like all other inducements to thought, auxiliary to the subject of composition.

"One of a party writes down the rhyming words for a short poem; which another undertakes to complete, by filling up the several verses, on a subject either chosen at pleasure, or prescribed, as the case may be. The following stanza, in which the words in Italic are the rhyming words previously assigned, will be sufficiently explanatory of the practice:

"TO HOPE.

Down, down, vain hope, to me no . . . . . *more*
Can spring return, with blossoms . . . . . *crowned,*
Nor Summer ripen Autumn's . . . . . *store,*
Which now lies withering on the . . . . . *ground.*

Fade, fade, vain Hope! all else has . . . . . *faded;*
Why should I dream and cherish . . . . . *thee?*
Since dark Despair, that sun has . . . . . *shaded,*
Which once gave light and joy to . . . . . *me.*

Go, flatterer, go! thy hour is . . . . . *past;*
Thy promised pleasures all are . . . . . *vain;*
I know they are not meant to . . . . . *last,*
And ne'er will trust to thee . . . . . *again.*"

Another sort of poetical amusement has the name of *Echo Verses.* In these the repetition of the last word or syllable of a verse gives an answer

5. All the words that end in a single vowel preceded by a consonant, are found by looking for that vowel only, except always the words that end in mute *E*, which are constantly found by the same method that has been already prescribed for finding the rhymes to *persuade*, whose final *E* is silent, and serves only to lengthen the sound of the *A* in the last syllable.

AB.

Bab, cab, dab, mab, nab, blab, crab, drab, scab, stab. *Allowable rhymes*, babe, astrolabe, &c. See *Direction* 3.

ACE.

Ace, dace, pace, face, lace, mace, race, brace, chace, grace, place, space, trace, apace, deface, efface, disgrace, displace, misplace, embrace, grimace, interlace, retrace, populace, &c. *Perfect rhymes*, base, case, abase, debase, &c. *Allowable rhymes*, grass, glass, &c., peace, cease, &c., dress, less, &c.

ACH.

Attach, detach, &c. *Perfect rhymes*, batch, match, &c. *Allowable rhymes*, fetch, wretch, &c. See *Direction* 3.

ACK.

Back, cack, hack, jack, lack, pack, quack, tack, sack, rack, black, clack, crack, knack, slach, snack, stack, track, wrack, attack, zodiac, demoniac, symposiac, almanac. *Allowable rhymes*, bake, take, &c., neck, speck, &c.

ACT.

Act, fact, pact, tract, attract, abstract, extract, compact, contract, detract, distract, exact, protract, enact, infract, subtract, transact, cataract, *with the preterits and participles of verbs in* ack, *as* backed hacked, &c. *Allowable rhymes, the preterits and participles of verbs in* ake, *as* baked, caked, &c. See *Direction* 3.

AD.

Add, bad, dad, gad, had, lad, mad, pad, sad, brad, clad, glad, plad, chad, &c. *Allowable rhymes*, cade, fade, &c., glede, bead, read, &c. See *Direction* 3.

ADE.

Cade, fade, made, jade, lade, wade, blade, glade, shade, spade, trade, degrade, evade, dissuade, invade, persuade, blockade, brigade, esplanade, cavalcade, masquerade, renegade, retrograde, serenade, ambuscade, cannonade, pallisade, &c. *Perfect rhymes*, aid, maid, braid, afraid, upbraid, &c., *and the preterits and participles of verbs in* ay, ey, and eigh, *as* played, obeyed, weighed, &c. *Allowable rhymes*, add, bad, &c., bed, dead, &c., bead, mead, &c., heed, need, &c. See *Direction* 3.

AFE.

Safe, chafe, vouchsafe, &c. *Allowable rhymes*, leaf, sheaf, &c., deaf, &c., laugh, staff, &c.

AFF.

Gaff, chaff, draff, quaff, staff, engraff, epitaph, cenotaph, paragraph, &c. *Perfect rhyme*, laugh. *Allowable rhymes*, safe, chafe, &c.

AFT.

Aft, haft, raft, waft, craft, shaft, abaft, graft, draft, ingraft, handicraft. *Perfect rhymes*, draught, *and the preterits and participles of verbs in* aff *and* augh, *as* quaffed, laughed, &c. *Allowable rhymes, the preterits and participles of verbs in* afe, *as* chafed, vouchsafed, &c.

AG.

Bag, cag, fag, gag, nag, quag, rag, tag, wag, brag, crag, drag, flag, knag, shag, snag, stag, wrag, scrag, Brobdignag.

AGE.

Age, cage, gage, page, rage, sage, wage, stage, swage, assuage, engage, disengage, enrage, presage, appenage, concubinage, heritage, hermitage, parentage, parsonage, personage, pasturage, patronage, pilgrimage, villanage, equipage. *Allowable rhymes*, edge, wedge, &c., liege, siege, oblige, &c.

AID, see ADE.

AIGHT, see ATE.

AIGN, see ANE.

AIL.

Ail, bail, fail, hail, jail, mail, nail, pail, quail, rail, sail, tail, wail, flail, frail, snail, trail, assail, avail, detail, bewail, entail, prevail, retail, countervail, &c. *Perfect rhymes*, ale, bale, dale, gale, hale, male, pale, sale, tale, vale, wale, scale, shale, stale, swale, whale, impale, exhale, regale, veil, nightingale, &c. *Allowable rhymes*, peal, steal, &c., bell, cell, &c.

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to a question, or explains some subject, which that verse contains. The following echo verses allude to the Roundheads in the reign of Charles the First.

> Now, Echo, on what 's religion grounded ?
> *Roundhead.*
> Who 's its professor most considerable ?
> *Rabble.*
> How do these prove themselves to be the godly ?
> *Oddly.*
> But they in life are known to be the holy.
> *O lie!*
> Do they not learning from their doctrine sever ?
> *Ever!*
> Yet they pretend, that they do edify ;
> *O fie!*
> What church have they, and what pulpits ?
> *Pitts.*
> Are crosses, images, and ornaments their scandal ?
> *All!*
> How do they stand affected to the government civil ?
> *Evil.*
> But to the King they say they are most loyal.
> *Lie all.*
> Then God keep King and state from these same men.
> *Amen.*

It remains to be observed; 1. That the two corresponding syllables of a rhyme must not only begin their consonance with the accented vowel, but must preserve it through the remaining letters; thus, *text* and *vext*, *song* and *long* echo with one another respectively, in the sounds *ext* and *ong*.

2. The *sounds*, and not the letters, constitute the rhyme. Thus, *reign* and *plain*, *through* and *hue*, though different to the eye, form an unobjectionable rhyme; but *through* and *rough*, though similar to the eye, have no similarity in sound.

3. The letter or letters in the syllable which precede the accented vowel, must not be the same in form, nor in sound, in each, otherwise the consonance will be disagreeable to the ear. Hence, *tend* and the last syllable in *contend*, *sent* and *scent* are not allowable rhymes.

AIM, see AME.

AIN.

Cain, blain, brain, chain, fain, gain, grain, lain, main, pain, rain, vain, wain, drain, plain, slain, Spain, stain, swain, train, twain, sprain, strain, abstain, amain, attain, complain, contain, constrain, detain, disdain, distrain, enchain, entertain, explain, maintain, ordain, pertain, obtain, refrain, regain, remain, restrain, retain, sustain, appertain. *Perfect rhymes,* bane, cane, dane, crane, fane, jane, lane, mane, plane, vane, wane, profane, hurricane, &c., deign, arraign, campaign, &c., feign, reign, &c., vein, rein, &c. *Allowable rhymes,* lean, mean, &c., queen, seen, &c., ban, can, &c., den, pen, &c.

AINT.

Faint, paint, plaint, quaint, saint, taint, acquaint, attaint, complaint, constraint, restraint, &c. *Perfect rhyme,* feint. *Allowable rhymes,* cant, pant, &c., lent, rent, &c.

AIR, see ARE.

AISE, see AZE.

AIT, see ATE.

AITH, see ATH.

AIZE, see AZE.

AKE.

Ake, bake, cake, lake, make, quake, rake, sake, take, wake, brake, drake, flake, shake, snake, stake, strake, spake, awake, betake, forsake, mistake, partake, overtake, undertake, bespake. *Perfect rhymes,* break, steak, &c. *Allowable rhymes,* back, rack, &c., beck, deck, &c., speak, weak, &c.

AL.

Cabal, canal, animal, admiral, cannibal, capital, cardinal, comical, conjugal, corporal, criminal, critical, festival, funeral, general, hospital, interval, liberal, madrigal, literal, magical, mineral, mystical, musical, natural, original, pastoral, pedestal, personal, physical, poetical, political, principal, prodigal, prophetical, rational, satirical, reciprocal, rhetorical, several, temporal, tragical, tyrannical, carnival, schismatical, whimsical, arsenal. *Allowable rhymes,* all, ball, &c., ail, mail, &c., ale, pale, &c.

ALD.

Bald, scald, emerald, &c. *Perfect rhymes, the preterits and participles of verbs in* all, aul, *and* awl, *as* called, mauled, crawled, &c.

ALE, see AIL.

ALF.

Calf, half, behalf, &c. *Allowable rhymes,* staff, laugh, &c.

ALK.

Balk, chalk, stalk, talk, walk, calk, &c. *Perfect rhyme,* hawk. *Allowable rhymes,* sock, clock, &c.

ALL.

All, ball, call, &c. *Perfect rhymes,* cawl, bawl, brawl, crawl, scrawl, sprawl, squal. *Allowable rhymes,* cabal, equivocal, &c. See AL.

ALM.

Calm, balm, becalm, psalm, palm, embalm, &c., *whose plurals and third persons singular rhyme with* alms, *as* calms, becalms, &c.

ALT.

Halt, malt, exalt, salt, vault, assault, default, *and* fault, *the last of which is by Pope rhyned with* thought, bought, &c.

ALVE.

Calve, halve, salve, valve.

AM.

Am, dam, ham, pam, ram, sam, cram, dram, flam, sham, swam, epigram, anagram, &c. *Perfect rhymes,* damn, lamb. *Allowable rhymes,* dame, lame, &c.

AME.

Blame, came, dame, same, flame, fame, frame, game, lame, name, tame, shame, inflame, became, defame, misname, misbecame, overcame, &c. *Perfect rhymes,* aim, claim, maim, acclaim, declaim, exclaim, proclaim, reclaim. *Allowable rhymes,* dam, ham, &c., hem, them, &c., theme, scheme, &c., dream, gleam, &c.

AMP.

Camp, champ, cramp, damp, stamp, vamp, lamp, clamp, decamp, encamp, &c.

AN.

Ban, can, dan, man, nan, pan, ran, tan, van, bran, plan, scan, span, than, unman, fore-ran, began, trepan, courtesan, partisan, artisan, pelican, caravan, &c. *Allowable rhymes,* bane, cane, plain, mane, &c., bean, lean, wan, swan, &c., gone, upon, &c.

ANCE.

Chance, dance, glance, lance, trance, prance, entrance, romance, advance, mischance, complaisance, circumstance, countenance, deliverance, consonance, dissonance, extravagance, ignorance, inheritance, maintenance, temperance, intemperance, exorbitance, ordinance, concordance, sufferance, sustenance, utterance, arrogance, vigilance, expanse, enhance.

ANCH.

Branch, stanch, lanch, blanch, ranch, hanch. *Perfect rhymes,* launch, paunch.

AND.

And, band, hand, land, rand, sand, brand, bland, grand, gland, stand, strand, command, demand, countermand, disband, expand, withstand, understand, reprimand, contraband, &c. *Allowable rhymes,* wand, fond, bond, &c., *and the preterits and participles of verbs in* ain *and* ean, *as* remained, leaned, &c.

ANE, see AIN.

ANG.

Bang, fang, gang, hang, pang, tang, twang, sang, rang, harangue, clang. *Allowable rhymes,* song, long, &c.

ANGE.

Change, grange, range, strange, estrange, arrange, exchange, interchange. *Allowable rhymes,* revenge, avenge, &c.

ANK.

Rank, blank, shank, clank, dank, drank, slank, frank, spank, stank, lank, plank, prank, rank, thank, disrank, mountebank, &c.

ANSE, see ANCE.

ANT.

Ant, cant, chant, grant, pant, plant, rant, slant, aslant, complaisant, displant, enchant, gallant, implant, recant, supplant, transplant, absonant, adamant, arrogant, combatant, consonant, cormorant, protestant, significant, visitant, covenant, dissonant, disputant, elegant, elephant, exorbitant, conversant, extravagant, ignorant, insignificant, inhabitant, militant, predominant, sycophant, vigilant, petulant, &c. *Allowable rhymes*, faint, paint, &c. See AINT and ENT.

AP.

Cap, gap, hap, lap, map, nap, pap, rap, sap, tap, chap, clap, trap, flap, knap, slap, snap, wrap, scrap, strap, enwrap, entrap, mishap, &c. *Allowable rhymes*, cape, tape, &c., cheap, heap, *and* swap.

APE.

Ape, cape, chape, grape, rape, scrape, shape, escape, mape, crape, tape, &c. *Allowable rhymes*, heap, keep, &c.

APH, see AFF.

APSE.

Lapse, elapse, relapse, perhaps, *and the plurals of nouns and third persons singular of the present tense in* ap, *as* caps, maps, &c., he saps, he laps, &c. *Allowable rhymes, the plurals of nouns and third persons singular of verbs in* ape *and* eap, *as* apes, he apes, heaps, he heaps, &c.

APT.

Apt, adapt, &c., *rhymes, the preterits and participles of the verbs in* ap, *as* tapped, slapped, &c. *Allowable rhymes, the preterits and participles of the verbs in* ape, *as* aped, escaped, &c.

AR.

Bar, car, far, jar, mar, par, tar, spar, scar, star, chair, afar, debar, unbar, catarrh, particular, perpendicular, secular, angular, regular, popular, singular, titular, vinegar, scimetar, calendar, colander. *Perfect rhyme, the plural verb* are. *Allowable rhymes*, bare, prepare, &c., pair, repair, wear, tear, war, &c., *and words ending in* er *or* or, *having the accent on the last syllable; or last but two.*

ARB.

Barb, garb, &c.

ARCE.

Farce, parse, Mars, &c. *Allowable rhyme*, scarce.

ARCH.

Arch, march, parch, starch, countermarch, &c.

ARD.

Bard, card, guard, hard, lard, nard, shard, yard, bombard, discard, regard, interlard, retard, disregard, &c., *and the preterits and participles of verbs in* ar, *as* barred, scarred, &c. *Allowable rhymes*, cord, reward, &c.

ARD.

Ward, award, reward, &c. *Allowable rhymes*, hard, card, *see the last article*, hoard, lord, bird, curd, *and the preterits and participles of the verbs in* ar, or, *and* ur, *as* barred, abhorred, incured, &c.

ARE.

Bare, care, dare, fare, hare, mare, pare, tare, rare, ware, flare, glare, scare, share, snare, spare, square, stare, sware, prepare, aware, beware, compare, declare, ensnare. *Perfect rhymes*, air, fair, hair, lair, pair, chair, stair, affair, debonnair, despair, impair, repair, &c., bear, pear, swear, tear, wear, forbear, forswear, &c., there, were, where,

ere, e'er, ne'er, elsewhere, whate'er, howe'er, howsoe'er, whene'er, where'er, &c., heir, coheir, their. *Allowable rhymes*, bar, car, &c., err, prefer, *and* here, hear, &c., regular, singular, war, &c.

ARES.

Unawares. *Rhymes*, theirs, *and the plurals of nouns and third persons singular of verbs in* are, air, eir, ear, *as* care, he cares, pair, he pairs, heirs, bear, he bears, &c. *The allowable rhymes are the plurals of nouns and the third persons singular of verbs which are allowed to rhyme with the termination* ars, *as* bars, cars, errs, prefers, &c.

ARF.

Scarf. *Allowable rhymes*, dwarf, wharf.

ARGE.

Barge, charge, large, targe, discharge, o'ercharge, surcharge, enlarge. *Allowable rhymes*, verge, emerge, gorge, forge, urge, &c.

ARK.

Bark, cark, clark, dark, lark, mark, park, shark, spark, stark, embark, remark, &c. *Allowable rhymes*, cork, fork, &c.

ARL.

Snarl, marl, parl. *Allowable rhymes*, curl, furl, &c.

ARM.

Arm, barm, charm, farm, harm, alarm, disarm. *Allowable rhymes*, warm, swarm, storm, &c.

ARN.

Barn, yarn, &c. *Allowable rhymes*, warn, forewarn, &c., horn, morn, &c.

ARN.

Warn, forwarn. *Perfect rhymes*, horn, morn, &c. *Allowable rhymes*, barn, yarn, &c.

ARP.

Carp, harp, sharp, counterscarp, &c. *Allowable rhyme*, warp.

ARSH.

Harsh, marsh, &c.

ART.

Art, cart, dart, hart, mart, part, smart, tart, start, apart, depart, impart, dispart, counterpart. *Perfect rhymes*, heart, &c. *Allowable rhymes*, wart, thwart, &c., hurt, &c., dirt, flirt, &c., pert, &c.

ART (sounded ORT).

Wart, thwart, &c. *Perfect rhymes*, short, retort, &c. *Allowable rhymes*, art, sport, court, &c.

ARTH, see EARTH.

ARVE.

Carve, starve, &c. *Allowable rhymes*, nerve, deserve, &c.

AS.

Was. *Allowable rhymes*, has, as.

ASS.

Ass, brass, class, grass, lass, mass, pass, alas, amass, cuirass, repass, surpass, morass, &c. *Allowable rhymes*, base, face, deface, &c., loss, toss, &c.

ASE, see ACE.

ASH.

Ash, cash, dash, clash, crash, flash, gash, gnash, hash, lash, plash, rash, thrash, slash, trash, abash, &c. *Allowable rhymes*, wash, quash, &c., leash, &c.

ASH.

Wash, quash, &c. *Allowable rhymes*, cash, dash, &c.

ASK.

Ask, task, bask, cask, flask, mask.

ASP.

Asp, clasp, gasp, grasp, hasp. *Allowable rhymes*, wasp, &c.

AST.

Cast, last, blast, mast, past, vast, fast, aghast, avast, forecast, overcast, outcast, repast. *Perfect rhymes, the preterits and participles of verbs in* ass, *as* classed, amassed, &c. *Allowable rhymes, the preterits and participles of verbs in* ace, *as* placed, &c. *Nouns and verbs in* aste, *as* taste, waste, &c.

ASTE.

Baste, chaste, haste, paste, taste, waste, distaste. *Perfect rhymes*, waist, *and the preterits and participles of verbs in* ace, *as* faced, placed, &c. *Allowable rhymes*, cast, fast, &c., best, nest, &c., *and the preterits and participles of verbs in* ess, *as* messed, dressed, &c.

AT.

At, bat, cat, hat, fat, mat, pat, rat, sat, tat, vat, brat, chat, flat, plat, sprat, that, gnat. *Allowable rhymes*, bate, hate, &c.

ATCH.

Catch, match, hatch, latch, patch, scratch, smatch, snatch, despatch.

ATE.

Bate, date, fate, gate, grate, hate, tate, mate, pate, plate, prate, rate, sate, state, scate, slate, abate, belate, collate, create, debate, elate, dilate, estate, ingrate, innate, rebate, relate, sedate, translate, abdicate, abominate, abrogate, accelerate, accommodate, accumulate, accurate, adequate, affectionate, advocate, adulterate, aggravate, agitate, alienate, animate, annihilate, antedate, anticipate, antiquate, arbitrate, arrogate, articulate, assassinate, calculate, capitulate, captivate, celebrate, circulate, coagulate, commemorate, commiserate, communicate, compassionate, confederate, congratulate, congregate, consecrate, contaminate, corroborate, cultivate, candidate, cooperate, celibrate, considerate, consulate, capacitate, debilitate, dedicate, degenerate, delegate, deliberate, denominate, depopulate, dislocate, deprecate, discriminate, derogate, dissipate, delicate, disconsolate, desolate, desperate, educate, effeminate, elevate, emulate, estimate, elaborate, equivocate, eradicate, evaporate, exaggerate, exasperate, expostulate, exterminate, extricate, facilitate, fortunate, generate, gratulate, hesitate, illiterate, illuminate, irritate, imitate, immoderate, impetrate, importunate, imprecate, inanimate, innovate, instigate, intemperate, intimate, intimidate, intoxicate, intricate, invalidate, inveterate, inviolate, legitimate, magistrate, meditate, mitigate, moderate, necessitate, nominate, obstinate, participate, passionate, penetrate, perpetrate, personate, potentate, precipitate, predestinate, predominate, premeditate, prevaricate, procrastinate, profligate, prognosticate, propagate, recriminate, regenerate, regulate, reiterate, reprobate, reverberate, ruminate, separate, sophisticate, stipulate, subjugate, subordinate, suffocate, terminate, tolerate, temperate, vindicate, violate, unfortunate. *Perfect rhymes*, bait, plait, strait, wait, await, great. *Nearly perfect rhymes*, eight, weight, height, straight. *Allowable rhymes*, beat, heat, &c., bat, cat, &c., bet, wet, &c.

ATH.

Bath, path, &c. *Allowable rhymes*, hath, faith, &c.

ATHE.

Bathe, swathe, lathe, rathe.

AUB, see OB.

AUCE, see AUSE.

AUCH, see OACH.

AUD.

Fraud, laud, applaud, defraud. *Perfect rhymes*, broad, abroad, bawd; *and the preterits and participles of verbs in* aw, *as* gnawed, sawed, &c. *Allowable rhymes*, odd, nod, &c., ode, bode, &c.; *also the word* load.

AVE.

Cave, brave, gave, grave, crave, lave, nave, knave, pave, rave, save, shave, slave, stave, wave, behave, deprave, engrave, outbrave, forgave, misgave, architrave. *Allowable rhyme, the auxiliary verb* have.

AUGH, see AFF.

AUGHT, see OUGHT.

AULT, see ALT.

AUNCH.

Launch, paunch, haunch, stanch, &c.

AUNCE, see ONSE.

AUNT.

Aunt, daunt, gaunt, haunt, jaunt, taunt, vaunt, avaunt. *Perfect rhymes*, slant, aslant. *Allowable rhymes*, want, &c., pant, cant, &c.

AUSE.

Cause, pause, clause, applause, because. *Perfect rhymes, the plurals of nouns, and third persons singular of verbs in* aw, *as* laws, he draws, &c. *Allowable rhyme*, was.

AUST, see OST.

AW.

Craw, daw, law, chaw, claw, draw, flaw, gnaw, jaw, law, maw, paw, raw, saw, straw, thaw, withdraw, foresaw.

AWD, see AUD.

AWK, see ALK.

AWL.

Bawl, brawl, drawl, crawl, scrawl, sprawl, squall. *Perfect rhymes*, ball, call, fall, gall, small, hall, pall, tall, wall, stall, install, forestall, thrall, inthrall.

AWN.

Dawn, brawn, fawn, pawn, spawn, drawn, yawn, lawn, withdrawn.

AX.

Ax, tax, wax, relax, flax. *Perfect rhymes, the plurals of nouns, and third persons singular of verbs in* ack, *as* backs, sacks, &c., he lacks, he packs, &c. *Allowable rhymes, the plurals of nouns, and* *third persons singular of verbs in* ake, *as* cakes, lakes, &c., he makes, he takes, &c.

AY.

Bray, clay, day, dray, tray, flay, fray, gay, hay, jay, lay, may, nay, pay, play, ray, say, way, pray, spray, slay, spay, stay, stray, sway, affray, allay, array, astray, away, belay, bewray, betray, decay, defray, delay, disarray, display, dismay, essay, forelay, gainsay, inlay, relay, repay, roundelay, virelay. *Perfect rhymes*, neigh, weigh, inveigh, &c., prey, they, convey, obey, purvey, survey, disobey, grey. *Allowable rhymes*, tea, sea, fee, see, glee, &c.

AZE.

Craze, daze, blaze, gaze, glaze, maze, raze, amaze, graze. *Perfect rhymes*, raise, praise, dispraise, &c., phrase, paraphrase, &c., *and the nouns plural, and third persons singular of the present tense of verbs in* ay, eigh, *and* ey ; *as* days, he inveighs, he obeys, &c. *Allowable rhymes*, ease, tease, seize, &c., *and* keys, *the plural of* key ; *also the auxiliaries* has *and* was.

E and EA, see EE.

EACE, see EASE.

EACH.

Beach, breach, bleach, each, peach, preach, teach, impeach. *Nearly perfect rhymes*, beech, leech, speech, beseech. *Allowable rhymes*, fetch, wretch, &c.

EAD, see EDE and EED.

EAF, see IEF.

EAGUE.

League, teague, &c. *Perfect rhymes*, intrigue, fatigue, &c. *Allowable rhymes*, Hague, vague, &c., leg, beg, &c., bag, rag, &c.

EAK, see AKE.

Beak, speak, bleak, creak, freak, leak, peak, sneak, squeak, streak, weak, tweak, wreak, bespeak. *Nearly perfect rhymes*, cheek, leek, creek, meek, reek, seek, sleek, pique, week, shriek. *Allowable rhymes*, beck, speck, &c., lake, take, thick, lick, &c.

EAL.

Deal, heal, reveal, meal, peal, seal, steal, teal, veal, weal, zeal, squeal, repeal, conceal, congeal, anneal, appeal. *Nearly perfect rhymes*, eel, heel, feel, keel, kneel, peel, reel, steel, wheel. *Allowable rhymes*, bell, tell, &c., bale, tale, &c , bill, fill, &c , ail, fail, &c.

EALM, see ELM.

EALTH.

Health, wealth, stealth, commonwealth, &c.

EAM.

Bream, cream, gleam, seam, scream, steam, stream, team, beam, dream. *Perfect rhymes*, phlegm, scheme, theme, blaspheme, extreme, supreme. *Nearly perfect rhymes*, deem, teem, beseem, misdeem, esteem, disesteem, redeem, seem, &c. *Allowable rhymes*, dame, lame, &c., limb, him, &c., them, hem, &c., lamb, dam, &c. See AME.

EAN.

Bean, clean, dean, glean, lean, mean, wean, yean, demean, unclean. *Perfect rhymes*, convene, demesne, intervene, mien. *Nearly perfect rhymes*, machine, keen, screen, seen, green, spleen, between, careen, foreseen, serene, obscene, terrene, &c., queen, spleen, &c. *Allowable rhymes*, bane, mane, &c., ban, man, &c., bin, thin, begin, &c.

EANS, see ENSE.

EANT, see ENT.

EAP, see EEP and EP.

EAR, see EER.

EARD.

Heard, herd, sherd, &c. *Perfect rhymes, the preterits and participles of verbs in* er, *as* erred, preferred, &c. *Allowable rhymes*, beard, *the preterits and participles of verbs in* ere, ear, *and* ar, *as* revered, feared, barred.

EARCH.

Search, perch, research. *Allowable rhymes*, church, smirch, lurch, parch, march, &c.

EARL.

Earl, pearl. *Perfect rhyme*, girl, &c. *Allowable rhymes*, snarl, marl, churl, furl, &c.

EARN, see ERN.

EARSE, see ERSE.

EART, see ART.

EARTH.

Earth, dearth. *Perfect rhymes*, birth, mirth, &c. *Allowable rhymes*, hearth, &c.

EASE, sounded EACE.

Cease, lease, release, grease, decease, decrease, increase, release, surcease. *Perfect rhyme*, peace. *Nearly perfect rhymes*, piece, niece, fleece, geese, frontispiece, apiece, &c. *Allowable rhymes*, less, mess, &c., lace, mace, &c., miss, hiss, &c., nice, vice, &c.

EASH, see ESH.

EAST.

East, feast, least, beast. *Perfect rhymes, the preterites and participles of verbs in* ease, *as* ceased, increased, &c. *Nearly perfect rhyme*, priest. *Allowable rhymes*, haste, taste, &c., best, chest, &c., fist, list, &c., *and the preterits and participles of verbs in* ess *and* iss, *as* dressed, hissed, &c.

EAT.

Bleat, eat, feat, heat, meat, neat, seat, treat, wheat, beat, cheat, defeat, estreat, escheat, entreat, retreat. *Perfect rhymes*, obsolete, replete, concrete, complete. *Nearly perfect rhymes*, feet, fleet, gleet, greet, meet, sheet, sleet, street, sweet, discreet. *Allowable rhymes*, bate, great, hate, &c., get, met, &c., bit, hit, &c. See ATE.

EATH.

Breath, death, &c. *Allowable rhymes*, heath, sheath, teeth.

EATHE.

Breathe, sheathe, &c. *Perfect rhymes*, wreath, inwreath, bequeath, beneath, underneath, &c. *Nearly perfect rhymes*, seethe, &c.

EAVE.

Cleave, heave, interweave, leave, weave, bereave, inweave. *Perfect rhymes*, receive, conceive, deceive, perceive. *Nearly perfect rhymes*, eve, grieve, sleeve, thieve, aggrieve, achieve, believe, disbelieve, relieve, reprieve, retrieve. *Allowable rhymes*, give, live, &c., lave, cave, &c., *and* have.

EBB.

Ebb, web, &c. *Allowable rhymes*, babe, astrolabe, &c., glebe, &c.

ECK.

Beck, neck, check, deck, speck, wreck. *Allowable rhymes*, break, take, &c., beak, sneak, &c.

ECT.

Sect, abject, affect, correct, incorrect, collect, deject, detect, direct, disrespect, disaffect, dissect, effect, elect, eject, erect, expect, indirect, infect, inspect, neglect, object, project, protect, recollect, reflect, reject, respect, select, subject, suspect, architect, circumspect, dialect, intellect. *Perfect rhymes, the preterits and participles of verbs in* eck, *as* decked, checked, &c. *Allowable rhymes, the preterits and participles of verbs in* ake *and* eak, *as* baked, leaked.

ED.

Bed, bled, fed, fled, bred, led, red, shred, shed, sped, wed, abed, inbred, misled. *Perfect rhymes*, said, bread, dread, dead, head, lead, read, spread, thread, tread, behead, o'erspread. *Allowable rhymes*, bead, mead, &c., blade, fade, &c., maid, paid, &c., *and the preterits and participles of verbs in* ay, ey, *and* eigh, *as* bayed, obeyed, weighed, &c.

EDE, see EED.

EDGE.

Edge, wedge, fledge, hedge, ledge, pledge, sedge, allege. *Allowable rhymes*, age, page, &c., siege, oblige, &c., privilege, sacrilege, sortilege.

EE.

Bee, free, glee, knee, see, three, thee, tree, agree, decree, degree, disagree, foresee, o'ersee, pedigree, he, me, we, she, be, jubilee, lee. *Nearly perfect rhymes*, sea, plea, flea, tea, key. *Allowable rhymes, all words of one syllable ending in* y, ye, *or* ie, *or polysyllables of these terminations having the accent on the ultimate or antepenultimate syllable.*

EECE, see EASE.

EECH, see EACH.

EED.

Creed, deed, indeed, bleed, breed, feed, heed, meed, need, reed, speed, seed, steed, weed, proceed, succeed, exceed. *Perfect rhymes*, knead, read, intercede, precede, recede, concede, impede, supersede, &c., bead, lead, mead, plead, &c. *Allowable rhymes*, bed, dead, &c., bid, hid, &c., made, blade, &c.

EEF, see IEF.

EEK, see EAK.

EEL, see EAL.

EEM, see EAM.

EEN, see EAN.

EEP.

Creep, deep, sleep, keep, peep, sheep, steep, sweep, weep, asleep. *Nearly perfect rhymes*, cheap, heap, neap, &c. *Allowable rhymes*, ape, rape, &c., step, nep, &c., hip, lip, &c.

EER.

Beer, deer, fleer, geer, jeer, peer, meer, leer, sheer, steer, sneer, cheer, veer, picker, domineer, cannoner, compeer, engineer, mutineer, pioneer, privateer, charioteer, chanticleer, career, mountaineer. *Perfect rhymes*, here, sphere, adhere, cohere, interfere, persevere, revere, austere, severe, sincere, hemisphere, &c., ear, clear, dear, fear, hear, near, sear, smear, spear, tear, rear, year, appear, besmear, disappear, endear, auctioneer. *Allowable rhymes*, bare, dare, &c., prefer, deter, character, &c.

EESE, see EEZE.

EET, see EAT.

EETH, see EATH.

EEVE, see EAVE.

EEZE.

Breeze, freeze, wheeze, sneeze, squeeze, *and the plurals of nouns, and third persons singular, present tense, of verbs in* ee, *as* bees, he sees. *Perfect rhymes*, cheese, these, &c. *Nearly perfect rhymes*, ease, appease, disease, displease, tease, seize, &c., *and the plurals of nouns in* ea, *as* teas, pleas, &c., *and the polysyllables ending in* es, *having the accent on the antepenultimate, as* images, monarchies, &c.

EFT.

Cleft, left, theft, weft, bereft &c. *Allowable rhymes*, lift, sift, &c., *and the third persons singular, present tense, of verbs in* afe, aff, augh, *and* iff, *as* chafed, quaffed, laughed, whiffed, &c.

EG.

Egg, leg, beg, peg. *Allowable rhymes*, vague, plague, &c., league, teague, &c.

EIGH, see AY.

EIGHT, see ATE.

EIGN, see AIN.

EIL, see AIL.

EIN, see AIN.

EINT, see AINT.

EIR, see ARE.

EIT, see EAT.

EIVE, see EAVE.

EIZE, see EEZE.

ELL.

Ell, dwell, fell, hell, knell, quell, sell, bell, cell, dispel, foretell, excel, compel, befell, yell, well, tell, swell, spell, smell, shell, parallel, sentinel, infidel, citadel, refel, repel, rebel, impel, expel. *Allowable rhymes*, bale, sale, &c., heal, peal, &c., eel, steel, &c.

ELD.

Held, geld, withheld, upheld, beheld, &c. *Perfect rhymes, the preterits and participles of verbs in* ell, *as* swelled, felled, &c. *Allowable rhymes, the preterits and participles of verbs in* ale, ail, &c., heal, seal, &c., *as* empaled, wailed, &c., healed, sealed, &c.

ELF.

Elf, pelf, self, shelf, himself, &c.

ELK.

Elk, whelk, &c.

ELM.

Elm, helm, realm, whelm, overwhelm, &c. *Allowable rhymes*, palm, film, &c.

ELP.

Help, whelp, yelp, &c.

ELT.

Belt, gelt, melt, felt, welt, smelt, pelt, dwelt. *Perfect rhyme*, dealt.

ELVE.

Delve, helve, twelve, &c.

ELVES.

Elves, themselves, &c. *Perfect rhymes, the plurals of nouns and third persons singular of verbs in* elf *and* elve, *as* twelves, delves, shelves, &c.

EM.

Gem, hem, stem, them, diadem, stratagem, &c. *Perfect rhymes*, condemn, contemn, &c. *Allowable rhymes*, lame, tame, &c., team, seam, theme, phlegm, &c.

EME, see EAM.

EMN.

Condemn, contemn, &c. *Perfect rhymes*, gem, hem, &c. *Allowable rhymes*, lame, tame, &c., team, seam, &c.

EMPT.

Tempt, exempt, attempt, contempt.

EN.

Den, hen, fen, ken, men, pen, ten, then, when, wren, denizen. *Allowable rhymes*, bane, fane, &c., mean, bean, &c.

ENCE.

Fence, hence, pence, thence, whence, defence, expense, offence, pretence, commence, abstinence, circumference, conference, confidence, consequence, continence, benevolence, concupiscence, difference, diffidence, diligence, eloquence, eminence, evidence, excellence, impenitence, impertinence, impotence, impudence, improvidence, incontinence, indifference, indigence, indolence, inference, intelligence, innocence, magnificence, munificence, negligence, omnipotence, penitence, preference, providence, recompense, reference, residence, reverence, vehemence, violence. *Perfect rhymes*, sense, dense, cense, condense, immense, intense, propense, dispense, suspense, prepense, incense, frankincense.

ENCH.

Bench, drench, retrench, quench, clench, stench, tench, trench, wench, wrench, intrench.

END.

Bend, mend, blend, end, fend, lend, rend, send, spend, tend, vend, amend, attend, ascend, commend, contend, defend, depend, descend, distend, expend, extend, forefend, impend, misspend, obtend, offend, portend, pretend, protend, suspend, transcend, unbend, apprehend, comprehend, condescend, discommend, recommend, reprehend, dividend, reverend. *Perfect rhymes*, friend, befriend, *and the preterits and participles of verbs in* en, *as* penned, kenned, &c. *Allowable rhymes, the preterits and participles of verbs in* ean, *as*, gleaned, yeaned, &c.

ENDS.

Amends. *Perfect rhymes, the plurals of nouns, and third persons singular, present tense, of verbs in* end, *as* ends, friends, he mends, &c.

ENE, see EAN.

ENGE.

Avenge, revenge, &c.

ENGTH.

Length, strength, &c.

ENSE, sounded ENZE.

Cleanse. *Perfect rhymes, the plurals of nouns, and third persons singular, present tense, of verbs in* en, *as* hens, fens, he pens, he kens, &c.

ENT.

Bent, lent, rent, pent, scent, sent, shent, spent, tent, vent, went, absent, meant, ascent, assent, attent, augment, cement, content, consent, descent, dissent, event, extent, foment, frequent, indent, intent, invent, lament, misspent, o'erspent, present, prevent, relent, repent, resent, ostent, ferment, outwent, underwent, discontent, unbent, circumvent, represent, abstinent, accident, accomplishment, admonishment, acknowledgment, aliment, arbitrament, argument, banishment, battlement, blandishment, astonishment, armipotent, bellipotent, benevolent, chastisement, competent, compliment, complement, confident, continent, corpulent, detriment, different, diffident, diligent, disparagement, document, element, eloquent, eminent, equivalent, establishment, evident, excellent, excrement, exigent, experiment, firmament, fraudulent, government, embellishment, imminent, impenitent, impertinent, implement, impotent, imprisonment, improvident, impudent, incident, incompetent, incontinent, indifferent, indigent, innocent, insolent, instrument, irreverent, languishment, ligament, lineament, magnificent, management, medicament, malecontent, monument, negligent, nourishment, nutriment, occident, omnipotent, opulent, ornament, parliament, penitent, permanent, pertinent, president, precedent, prevalent, provident, punishment, ravishment, regiment, resident, redolent, rudiment, sacrament, sediment, sentiment, settlement, subsequent, supplement, intelligent, tenement, temperament, testament, tournament, turbulent, vehement, violent, virulent, reverent. *Allowable rhymes*, paint, saint, &c.

ENTS.

Accoutrements. *Perfect rhymes, the plurals of nouns, and third persons singular, present tense, of verbs in* ent, *as* scents, he assents, &c.

EP.

Step, nep, &c. *Allowable rhymes*, leap, reap, &c., rape, tape, &c.

EPT.

Accept, adept, except, intercept, &c. *Perfect rhymes*, crept, slept, wept, kept. *Allowable rhymes, the preterits and particles of verbs in* ape, eep, *and* eap, *as* peeped, reaped, shaped, &c.

ERR.

Err, aver, defer, infer, deter, inter, refer, transfer, confer, prefer, parterre, administer, wagoner, islander, arbiter, character, villager, cottager, dowager, forager, pillager, voyager, massacre, gardener, slanderer, flatterer, idolater, provender, theatre, amphitheatre, foreigner, lavender, messenger, passenger, sorcerer, interpreter, officer, mariner, harbinger, minister, register, canister, chorister, sophister, presbyter, lawgiver, philosopher, astrologer, loiterer, prisoner, grasshopper, astronomer, sepulchre, thunderer, traveller, murderer, usurer. *Allowable rhymes*, bare, care, &c., ear, fear, &c., bar, car, &c., sir, fir, her, &c.

ERCH, see EARCH.

ERCE, see ERSE.

ERD, see EARD.

ERE see EER.

ERGE.

Verge, absterge, emerge, immerge. *Perfect rhyme*, dirge. *Nearly perfect rhymes*, urge, purge, surge. *Allowable rhymes*, barge, large, &c.

ERN.

Fern, stern, discern, concern. *Perfect rhymes*, learn, earn, yearn, &c. *Allowable rhymes*, barn, yarn, &c., burn, turn, &c.

ERSE.

Verse, herse, absterse, adverse, averse, converse, disperse, immerse, perverse, reverse, traverse, asperse, intersperse, universe. *Perfect rhymes*, amerce, coerce, &c., fierce, tierce, pierce, &c. *Allowable rhymes*, farce, parce, Mars, &c., purse, curse, &c.

ERT.

Wert, advert, assert, avert, concert, convert, controvert, desert, divert, exert, expert, insert, invert, pervert, subvert. *Allowable rhymes*, heart, part, &c., shirt, dirt, &c., hurt, spurt, &c.

ERVE.

Serve, nerve, swerve, preserve, deserve, conserve, observe, reserve, disserve, subserve. *Allowable rhymes*, starve, carve, &c., curve, &c.

ESS.

Bless, dress, cess, chess, guess, less, mess, press, stress, acquiesce, access, address, assess, compress, confess, caress, depress, digress, dispossess, distress, excess, express, impress, oppress, possess, profess, recess, repress, redress, success, transgress, adulteress, bashfulness, bitterness, cheerfulness, comfortless, comeliness, dizziness, diocess, drowsiness, eagerness, easiness, embassadress, emptiness, evenness, fatherless, filthiness, foolishness, forgetfulness, forwardness, frowardness, fruitfulness, fulsomeness, giddiness, greediness, gentleness, governess, happiness, haughtiness, heaviness, idleness, heinousness, hoariness, hollowness, holiness, lasciviousness, lawfulness, laziness, littleness, liveliness, loftiness, lioness, lowliness, manliness, masterless, mightiness, motherless, motionless, nakedness, neediness, noisomeness, numberless, patroness, peevishness, perfidiousness, pitiless, poetess, prophetess, ransomless, readiness, righteousness, shepherdess, sorceress, sordidness, spiritless, sprightliness, stubbornness, sturdiness, surliness, steadiness, tenderness, thoughtfulness, ugliness, uneasiness, unhappiness, votaress, usefulness, wakefulness, wantonness, weaponless, wariness, willingness, wilfulness, weariness, wickedness, wilderness, wretchedness, drunkenness, childishness. *Allowable rhymes*, mass, pass, &c., mace, place, &c.

ESE, see EEZE.

ESH.

Flesh, fresh, refresh, thresh, afresh, mesh. *Allowable rhymes*, mash, flash, &c.

ESK.

Desk. *Perfect rhymes*, grotesque, burlesque, &c. *Allowable rhymes*, mask, ask.

EST.

Best, chest, crest, guest, jest, nest, pest, quest, rest, test, vest, west, arrest, attest, bequest, contest, detest, digest, divest, invest, infest, molest, obtest, protest, request, suggest, unrest, interest, manifest, &c. *Perfect rhymes*, breast, abreast, &c., *and the preterites and participles of verbs in* ess, *as* dressed, pressed, expressed, &c. *Allowable rhymes*, cast, fast, &c., haste, waste, &c., beast, least, &c. See EAST.

ET.

Bet, jet, fret, get, let, met, net, set, wet, whet, yet, debt, abet, beget, beset, forget, regret, alphabet, amulet, anchoret, cabinet, epithet, parapet, rivulet, violet, counterfeit, coronet, &c. *Perfect rhymes*, sweat, threat, &c. *Allowable rhymes*, bate, hate, &c., beat, heat, &c.

ETCH.

Fetch, stretch, wretch, sketch, &c. *Allowable rhymes*, match, latch, &c., peach, bleach, &c.

ETE, see EAT.

EVE, see EAVE.

EUM, see UME.

EW.

Blew, chew, dew, brew, drew, flew, few, grew, new, knew, hew, Jew, mew, view, threw, yew, crew, slew, anew, askew, bedew, eschew, renew, review, withdrew, screw, interview, &c. *Perfect rhymes*, blue, clue, due, cue, glue, hue, rue, sue, true, accrue, ensue, endue, imbue, imbrue, pursue, subdue, adieu, purlieu, perdue, residue, avenue, revenue, retinue.

EWD, see EUD.

EWN, see UNE.

EX.

Sex, vex, annex, convex, complex, perplex, circumflex, *and the plurals of nouns and third persons singular of verbs in* eck, *as* checks, he checks, &c. *Allowable rhymes*, ax, wax, &c., *and the plurals of nouns and third persons singular of verbs in* ake, ack, eak, eke, ique, ike, &c., breaks, rakes, he takes, he breaks, racks, he ekes, pikes, he likes, he piques, &c.

EXT.

Next, pretext, *and the preterits and participles of verbs in* ex, *as* vexed, perplexed, &c. *Allowable rhymes, the preterits and participles of verbs in* ax, *as* waxed, &c.

EY, see AY.

IB.

Bib, crib, squib, drib, glib, nib, rib. *Allowable rhymes*, bribe, tribe, &c.

IBE.

Bribe, tribe, scribe, ascribe, describe, superscribe, prescribe, proscribe, subscribe, transcribe, inscribe. *Allowable rhymes*, bib, crib, &c.

ICE.

Ice, dice, mice, nice, price, rice, spice, slice, thrice, trice, advice, entice, vice, device. *Perfect rhymes, the nouns*, rise, concise, precise, paradise, &c. *Allowable rhymes*, miss, kiss, hiss, artifice, avarice, cockatrice, benefice, cicatrice, edifice, orifice, prejudice, precipice, sacrifice, &c., piece, fleece, &c.

ICH, see ITCH.

ICK.

Brick, sick, chick, kick, lick, nick, pick, quick, stick, thick, trick, arithmetic, asthmatic, choleric, catholic, phlegmatic, heretic, rhetoric, schismatic, splenetic, lunatic, asteric, politic, empiric. *Allowable rhymes*, like, pike, &c., weak, speak, &c.

ICT.

Strict, addict, afflict, convict, inflict, contradict, &c. *Perfect rhymes, the preterits and participles of verbs in* ick, *as* licked, kicked, &c. *Allowable rhymes, the preterits and participles of verbs in* ike, eak, *as* liked, leaked, &c.

ID.

Bid, chid, hid, kid, lid, slid, rid, bestrid, pyramid, forbid. *Allowable rhymes*, bide, chide, parricide, &c., *and the preterits and participles of verbs in* y *or* ie, *as* died, replied, &c., lead, bead, mead, deed, need, &c., *and the preterits and participles of verbs in* ee, *as* freed, agreed, &c.

IDE.

Bide, chide, hide, glide, pride, ride, slide, side, stride, tide, wide, bride, abide, guide, aside, astride, beside, bestride, betide, confide, decide, deride, divide, preside, provide, subside, misguide, subdivide, &c. *Perfect rhymes, the preterits and participles of verbs in* ie *and* y, *as* died, replied, &c., *and the participle* sighed. *Allowable rhymes*, bead, mead, &c., bid, hid, &c.

IDES.

Ides, besides. *Perfect rhymes, the plurals of nouns and third persons singular of verbs in* ide, *as* tides, he rides. *Allowable rhymes, the plurals of nouns and third persons singular of verbs in* ead, id, *as* beads, he leads, &c., kids, he bids, &c.

IDGE.

Bridge, ridge, abridge, &c.

IDST.

Midst, amidst, &c. *Perfect rhymes, the second person singular of the present tense of verbs in* id, *as* thou biddest, thou hiddest, &c. *Allowable rhymes, the second persons singular of the present tense of verbs in* ide, ead, *as* thou hiddest, thou readest, &c.

IE or Y.

By, buy, cry, die, dry, eye, fly, fry, fie, hie, lie, pie, ply, pry, rye, shy, sly, spry, sky, sty, tie, try, vie, why, ally, apply, awry, bely, comply, decry, defy, descry, deny, imply, espy, outvie, outfly, rely, reply, supply, untie, amplify, beautify, certify, crucify, deify, dignify, edify, falsify, fortify, gratify, glorify, indemnify, justify, magnify, modify, mollify, mortify, pacify, petrify, purify, putrify, qualify, ratify, rectify, sanctify, satisfy, scarify, signify, specify, stupify, terrify, testify, verify, villify, vitrify, vivify, prophesy. *Perfect rhymes*, high, nigh, sigh, thigh. *Allowable rhymes*, bee, she, tea, sea, &c., plurisy, chemistry, academy, apostasy, conspiracy, confederacy, ecstasy, democracy, embassy, fallacy, legacy, supremacy, lunacy, privacy, piracy, malady, remedy, tragedy, comedy, cosmography, geography, geometry, &c., elegy, certainty, sovereignty, loyalty, disloyalty, penalty, casualty, ribaldry, chivalry, infamy, constancy, fealty, cavalry, bigamy, polygamy, vacancy, inconstancy, infancy, company, accompany, dittany, tyranny, villany, anarchy, monarchy, lethargy, incendiary, infirmary, library, salary, sanctuary, votary, auxiliary, contrary, diary, granary, rosemary, urgency, infantry, knavery, livery, recovery, robbery, novelty, antipathy, apathy, sympathy, idolatry, galaxy, husbandry, cruelty, enemy, blasphemy, prophecy, clemency, decency, inclemency, emergency, regency, progeny, energy, poverty, liberty, property, adultery, artery, artillery, battery, beggary, bribery, bravery, delivery, drudgery, flattery, gallery, imagery, lottery, misery, mystery, nursery, raillery, slavery, sorcery, treachery, discovery, tapestry, majesty, modesty, immodesty, honesty, dishonesty, courtesy, heresy, poesy, poetry, secrecy, leprosy, perfidy, subsidy, drapery, symmetry, drollery, prodigy, policy, mutiny, destiny, scrutiny, hypocrisy, family, ability, activity, avidity, assiduity, civility, community, concavity, consanguinity, conformity, congruity, diuturnity, facility, falsity, familiarity, formality, generosity, gratuity, humidity, absurdity, activity, adversity, affability, affinity, agility, alacrity, ambiguity, animosity, antiquity, austerity, authority, brevity, calamity, capacity, captivity, charity, chastity, civility, credulity, curiosity, finery, declivity, deformity, duty, dexterity, dignity, disparity, diversity, divinity, enmity, enormity, equality, equanimity, equity, eternity, extremity, fatality, felicity, fertility, fidelity, frugality, futurity, gravity, hostility, humanity, humility, immanity, immaturity, immensity, immorality, immortality, immunity, immutability, impartiality, impossibility, impetuosity, improbity, inanity, incapacity, incivility, incongruity, inequality, indemnity, infinity, inflexibility, instability, invalidity, jollity, lenity, lubricity, magnanimity, majority, mediocrity, minority, mutability, nicety, perversity, perplexity, perspicuity, prosperity, privity, probability, probity, propensity, rarity, rapidity, sagacity, sanctity, sensibility, sensuality, solidity, temerity, timidity, tranquillity, virginity, visibility, university, trumpery, apology, genealogy, etymology, simony, symphony, soliloquy, allegory, armory, factory, pillory, faculty, treasury, usury, augury, importunity, impunity, impurity, inaccuracy, inability, incredulity, indignity, infidelity, infirmity, iniquity, integrity, laity, liberality, malignity, maturity, morality, mortality, nativity, necessity, neutrality, nobility, obscurity, opportunity, partiality, perpetuity, prosperity, priority, prodigality, purity, quality, quantity, scarcity, security, severity, simplicity, sincerity, solemnity, sterility, stupidity, Trinity, vacuity, validity, vanity, vivacity, unanimity, uniformity, unity, anxiety, gayety, impiety, piety, satiety, sobriety, society, variety, customary, melody, philosophy, astronomy, anatomy, colony, gluttony, harmony, agony, gallantry, canopy, history, memory, victory, calumny, injury, luxury, penury, perjury, usury, industry.

IECE, see EASE.

IEF.

Grief, chief, fief, thief, brief, belief, relief, &c. *Perfect rhymes*, reef, beef, &c. *Nearly perfect rhymes*, leaf, sheaf, &c.

IEGE.

Liege, siege, oblige, disoblige, asseige, besiege.

IELD.

Field, yield, shield, wield, afield. *Nearly perfect rhymes, the preterits and participles of verbs in* eal, *as* healed, repealed, &c.

IEN, see EEN.

IEND, see END.

IERCE, see ERSE.

IEST, see EAST.

IEVE, see EAVE.

IFE.

Rife, fife, knife, wife, strife, life. *Allowable rhymes*, cliff, skiff, stiff, whiff, &c.

IFF, see IFE.

IFT.

Gift, drift, shift, lift, rift, sift, thrift, adrift, &c., *and the preterits and participles of verbs in* iff, *as* whiffed, &c.

IG.

Big, dig, gig, fig, pig, rig, sprig, twig, swig. *Allowable rhymes*, league, teague, fatigue, &c.

IGE, see IEGE.

IGH, see IE.

IGHT, see ITE.

IGN, see INE.

IGUE, see EAGUE.

IKE.

Dike, like, pike, spike, strike, alike, dislike, oblique. *Allowable rhymes*, leak, speak, antique, &c., lick, pick, &c.

ILL.

Bill, chill, fill, drill, gill, hill, ill, kill, mill, pill, quill, rill, shrill, fill, skill, spill, still, swill, thrill, till, trill, will, distil, fulfil, instil, codicil, daffodil, utensil. *Perfect rhymes, all words ending in* ile, *with the accent on the antepenultimate syllable, as* volatile, &c. *Allowable rhymes*, byle, chyle, file, feel, reel, &c., meal, peal, seal, &c., *and words in* ble, *having the accent on the antepenultimate, as* suitable, &c.

ILD.

Child, mild, wild, &c. *Perfect rhymes, the preterits and participles of verbs of one syllable, in* ile, *or of more syllables, provided the accent be on the last, as* piled, reviled, &c. *Allowable rhymes, the preterits and participles of verbs in* ill, *as* filled, willed, &c., *in* oil, *as* oiled, boiled, foiled, &c.

ILD.

Gild, build, rebuild, &c. *Perfect rhymes, the preterits and participles of verbs in* illed, *as* filled, willed, &c. *Allowable rhymes*, child, mild, *and their allowable rhymes, which see.*

ILE.

Bile, chyle, file, guile, isle, mile, pile, smile, stile, style, tile, vile, while, awhile, compile, revile, defile, exile, erewhile, reconcile, beguile. *Allowable rhymes*, oil, boil, &c., bill, fill, &c.

ILK.

Milk, silk, bilk, &c.

ILT.

Gilt, jilt, built, quilt, guilt, hilt, spilt, stilt, tilt.

ILTH.

Filth, tilth, &c.

IM.

Brim, dim, grim, him, rim, skim, slim, trim, whim, prim. *Perfect rhymes*, limb, hymn, limn. *Allowable rhymes*, lime, time, climb, &c., team, gleam, &c.

IMB, see IM.

IME.

Chime, time, grime, climb, clime, crime, prime, mime, rhyme, slime, thyme, lime, sublime. *Allowable rhymes*, brim, dim, maritime, &c.

IMES.

Betimes, sometimes, &c. *Perfect rhymes, the plurals of nouns and third persons singular, present tense, of verbs in* ime, *as* chimes, he rhymes, &c. *Allowable rhymes, the plurals of nouns and third persons singular, present tense, of verbs in* eam, *and* im, *as* dreams, brims, he swims, &c.

IMN, see IM.

IMP.

Imp, pimp, limp, gimp.

IMPSE.

Glimpse : *rhymes, the plurals of nouns and third persons present of verbs in* imp, *as* imps, he limps, &c.

IN.

Chin, din, fin, gin, grin, in, inn, kin, pin, shin, sin, spin, skin, thin, tin, win, within, assassin, javelin, begin. *Allowable rhymes*, chine, dine, &c., lean, bean, &c., machine, magazine, &c.

INCE.

Mince, prince, since, quince, rince, wince, convince, evince.

INCH.

Clinch, finch, winch, pinch, inch.

INCT.

Instinct, distinct, extinct, precinct, succinct, &c., *and the preterits and participles of verbs in* ink, *as* linked, pinked, &c.

IND.

Bind, find, mind, blind, hind, kind, grind, rind, wind, behind, unkind, remind, &c., *and the preterits and participles of verbs in* ine, *as* refined. *Allowable rhymes*, rescind, prescind, *and the noun* wind, *as it is frequently pronounced, also the participles of verbs in* oin, *as* joined.

INE.

Dine, brine, mine, chine, fine, line, nine, pine, shine, shrine, kine, thine, trine, twine, vine, wine, whine, combine, confine, decline, define, incline, inshrine, intwine, opine, calcine, recline, refine, repine, superfine, interline, countermine, undermine, supine, concubine, porcupine, divine. *Perfect rhymes*, sign, assign, consign, design, &c. *Allowable rhymes*, bin, thin, tin, origin, join, loin, &c., *and polysyllables ending in* ine, *pronounced* in, *as* masculine, feminine, discipline, libertine, heroine, &c.

ING.

Bring, sing, cling, fling, king, ring, sling, spring, sting, string, swing, wing, wring, thing, &c., *and the participles of the present tense in* ing, *with the accent on the antepenultimate, as* recovering, altering, &c.

INGE.

Cringe, fringe, hinge, singe, springe, swinge, tinge, twinge, infringe.

INK.

Ink, think, wink, drink, blink, brink, chink, clink, link, pink, shrink, sink, slink, stink, bethink, forethink.

INT.

Dint, mint, hint, flint, lint, print, squint, asquint, imprint.

IP.

Chip, lip, hip, clip, dip, drip, lip, nip, sip, rip, scrip, ship, skip, slip, snip, strip, tip, trip, whip, equip, eldership, fellowship, workmanship, rivalship, *and all words in* ship, *with the accent on the antepenultimate. Allowable rhymes*, wipe, gripe, &c., leap, heap, &c.

IPE.

Gripe, pipe, ripe, snipe, type, stripe, wipe, archetype, prototype. *Allowable rhymes*, chip, lip, workmanship, &c.

IPSE.

Eclipse: *rhymes, the plurals of nouns and third persons singular, present tense, in* ip, *as* lips, strips, &c. *Allowable rhymes, the plurals, of nouns, and third persons singular, present tense, of verbs in* ipe, *as* gripes, wipes, &c.

IR, see UR.

IRCH, see URCH.

IRD, see URD.

IRE.

Fire, dire, hire, ire, lyre, mire, quire, sire, spire, squire, hire, wire, tire, attire, acquire, admire, aspire, conspire, desire, inquire, entire, expire, inspire, require, retire, transpire, Tyre. *Perfect rhymes*, friar, liar, brier, *and nouns formed from verbs ending in* ie, *or* y, *as* crier, dier, *as also the comparative of adjectives of the same sounding terminations, as* nigher, shier, &c.

IRGE, see ERGE.

IRL.

Girl, whirl, twirl. *Nearly perfect rhymes*, curl, furl, churl, &c.

IRM.

Firm, affirm, confirm, infirm. *Nearly perfect rhymes*, worm, term, &c.

IRST, see URST.

IRT, see URT.

IRTH.

Birth, mirth. *Perfect rhymes*, earth, dearth, *which see.*

ISS.

Bliss, miss, hiss, kiss, this, abyss, amiss, submiss, dismiss, remiss. *Allowable rhymes*, mice, spice, &c., peace, lease, &c.

IS, pronounced like IZ.

Is, his, whiz.

ISE, see ICE and IZE.

ISH.

Dish, wish, fish, cuish, pish.

ISK.

Brisk, frisk, disk, risk, whisk, basilisk, tamarisk.

ISP.

Crisp, wisp, lisp.

IST.

Fist, list, mist, twist, wrist, assist, consist, desist, exist, insist, persist, resist, subsist, alchemist, amethyst, anatomist, antagonist, annalist, evangelist, eucharist, exorcist, herbalist, humorist, oculist, organist, satirist, &c., *and the preterits and participles of verbs in* iss, *as* missed, hissed, &c. *Allowable rhymes, the preterits and particip'es of verbs in* ice, *as* spiced, sliced, &c.

IT.

Bit, cit, hit, fit, grit, flit, knit, nit, pit, quit, sit, split, twit, wit, whit, writ, admit, acquit, commit, emit, omit, outwit, permit, remit, submit, transmit, refit, benefit, perquisite. *Allowable rhymes*, beat, heat, &c , bite, mite, light, &c.

ITCH and ICH.

Ditch, pitch, rich, which, fitch, bitch, flitch, hitch, itch, stitch, switch, twitch, witch, bewitch, nich, enrich.

ITE and IGHT.

Bite, cite, kite, blite, mite, quite, rite, smite, spite, trite, white, write, contrite, disunite, despite, indite, invite, excite, incite, polite, requite, recite, unite, reunite, aconite, appetite, parasite, proselyte, expedite. *Perfect rhymes*, blight, benight, bright, fight, flight, fright, height, light, knight, night, might, plight, right, tight, slight, sight, spright, wight, affright, alight, aright, foresight, delight, despite, unsight, upright, benight, bedight, oversight. *Allowable rhymes*, eight, height, weight, &c., bit, hit, &c , favorite, hypocrite, infinite, requisite, opposite, apposite, exquisite, &c.

ITH.

Pith, smith, frith.

ITHE.

Hithe, blithe, tithe, scythe, writhe, lithe. *Allowable rhyme*, with.

IVE.

Five, dive, alive, gyve, hive, drive, rive, shrive, strive, thrive, arrive, connive, contrive, deprive, derive, revive, survive. *Allowable rhymes*, give, live, sieve, forgive, outlive, fugitive, laxative, narrative, prerogative, primitive, sensitive vegetive, affirmative, alternative, contemplative, demonstrative, diminutive, distributive, donative, inquisitive, lenitive, negitive, perspective, positive, preparative, provocative, purgative, restorative.

IX.

Fix, six, flix, mix, affix, infix, prefix, transfix, intermix, crucifix, &c., *and the plurals of nouns and third persons of verbs in* ick, *as* wicks, licks, &c. *Allowable rhymes, the plurals of nouns and third persons singular of verbs in* ike, *as* pikes, likes, &c.

IXT.

Betwixt: *rhymes, the preterits and participles of verbs in* ix, *as* fixed, mixed, &c.

ISE and IZE.

Prize, wise, rise, size, guise, disguise, advise, authorize, canonize, chastise, civilize, comprise, criticise, despise, devise, enterprise, excise, exercise, idolize, immortalize, premise, revise, signalize, solemnize, surprise, surmise, suffice, sacrifice, sympathize, tyrannize, *and the plurals of nouns and third persons singular, present tense, of verbs in* ie *or* y, *as* pies, lies, he replies, &c. *Allowable rhymes*, miss, hiss, precipice, &c.

O, see OO and OW.

OACH.

Broach, croach, poach, abroach, approach, encroach, reproach. *Perfect rhyme*, loach. *Allowable rhymes*, botch, notch, &c., much, hutch, &c.

OAD, see AUD and ODE.

OAF, see OFF.

OAK, see OKE.

OAL, see OLE.

OAM, see OME.

OAN, see ONE.

OAP, see OPE.

OAR, see ORE.

OARD, see ORD.

OAST, see OST.

OAT, see OTE.

OATH, see OTH.

OB.

Fob, bob, mob, knob, sob, rob, throb. *Perfect rhymes*, swab, squab. *Allowable rhymes*, daub, globe, robe, dub, &c.

OBE.

Globe, lobe, probe, robe, conglobe. *Allowable rhymes*, fob, mob, &c., rub, dub, &c., daub, &c.

OCE, see OSE.

OCK.

Block, lock, cock, clock, crock, dock, frock, flock, knock, mock, rock, shock, stock, sock. *Allowable rhymes*, oak, poke, cloke, &c., look, took, &c., buck, suck, &c.

OCT.

Concoct: *rhymes, the preterits and participles of verbs in* ock, *as* blocked, locked, &c. *Allowable rhymes, the preterits and participles of verbs in* oak, *and* oke, *as* croaked, soaked, yoked, &c.

OD.

Clod, God, rod, sod, trod, nod, plod, odd, rod, shod. *Allowable rhymes*, ode, code, mode, &c., *and the preterits and participles of verbs in* ow, *as* sowed, did sow, &c.

ODE and OAD.

Bode, ode, code, mode, rode, abode, corrode, explode, forebode, commode, incommode, episode, &c. *Perfect rhymes*, road, toad, goad, load, &c., *and the preterits and participles of verbs in* ow, *as* owed, showed, &c. *Allowable rhymes*, blood, flood, clod, hod, nod, broad, fraud, &c. See OOD.

OE, see OW.

OFF and OUGH.

Off, scoff, &c. *Perfect rhymes*, cough, trough, &c. *Allowable rhymes*, oaf, loaf, &c., proof, roof, &c. See OOF.

OFT.

Oft, croft, soft, aloft, &c., *and the preterits and participles of verbs in* off, *and* uff, *as* scoffed, &c.

OG.

Hog, bog, cog, dog, clog, fog, frog, log, jog, &c. *Perfect rhymes*, dialogue, epilogue, agog, synagogue, catalogue, pedagogue. *Allowable rhymes*, rogue, vogue, &c.

OGUE.

Rogue, vogue, prorogue, collogue, dissembogue. *Allowable rhymes*, bog, log, dialogue, &c.

OICE.

Choice, voice, rejoice. *Allowable rhymes*, nice, vice, rice, &c.

OID.

Void, avoid, devoid, &c., *and the preterits and participles of verbs in* oy, *as* buoyed, cloyed, &c. *Allowable rhymes*, hide, bide, ride, &c.

OIL.

Oil, boil, coil, moil, soil, spoil, toil, despoil, embroil, recoil, turmoil, disembroil. *Allowable rhymes*, isle, while, tile, &c.

OIN.

Coin, join, subjoin, groin, loin, adjoin, conjoin, disjoin, enjoin, purloin, rejoin. *Allowable rhymes*, whine, wine, fine, &c. See INE.

OINT.

Oint, joint, point, disjoint, anoint, appoint, disappoint, counterpoint. *Allowable rhyme*, pint.

OISE.

Poise, noise, counterpoise, equipoise, &c., *and the plurals of nouns, and third persons singular, present tense, of verbs in* oy, *as* boys, cloys, &c. *Allowable rhymes*, wise, size, prize, *and the plurals of nouns, and third persons singular, present tense, of verbs in* ie *or* y, *as* pies, tries, &c.

OIST.

Hoist, moist, foist. *Perfect rhymes, the preterites and participles of verbs in* oice, *as* rejoiced. *Allowable rhymes, the preterits and participles of verbs in* ice, *as* spiced.

OIT.

Coit, exploit, adroit, &c. *Allowable rhymes*, white, light, might, sight, mite, &c.

OKE.

Broke, choke, smoke, spoke, stroke, yoke, bespoke, invoke, provoke, revoke, &c. *Perfect rhymes*, choak, cloak, oak, soak, stroak. *Allowable rhymes*, stock, mock, &c., buck, luck, &c., talk, walk, &c., look, book, &c. See OCK *and* OOK.

OL.

Loll, doll, droll, extol, capitol, &c. *Allowable rhymes*, all, ball, &c., awl, bawl, &c., hole, mole, &c., dull, mull, &c.

OLD.

Old, bold, cold, gold, hold, mold, scold, sold, told, behold, enfold, unfold, uphold, withhold, foretold, manifold, marigold. *Perfect rhymes*, *preterits and participles of verbs in* oll, owl, ole, *and* oal, *as* rolled, cajoled, foaled, bowled, &c.

OLE.

Bole, dole, jole, hole, mole, pole, sole, stole, whole, shole, cajole, condole, parole, patrole, pistole, &c. *Perfect rhymes*, coal, foal, goal, soal, bowl, droll, prowl, roll, scroll, toll, troll, control, enroll, &c., soul, &c., to roll, &c. *Allowable rhymes*, gull, dull, &c., bull, full, &c., loll, doll, &c., fool, cool, &c.

OLIN.

Stolen, swollen.

OLT.

Bolt, colt, jolt, holt, dolt, molt, revolt, thunderbolt. *Allowable rhymes*, vault, fault, salt, &c.

OLVE.

Solve, absolve, resolve, convolve, involve, devolve, dissolve, revolve.

OM, see UM.

OME.

Lome, dome, home, tome. *Perfect rhymes*, foam, roam, comb. *Allowable rhymes*, dumb, hum, come, bomb, &c., troublesome, &c. See OOM.

OMB, see OOM.

OMPT, see OUNT.

ON, see UN.

ON.

Don, on, con, upon, anon, &c. *Perfect rhymes*, gone, undergone, &c. *Allowable rhymes*, dun, run, won, &c., own, moan, &c., lone, bone, &c., Amazon, cinnamon, comparison, caparison, garrison, skeleton, union, juppon.

OND.

Pond, bond, fond, beyond, abscond, correspond, despond, diamond, vagabond, &c., *and the preterits and participles of verbs in* on, *as* donned, conned, &c. *Allowable rhymes, the preterits and participles of verbs in* one, oan, *and* un, *as* stoned, moaned, stunned, &c.

ONCE, see UNCE.

ONE.

Prone, bone, drone, throne, alone, stone, tone, lone, zone, atone, enthrone, dethrone, postpone, &c. *Perfect rhymes*, grown, flown, disown, thrown, sown, own, loan, shown, overthrown, groan, blown, moan, known. *Allowable rhymes*, dawn, lawn, &c., on, con, &c., none, bun, dun, &c., moon, boon, &c.

ONG.

Long, prong, song, thong, strong, throng, wrong, along, belong, prolong. *Allowable rhymes*, bung, among, hung, &c.

ONGUE, see UNG.

ONK, see UNK.

ONSE.

Sconce, ensconce, &c. *Allowable rhymes*, once, nonce, askaunce, &c.

ONT.

Font. *Perfect rhyme*, want. *Allowable rhymes*, front, affront, &c., confront, punt, runt, &c., *the abbreviated negatives*, won't, don't, &c.

OO.

Coo, woo. *Nearly perfect rhymes*, shoe, two, too, who, &c., do, ado, undo, through, you, true, blue, flew, strew, &c. *Allowable rhymes*, know, blow, go, toe, &c. See *Direction* 3.

OOD.

Brood, mood, food, rood, &c. *Nearly perfect rhymes, the preterits and participles of verbs in* oo, *as* cooed, wooed, &c. *Allowable rhymes*, wood, good, hood, stood, withstood, understood, brotherhood, livelihood, likelihood, neighbourhood, widowhood, &c., blood, flood, &c., feud, illude, habitude, &c., *the preterits and participles of verbs in* ue, *and* ew, *as* brewed, strewed, &c., imbued, subdued, &c., bud, mud, &c., *and the three apostrophized auxiliaries*, would, could, should, *pronounced* woŭ'd, cou'd, shou'd, &c., ode, code, *and the preterits and participles of verbs in* ow, *as* crowed, rowed, &c., *also* nod, hod, &c.

OOF.

Hoof, proof, roof, woof, aloof, disproof, reproof, behoof. *Allowable rhymes*, huff, ruff, rough, enough, &c., off, scoff, &c.

OOK.

Book, brook, cook, crook, hook, look, rook, shook, took, mistook, undertook, forsook, betook. *Allowable rhymes*, puke, fluke, &c., duck, luck, &c., broke, spoke, &c.

OOL.

Cool, fool, pool, school, stool, tool, befool. *Allowable rhymes*, pule, rule, &c., dull, gull, &c., bull, pull, &c., pole, hole, &c.

OOM.

Gloom, groom, loom, room, spoom, bloom, doom, &c. *Perfect rhymes*, tomb, entomb, *and the city* Rome. *Nearly perfect rhymes*, whom, womb, &c. *Allowable rhymes*, come, drum, &c., bomb, thumb, clomb, &c., plume, spume, &c., *and* from, home, comb, &c.

OON.

Boon, soon, moon, noon, spoon, swoon, buffoon, lampoon, poltroon. *Allowable rhymes*, tune, prune, &c., bun, dun, &c., gone, don, &c., bone, alone, &c., moan, roan, &c. See ONE.

OOP.

Loop, poop, scoop, stoop, troop, droop, whoop, coop, hoop, &c. *Perfect rhymes*, soup, group, &c. *Allowable rhymes*, dupe, up, sup, tup, &c., cop, top, &c., cope, hope, &c.

OOR.

Boor, poor, moor, &c. *Perfect rhymes*, tour, amour, paramour, contour. *Allowable rhymes*, bore, pore, &c., pure, sure, &c., your, pour, &c., door, floor, &c., bur, cur, &c., sir, stir, &c.

OOSE.

Goose, loose. *Nearly perfect rhymes, the nouns* deuce, use, &c., profuse, seduce. *Allowable rhymes*, dose, jocose, globose, &c., moss, toss, &c., us, pus, thus, &c.

OOT.

Root, boot, coot, hoot, shoot. *Nearly perfect rhymes*, suit, fruit, &c., lute, impute, &c. *Allowable rhymes*, rote, vote, &c., goat, coat, &c., but, hut, soot, &c., foot, put, &c., hot, got, &c.

OOTH.

Booth, sooth, smooth, &c. *Allowable rhymes*, tooth, youth, sooth, uncouth, forsooth, &c. *Though these are frequent, they are very improper rhymes, the* th *in one class being flat and in the other sharp.*

OOZE.

Ooze, nooze. *Perfect rhymes,* whose, choose, lose. *Nearly perfect rhymes, the verbs,* to use, abuse, &c. *Allowable rhymes,* doze, hose, &c., buzz *and* does, *the third persons singular of* do, *with the plurals of nouns, and third persons singular, present tense, of verbs in* ow, o, oe, ew, ue, *as* foes, goes, throws, views, imbues, flues, &c.

OP.

Chop, hop, drop, crop, fop, top, pop, prop, flop, shop, slop, sop, stop, swop, top, underprop. *Allowable rhymes,* cope, trope, hope, &c., tup, sup, &c., coop, &c.

OPE.

Sope, hope, cope, mope, grope, pope, rope, scope, slope, tope, trope, aslope, elope, interlope, telescope, heliotrope, horoscope, antelope, &c., *and* ope', *contracted in poetry for* open. *Allowable rhymes,* hoop, coop, &c., lop, top, &c., tup, sup, &c.

OPT.

Adopt *rhymes perfectly with the preterits and participles of verbs in* op, *as* hopped, lopped, &c. *Allowable rhymes, the preterits and participles of verbs in* ope, upe, oop, *and* up, *as* coped, duped, hooped, cupped, &c.

OR.

Or, for, creditor, counsellor, confessor, competitor, emperor, ancestor, ambassador, progenitor, conspirator, successor, conqueror, governor, abhor, metaphor, bachelor, senator, &c., *and every word in* or, *having the accent on the last, or last syllable but two, as* abhor, orator, &c. *Allowable rhymes,* bore, tore, &c., boar, hoar, &c., pure, endure, &c., pur, demur, &c., stir, sir, &c.

ORCH.

Scorch, torch, &c. *Allowable rhymes,* birch, smirch, church, &c., porch, &c.

ORCE.

Force, divorce, enforce, perforce, &c. *Perfect rhymes,* corse, coarse, hoarse, course, discourse, recourse, intercourse, source, resource, &c. *Allowable rhymes,* worse, purse, &c., horse, endorse, &c.

ORD.

Cord, lord, record, accord, abhorred. *Allowable rhymes,* hoard, board, aboard, ford, afford, sword, &c., word, surd, bird, &c., *and the preterits and participles of verbs in* ore, ur, *and* ir, *as* bored, incurred, stirred, &c.

ORE.

Bore, core, gore, lore, more, ore, pore, score, shore, snore, sore, store, swore, tore, wore, adore, afore, ashore, deplore, explore, implore, restore, forbore, foreswore, heretofore, hellebore, sycamore. *Perfect rhymes,* boar, gore, oar, roar, soar, four, door, floor, *and* o'er, *for* over. *Allowable rhymes,* hour, sour, &c., pow'r, *for* power; show'r, *for* shower, &c., bur, cur, &c., poor, your, &c., abhor, orator, senator, &c. See OOR *and* OR.

ORGE.

Gorge, disgorge, regorge, &c. *Allowable rhymes,* forge, urge, dirge, &c.

ORK.

Ork, cork, fork, stork, &c. *Allowable rhymes,* pork, work.

ORLD.

World *rhymes perfectly with the preterits and participles of verbs in* url, *as* hurled, curled, &c.

ORM, see ARM.

Form, storm, conform, deform, inform, perform, reform, misinform, uniform, multiform, transform. *Allowable rhymes,* form (*a seat*), *and* worm.

ORN, rhyming with HORN.

Born, corn, morn, horn, scorn, thorn, adorn, suborn, unicorn, capricorn. *Allowable rhymes, the participles* borne, (*suffered,*) shorn, &c., *the verb* mourn, *the nouns* urn, turn, &c.

ORN, rhyming with MORN.

Born, shorn, torn, worn, lorn, forlorn, love-lorn, sworn, forsworn, over-born, forborn. *Perfect rhyme,* mourn. *Allowable rhymes,* born, corn, &c., urn, turn, &c.

ORSE, see ORCE.

Horse, endorse, unhorse. *Allowable rhymes,* worse, curse, &c., remorse, coarse, course, corse, &c.

ORST, see URST.

ORT, see ART.

ORT, rhyming with WART.

Short, sort, exhort, consort, distort, extort, resort, retort, snort. *Allowable rhymes,* fort, court, port, report, &c., dirt, shirt, &c., wort, hurt, &c.

ORT, rhyming with COURT.

Fort, port, sport, comport, disport, export, import, support, transport, report. *Allowable rhymes,* short, sort, &c., dirt, hurt, &c.

ORTH.

Forth, fourth. *Allowable rhymes,* north, worth, birth, earth, &c.

OSE, sounded OCE.

Close, dose, jocose. *Perfect rhymes,* morose, gross, engross, verbose. *Allowable rhymes,* moss, cross, &c., us, thus, &c.

OSE, sounded OZE.

Close, dose, hose, pose, chose, glose, froze, nose, prose, those, rose, compose, depose, disclose, dispose, discompose, expose, impose, inclose, interpose, oppose, propose, recompose, repose, suppose, transpose, arose, presuppose, foreclose, &c., *and the plurals of nouns and apostrophized preterits and participles of verbs in* ow, oe, o, &c., *as* rows, glows, foes, goes, &c. *Allowable rhymes, the verbs* choose, lose, &c., *and the plurals of nouns and third persons singular of verbs in* ow, *rhyming with* now, *as* cows, *and the word* buzz.

OSS.

Boss, loss, cross, dross, moss, toss, across, emboss. *Allowable rhymes, the nouns,* close, dose, jocose, &c., *and* us, thus, &c.

OST.

Cost, frost, lost, accost, &c., *and the preterits and participles of words in* oss, *as* mossed, embossed, &c., *the verb* exhaust, *and the noun* holocaust. *Allowable rhymes,* ghost, host, post, compost, most,

&c., coast, boast, toast, &c., bust, must, &c., roost, *and the preterits and participles of verbs in* oose, *as* loosed, &c.

OT, see AT.

Clot, cot, blot, got, hot, jot, lot, knot, not, plot, pot, scot, shot, sot, spot, apricot, trot, rot, grot, begot, forgot, allot, besot, complot, counterplot. *Allowable rhymes*, note, vote, &c., boat, coat, &c., but, cut, &c.

OTCH.

Botch, notch, &c. *Perfect rhyme*, watch. *Allowable rhymes*, much, such, &c.

OTE.

Note, vote, mote, quote, rote, wrote, smote, denote, promote, remote, devote, anecdote, antedote, &c. *Perfect rhymes*, boat, coat, bloat, doat, float, gloat, goat, oat, overfloat, afloat, throat, moat. *Allowable rhymes*, bout, flout, &c., hot, cot, &c., but, cut, &c., boot, hoot, &c.

OTH.

Broth, cloth, froth, moth, troth, betroth. *Perfect rhyme*, wrath. *Allowable rhymes*, both, loth, sloth, oath, growth, &c., forsooth, *the noun* mouth, *and the solemn auxiliary* doth, *to which some poets add* loathe, clothe, *but I think improperly.* See OOTH.

OU, see OO and OW.

OUBT, see OUT.

OUCH.

Couch, pouch, vouch, slouch, avouch, crouch. *Allowable rhymes*, much, such, &c., coach, roach, &c.

OUD.

Shroud, cloud, proud, loud, aloud, croud, overshroud, &c., *and the preterits and participles of verbs in* ow, *as* he bowed, vowed, &c. *Allowable rhymes, the preterits and participles of verbs in* ow, *as* owed, flowed, &c., blood, flood, bud, much, &c.

OVE.

Wove, inwove, interwove, alcove, clove, grove, rove, stove, strove, throve, drove. *Allowable rhymes*, dove, love, shove, glove, above, &c., move, behove, approve, disprove, disapprove, improve, groove, prove, reprove, &c.

OUGH, see OFF, OW, and UFF.

OUGHT.

Bought, thought, ought, brought, forethought, fought, nought, sought, wrought, besought, bethought, methought, &c. *Perfect rhymes*, aught, naught, caught, taught, &c., *sometimes* draught. *Allowable rhymes*, not, yacht, &c., note, vote, &c., butt, hut, &c., hoot, root, &c.

OUL, see OLE and OWL.

OULD.

Mould. *Perfect rhymes*, fold, old, cold, &c., *and the preterits and participles of verbs in* owl, ol, *and* ole, *as* bowled, tolled, cajoled, &c. *Allowable rhymes, the preterits and participles of verbs in* ull, *as* gulled, pulled, &c.

OUNCE.

Bounce, flounce, renounce, pounce, ounce, denounce, pronounce.

OUND.

Bound, found, mound, ground, hound, pound, round, sound, wound, abound, aground, around, confound, compound, expound, profound, rebound, redound, resound, propound, surround, &c., *and the preterits and participles of the verbs in* own, *as* frowned, renowned, &c. *Allowable rhymes, the preterits and participles of verbs in* one, oan, *and* un, *as* toned, moaned, sunned, &c., *consequently* fund, refund, &c., *and* wound (*a hurt*), *pron.* woond.

OUNG, see UNG.

OUNT.

Count, mount, fount, amount, dismount, remount, surmount, account, discount, miscount, account. *Allowable rhymes*, want, font, don't, won't, &c.

OUP, see OOP.

OUR.

Hour, lour, sour, our, scour, deflour, devour, &c., *rhymes perfectly with* bower, cower, flower, power, shower, tower, &c., *pronounced* bow'r, tow'r, &c. *Allowable rhymes*, bore, more, roar, pour, tour, moor, poor, &c., pure, sure, &c., sir, stir, bur, cur, &c.

OURGE, see URGE.

OURN, see ORN and URN.

OURS.

Ours *rhymes perfectly with the plurals of nouns and third persons present of verbs in* our, *and* ower, *as* hours, scours, deflours, bowers, showers, &c. *Allowable rhymes, the plurals of nouns and third persons present of verbs in* oor *and* ure, *as* boors, moors, &c., cures, endures, &c.

OURS.

Yours *rhymes perfectly with the plurals of nouns and third persons present of verbs in* ure, *as* cures, endures, &c. *Allowable rhyme*, ours, *and its perfect rhymes and the plurals of nouns and third persons present of verbs in* oor, ore, *and* ur, *as* boors, moors, &c., shores, pores, &c., burs, slurs, stirs, &c.

OURSE, see ORCE.

OURT, see ORT.

OURTH, see ORTH.

OUS, see US.

OUS, pronounced OUCE.

House, mouse, chouse, &c. *Allowable rhymes, the nouns* close, dose, jocose, &c., deuce, use, produce, &c., us, thus, &c., moose, *and the noun* noose.

OUSE, pron. OUZE, see OWZE.

OUT.

Bout, stout, out, clout, pout, gout, grout, rout, scout, shout, snout, spout, stout, sprout, trout, about, devout, without, throughout, &c., *rhymes perfectly with* doubt, redoubt, misdoubt, drought, &c. *Allowable rhymes*, note, vote, &c., boat, coat, &c., lute, suit, &c., got, not, &c., nut, shut, hoot, boot, &c.

OUTH.

Mouth, south, *when nouns have the* th *sharp. The verbs* to mouth, to south, &c., *may allowably rhyme with* booth, smooth, &c., *which see.*

OW sounded OU.

Now, bow, how, mow, cow, brow, plow, sow, vow, prow, avow, allow, disallow, endow, &c. *Perfect rhymes*, bough, plough, slough (*mire*), &c., thou. *Allowable rhymes*, go, no, blow, sow, &c.

OW, sounded OWE.

Blow, stow, crow, bow, flow, glow, grow, know, low, mow, row, show, sow, strow, stow, slow, snow, throw, trow, below, bestow, foreknow, outgrow, overgrow, overflow, overthrow, reflow, foreshow, &c. *Perfect rhymes*, go, no, toe, foe, owe, wo, oh, so, lo, though, hoe, ho, ago, forego, undergo, dough, roe, sloe, *and the verb* to sew (*with a needle*). *Allowable rhymes*, now, cow, vow, do, &c. *See the last article.*

OWL, see OLE.

Cowl, growl, owl, fowl, howl, prowl, &c. *Perfect rhymes*, scoul, foul, &c. *Allowable rhymes*, bowl, soul, hole, goal, &c., dull, gull, &c.

OWN, see ONE.

Brown, town, clown, crown, down, drown, frown, gown, adown, renown, embrown, &c. *Perfect rhyme*, noun. *Allowable rhymes*, tone, bone, moan, own, *and the participles*, thrown, shown, blown, &c.

OWSE, see OUSE.

Blowze. *Perfect rhymes*, browse, trouse, rouse, spouse, carouse, souse, espouse, *the verbs* to house, mouse, &c., *and the plurals of nouns and third persons present tense of verbs in* ow, *as* brows, allows, &c. *Allowable rhymes*, hose, those, to dose, &c.

OX.

Ox, box, fox, equinox, orthodox, heterodox, &c. *Perfect rhymes, the plurals of nouns and third persons present of verbs in* ock, *as* locks, stocks, &c. *Allowable rhymes, the plurals of nouns and third persons present of verbs in* oke, oak, *and* uck, *as* strokes, oaks, cloaks, sucks, &c.

OY.

Boy, buoy, coy, employ, cloy, joy, toy, alloy, annoy, convoy, decoy, destroy, enjoy, employ.

OZE, see OSE.

UB.

Cub, club, dub, chub, drub, grub, rub, snub, shrub, tub. *Allowable rhymes*, cube, tube, &c., cob, rob, &c.

UBE.

Cube, tube. *Allowable rhymes*, club, cub, &c.

UCE.

Truce, sluce, spruce, deuce, conduce, deduce, induce, introduce, produce, seduce, traduce, juice, reduce, &c., *rhymes perfectly with the nouns* use, abuse, profuse, abstruse, disuse, excuse, misuse, obtuse, recluse.

UCH, see UTCH.

UCK.

Buck, luck, pluck, suck, struck, tuck, truck, duck. *Allowable rhymes*, puke, duke, &c., look, took, &c.

UCT.

Conduct, deduct, instruct, obstruct, aqueduct. *Perfect rhymes, the preterits and participles of verbs in* uck, *as* ducked, sucked, &c. *Allowable rhymes, the preterits and participles of verbs in* uke *and* ook, *as* puked, hooked, &c.

UD.

Bud, scud, stud, mud, cud, *rhymes perfectly with* blood *and* flood. *Allowable rhymes*, good, hood, &c., rood, food, &c., beatitude, latitude, &c.

UDE.

Rude, crude, prude, allude, conclude, delude, elude, exclude, exude, include, intrude, obtrude, seclude, altitude, fortitude, gratitude, interlude, latitude, longitude, magnitude, multitude, solicitude, solitude, vicissitude, aptitude, habitude, ingratitude, inaptitude, lassitude, plenitude, promptitude, servitude, similitude, &c. *Perfect rhymes*, leud, feud, &c., *and the preterits and participles of verbs in* ew, *as* stewed, viewed, &c. *Allowable rhymes*, bud, cud, &c., good, hood, blood, flood, &c.

UDGE.

Judge, drudge, grudge, trudge, adjudge, prejudge.

UE, see EW.

UFF.

Buff, cuff, bluff, huff, gruff, luff, puff, snuff, stuff, ruff, rebuff, counterbuff, &c. *Perfect rhymes*, rough, tough, enough, slough (*cast skin*), chough, &c. *Allowable rhymes*, loaf, oaf, &c.

UFT.

Tuft. *Perfect rhymes, the preterits and participles of verbs in* uff, *as* cuffed, stuffed, &c.

UG.

Lug, bug, dug, drug, hug, rug, slug, snug, mug, shrug, pug. *Allowable rhymes*, vogue, rogue, &c.

UICE, see USE.

UISE, see ISE and USE.

UIE, see IE.

UKE.

Duke, puke, rebuke, &c. *Nearly perfect rhymes*, cook, look, book, &c. *Allowable rhymes*, duck, buck, &c.

UL and ULL.

Cull, dull, gull, hull, lull, mull, null, trull, skull, annul, disannul. *Allowable rhymes*, fool, tool, &c., wool, bull, pull, full, bountiful, fanciful, sorrowful, dutiful, merciful, wonderful, worshipful, *and every word ending in* ful *having the accent on the antepenultimate syllable.*

ULE.

Mule, pule, yule, rule, overrule, ridicule, misrule. *Allowable rhymes*, cull, dull, wool, full, bountiful, &c. See the last article.

ULGE.

Bulge, indulge, divulge, &c.

ULK.

Bulk, hulk, skulk.

ULSE.

Pulse, repulse, impulse, expulse, convulse.

ULT.

Result, adult, exult, consult, indult, occult, insult, difficult, &c. *Allowable rhymes*, colt, bolt, &c.

UM.

Crum, drum, grum, gum, hum, mum, scum, plum, stum, sum, swum, thrum. *Perfect rhymes,* thumb, dumb, succumb, come, become, overcome, burthensome, cumbersome, frolicsome, humorsome, quarrelsome, troublesome, martyrdom, christendom. *Allowable rhymes,* fume, plume, rheum, *and* room, doom, tomb, hecatomb.

UME.

Pume, plume, assume, consume, perfume, resume, presume, deplume.

UMP.

Bump, pump, jump, lump, plump, rump, stump, trump, thump. *Perfect rhyme,* clomp.

UN.

Dun, gun, nun, pun, run, sun, shun, tun, stun, spun, begun. *Perfect rhymes,* son, won, ton, done, one, none, undone. *Allowable rhymes,* on, gone, &c., tune, prune, &c. See ON.

UNCE.

Dunce, once, &c. *Allowable rhymes,* sconce.

UNCH.

Bunch, punch, hunch, lunch, munch.

UND.

Fund, refund. *Perfect rhymes, the preterits and participles of verbs in* un, *as* shunned, &c.

UNE.

June, tune, untune, jejune, prune, importune, &c. *Nearly perfect rhymes,* moon, soon, &c. *Allowable rhymes,* bun, dun, &c.

UNG.

Clung, dung, flung, hung, rung, strung, sung, sprung, slung, stung, swung, rung, unsung. *Perfect rhymes,* young, tongue, among. *Allowable rhymes,* song, long, &c.

UNGE.

Plunge, spunge, expunge, &c.

UNK.

Drunk, sunk, shrunk, stunk, spunk, punk, trunk, slunk. *Perfect rhyme,* monk.

UNT.

Brunt, blunt, hunt, runt, grunt. *Perfect rhyme,* wont (*to be accustomed*).

UP.

Cup, sup, up. *Allowable rhymes,* cope, scope, *and* dupe, group, &c.

UPT.

Abrupt, corrupt, interrupt. *Perfect rhymes, the participles of verbs in* up, *as* supped, &c.

UR.

Blur, cur, bur, fur, slur, spur, concur, demur, incur. *Perfect rhymes,* sir, stir. *Nearly perfect rhyme,* fir, &c. *Allowable rhymes,* pore, oar, &c.

URB.

Curb, disturb. *Nearly perfect rhymes,* verb, herb, &c. *Allowable rhyme,* orb.

URCH.

Church, lurch, birch. *Nearly perfect rhymes,* perch, search. *Allowable rhyme,* porch.

URD.

Curd, absurd. *Perfect rhymes,* bird, word, *and the preterits and participles of verbs in* ur, *as* spurred. *Allowable rhymes,* board, ford, cord, lord, &c., *and the preterits and participles of verbs in* ore, oar, *and* or, *as* gored, oared, abhorred, &c.; *also the preterits and participles of verbs in* ure, *as* cured, immured, &c. See ORD.

URE.

Cure, pure, dure, lure, sure, adjure, allure, assure, demure, conjure, endure, manure, enure, insure, immature, immure, mature, obscure, procure, secure, adjure, calenture, coverture, epicure, investiture, forfeiture, furniture, miniature, nouriture, overture, portraiture, primogeniture, temperature. *Allowable rhymes,* poor, moor, power, sour, &c., cur, bur, &c.

URF.

Turf, scurf, &c.

URGE.

Purge, urge, surge, scourge. *Perfect rhymes,* verge, diverge, &c. *Allowable rhymes,* gorge, George, &c., forge, &c.

URK.

Lurk, Turk. *Perfect rhyme,* work. *Nearly perfect rhymes,* irk, jerk, perk.

URL, see IRL.

Churl, curl, furl, hurl, purl, uncurl, unfurl. *Nearly perfect rhymes,* girl, twirl, &c., pearl, &c.

URN.

Burn, churn, spurn, turn, urn, return, overturn. *Perfect rhymes,* sojourn, adjourn, rejourn.

URSE.

Nurse, curse, purse, accurse, disburse, imburse, reimburse. *Perfect rhyme,* worse. *Allowable rhymes,* coarse, corse, force, verse, disperse, horse, &c.

URST.

Burst, curst, durst, accurst, &c. *Perfect rhymes,* thirst, worst, first.

URT.

Blurt, hurt, spurt. *Perfect rhymes,* dirt, shirt, flirt, squirt, &c. *Allowable rhymes,* port, court, short, snort, &c.

US.

Us, thus, buss, truss, discuss, incubus, overplus, amorous, boisterous, clamorous, credulous, dangerous, degenerous, generous, emulous, fabulous, frivolous, hazardous, idolatrous, infamous, miraculous, mischievous, mountainous, mutinous, necessitous, numerous, ominous, perilous, poisonous, populous, prosperous, ridiculous, riotous, ruinous, scandalous, scrupulous, sedulous, traitorous, treacherous, tyrannous, venomous, vigorous, villainous, adventurous, adulterous, ambiguous, blasphemous, dolorous, fortuitous, sonorous, gluttonous, gratuitous, incredulous, lecherous, libidinous, magnanimous, obstreperous, odoriferous, ponderous, ravenous, rigorous, slanderous, solicitous, timorous, valorous, unanimous, calamitous. *Allowable rhymes, the nouns* use, abuse, diffuse, excuse, *the verb* to loose, *and the nouns* goose, deuce, juice, truce, &c., close, dose, house, mouse, &c.

USE, with the *s* pure.

The nouns use, disuse, abuse, deuce, truce. *Perfect rhymes, the verb* to loose, *the nouns* goose, noose, moose. *Allowable rhymes,* us, thus, buss, &c.

USE, sounded UZE.

Muse, *the verbs* to use, abuse, amuse, diffuse, excuse, infuse, misuse, peruse, refuse, suffuse, transfuse, accuse. *Perfect rhymes,* bruise, *and the plurals of nouns and third persons singular of verbs in* ew *and* ue, *as* dews, imbues, &c. *Allowable rhymes,* buzz, does, &c.

USH.

Blush, brush, crush, gush, flush, rush, hush. *Allowable rhymes,* bush, push.

USK.

Busk, tusk, dusk, husk, musk.

UST.

Bust, crust, dust, just, must, lust, rust, thrust, trust, adjust, adust, disgust, distrust, intrust, mistrust, robust, unjust. *Perfect rhymes, the preterits and participles of verbs in* uss, *as* trussed, discussed, &c.

UT.

But, butt, cut, hut, gut, glut, jut, nut, shut, strut, englut, rut, scut, slut, smut, abut. *Perfect rhyme,* soot. *Allowable rhymes,* boot, &c., dispute, &c., boat, &c.

UTCH.

Hutch, crutch, Dutch. *Perfect rhymes,* much, such, touch, &c.

UTE.

Brute, lute, flute, mute, acute, compute, confute, dispute, dilute, depute, impute, minute, pollute, refute, repute, salute, absolute, attribute, constitute, destitute, dissolute, execute, institute, irresolute, persecute, prosecute, prostitute, resolute, substitute. *Perfect rhymes,* fruit, recruit, &c. *Allowable rhymes,* boot, &c., boat, &c., note, &c., hut, &c.

UX.

Flux, reflux, &c. *Perfect rhymes, the plurals of nouns and third persons of verbs in* uck, *as* ducks, trucks, &c. *Allowable rhymes, the plurals of nouns and third persons of verbs in* ook, uke, oak, &c., *as* cooks, pukes, oaks, &c.

Y, see IE.

LESSON LXV.

LYRIC POETRY.

Lyric poetry literally implies that kind of poetry which is written to accompany *the lyre,* or other musical instrument. The versification may either be regular, or united in fanciful combinations, in correspondence with the strain for which it is composed.

MODEL I.

THE WINGED WORSHIPPERS.

ADDRESSED TO TWO SWALLOWS THAT FLEW INTO CHURCH DURING DIVINE SERVICE.

Gay, guiltless pair,
What seek ye from the fields of heaven?
Ye have no need of prayer,
Ye have no sins to be forgiven.

Why perch ye here,
Where mortals to their Maker bend?
Can your pure spirits fear
The God ye never could offend?

Ye never knew
The crimes for which we come to weep;
Penance is not for you,
Blessed wanderers of the upper deep.

To you 't is given
To make sweet nature's untaught lays;
Beneath the arch of heaven
To chirp away a life of praise.

Then spread each wing,
Far, far above, o'er lakes and lands,
And join the choirs that sing
In yon blue dome not reared with hands.

Or, if ye stay,
To note the consecrated hour,
Teach me the airy way,
And let me try your envied power.

Above the crowd,
On upward wings could I but fly,
I 'd bathe in yon bright cloud,
And seek the stars that gem the sky.

'T were heaven indeed
Through fields of trackless light to soar
On nature's charms to feed,
And nature's own great God adore.

MODEL II.

LINES ADDRESSED TO LADY BYRON.

There is a mystic thread of life
So dearly wreathed with mine alone,
That destiny's relentless knife
At once must sever both or none.

There is a form on which these eyes
Have often gazed with fond delight;
By day that form their joy supplies,
And dreams restore it through the night.

There is a voice whose tones inspire
Such thrills of rapture through my breast;
I would not hear a seraph choir
Unless that voice could join the rest.

There is a face whose blushes tell
Affection's tale upon the cheek;
But, pallid at one fond farewell,
Proclaims more love than words can speak.

There is a lip which mine has pressed,
And none had ever pressed before,
It vowed to make me sweetly blessed,
And mine, — mine only, pressed it more.

There is a bosom, — all my own, —
Hath pillowed oft this aching head;
A mouth which smiles on me alone,
An eye whose tears with mine are shed.

There are two hearts whose movements thrill
In unison so closely sweet!
That, pulse to pulse, responsive still,
That both must heave, — or cease to beat.

There are two souls whose equal flow
In gentle streams so calmly run,
That when they part — they part! — ah, no!
They cannot part, — those souls are one.

The highest of the modern lyric compositions is the Ode. The word *ode* is from the Greek, and is generally translated *a song*, but it was not *a song*, as we use the term in our language. The ode was the result of strong excitement, a poetical attempt to fill the hearts of the auditors with feelings of the sublime. Odes that were sung in honor of the Gods were termed *Hymns*, from a Greek word *hymneio*, which signifies *to celebrate*. The name is now applied to those sacred songs that are sung in churches. The Hebrew hymns which bear the name of King David are termed *Psalms*, from the Greek word *psallo*, which signifies *to sing*.

The Greek ode when complete was composed of three parts, the Strophe, the Antistrophe, and the Epode. The two former terms indicated the turnings of the priests round and about the altar. The Epode was the *end of the song*, and was repeated standing still, before the altar.

Pæans were songs of triumph sung in procession in honor of Apollo, on occasions of a victory, &c., or to the other Gods as thanksgivings for the cessation or *cure* of an evil. The word is derived from a word signifying to heal or *cure*.

For examples of the English ode, the student is referred to the well known pieces "Alexander's Feast," by Dryden, and the "Ode on the Passions," by Collins.

A Ballad is a rhyming record of some adventure or transaction, which is amusing or interesting to the populace, and written in easy and uniform verse, so that it may easily be sung by those who have little acquaintance with music.

A Sonnet is a species of poetical composition consisting of fourteen lines or verses of equal length. It properly consists of fourteen iambic verses of eleven syllables, and is divided into two chief parts; — the first consists of two divisions, each of four lines, called *quatrains;* the second of two divisions of three lines each, called *terzines*. The rhymes in these parts respectively were managed according to regular rules. But these rules have been seldom regarded in modern compositions. The sonnet generally contains one principal idea, pursued through the various antitheses of the different strophes, and adorned with the charm of rhyme.

MODEL OF THE SONNET.

SONNET TO ONE BELOVED.

Deep in my heart thy cherished secret lies,
Deep as a pearl on ocean's soundless floor,
Where the bold diver never can explore
The realms o'er which the mighty billows rise.
It rests far hidden from all mortal eyes,
Not e'en discovered when the piercing light
Of morn illumines the uncurtained skies,
And fills with sunshine the dark vaults of night.
Repose in me thy heart's most sacred trust,
And nothing shall betray it; I will bend
This human fabric to its native dust,
But nothing from me shall that secret rend,
Which to my soul is brighter, dearer far,
Than any lustre of sun, moon, or star.

A cantata is a composition or song intermixed with recitatives and airs, chiefly intended for a single voice.

A canzonet is a short song in one, two, or three parts.*

MODEL.

BLACK EYES AND BLUE.

Black eyes most dazzle in a hall;
Blue eyes most please at evening fall;
The black a conquest soonest gain;
The blue a conquest most retain;
The black bespeaks a lively heart,
Whose soft emotions soon depart;
The blue a steadier flame betray,
That burns and lives beyond a day;

---

* In musical compositions, a song consisting of two parts is called a *Duet*, if in three parts, a *Trio*, if in four, a *Quartette*, &c.

The black may features best disclose;
In blue may feelings all repose.
Then let each reign without control,
The black all MIND, — the blue all SOUL!

A Logogriph is a kind of riddle.

Charades (which are frequently in verse) are compositions, in which the subject must be a word of two syllables, each forming a distinct word, and these syllables are to be concealed in an enigmatical description, first separately and then together. See Lesson XLI., page 153.

Madrigals are short lyric poems adapted to express ingenious and pleasing thoughts, commonly on amatory subjects, and containing not less than four, nor more than sixteen verses, of eleven syllables with shorter verses interspersed, or of verses of eight syllables irregularly rhymed. The madrigal is not confined to the regularity of the sonnet, but contains some tender and delicate, though simple thought, suitably expressed.

MODEL OF THE MADRIGAL.

TO A LADY OF THE COUNTY OF LANCASTER, WITH A WHITE ROSE.

If this fair rose offend thy sight,
It in thy bosom wear;
'T will blush to find itself less white,
And turn Lancastrian there.

The Rondeau, or rondo, roundo, roundel, or roundelay, all mean precisely the same thing. It commonly consists of thirteen lines or verses, of which eight have one rhyme and five another. It is divided into three couplets, and at the end of the second and third, the beginning of the rondeau is repeated, if possible, in an equivocal or punning sense.

The Epigram is a short poem, treating only of one thing, and ending with some lively, ingenious, and natural thought, rendered interesting by being unexpected. Conciseness is one of the principal characteristics of the epigram. Its point often rests on a witticism or verbal pun; but the higher species of the epigram should be marked by fineness and delicacy, rather than by smartness or repartee.

MODEL.

WRITTEN ON GLASS WITH A DIAMOND PENCIL BELONGING TO LORD STANHOPE.

Accept a miracle in place of wit; —
See two dull lines by Stanhope's pencil writ.

An Impromptu is an extemporaneous composition, that is, one made at the moment, or without previous study.

An Acrostic is a composition in verse, in which the initial letters of each line, taken in order from the top to the bottom, make up a word or phrase, generally a person's name, or a motto.

MODEL OF THE ACROSTIC.

Friendship, thou 'rt false! I hate thy flattering smile!
Return to me those years I spent in vain.
In early youth, the victim of thy guile,
Each joy took wing ne'er to return again, —
Ne'er to return; for, chilled by hopes deceived,
Dully the slow-paced hours now move along;
So changed the time, when, thoughtless, I believed
Her honeyed words, and heard her syren song.
If e'er, as me, she lure some youth to stray,
Perhaps, before too late, he 'll listen to my lay.

LESSON LXVI.

PASTORAL AND ELEGIAC POETRY.

Pastorols, or Bucolics, are the narratives, songs, and dramas, which are supposed to have been recited, sung, or acted, by shepherds.

The ancient pastorals were either dialogues or monologues. A monologue is a poetical piece where there is only a single speaker.

An idyl, idyllion, or idyllium is a short pastoral of the narrative or descriptive kind.

An eclogue is the conversation of shepherds. The word literally means *a select piece*, and the art of the poet lies in *selecting* the beauties without the grossness of rural life. The eclogue differs from the idyl in being appropriated to pieces in which shepherds themselves are introduced.

ELEGY AND EPITAPH.

An Elegy is a poem, or a song, expressive of sorrow and lamentation.

An Epitaph is, literally, an inscription on a tomb. When written in verse, and expressive of the sorrow of the survivors, epitaphs are short elegies.[*]

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[*] The following remarks on the subject of epitaphs, were originally presented by a young friend, as a college exercise. They appear to be so much to the purpose, that they are presented entire.

"'Nature and Nature's laws lay hid in night;
God said, Let Newton be! and all was light.'

"One common fault in epitaphs is their too great length. Not being easily read upon stone, few trouble themselves to peruse them, if they are long; and in a church-yard so many solicit our attention, that we prefer to examine those which are concise, rather than spend our time on a few long ones. Every one, too, soon discovers that those, which *cover* the stones on which

MODEL.

ELEGY WRITTEN IN A COUNTRY CHURCH-YARD.

The curfew tolls the knell of parting day;
  The lowing herd winds slowly o'er the lea;
The ploughman homeward plods his weary way,
  And leaves the world to darkness and to me.

---

they are inscribed, are, for the most part, feebly expressed, and hardly recompense one for the trouble of deciphering them; while a concise inscription immediately attracts notice, and is generally found to be pointed. We can frequently perceive the description of character to be untrue, because it is coldly worded, and expressed in very general terms; in short, a character which would apply to one man as well as another, and such as is frequently given to a person whom we care nothing about. Such epitaphs I consider faulty. After the death of an acquaintance, all our feelings of dislike caused by his presense are dispelled; all the animosity, growing out of the clashing of our interests with his, vanishes with the man; and, perhaps, being in some degree reproved by our consciences for our uncharitable feelings during his life, we endeavour to make amends by inscribing to his memory a eulogy, which, if he still lived, we should pronounce undeserved flattery, if spoken by others, and which would never have proceeded from our own lips, except in irony. In such a case, an epitaph usually begins by gravely telling the reader, that we are all mortal, and ends by commending the soul of the defunct to Heaven.

"But, though epitaphs give us, generally, exaggerated characters, yet I would not have it otherwise. Our church-yards should be schools of morality and religion. Every thing we see there, of course reminds us of death; and it would appear to us sacrilege, if we should behold any record of vice. Since everywhere we find virtue ascribed to the tenants of the place, their death, and death in general, will not be to us so terrible and gloomy a subject of reflection; yet will produce such a serious turn of mind, as will lead to religious meditation, which always has the effect of calming the passions, and facilitates, in a great degree, our conquest over them, and the infrequency of which is the cause of most of our transgressions.

"Eulogizing epitaphs give us a more exalted idea of the power of religion, to which they chiefly have reference; and, therefore, have in some measure the force of examples. When a person has not been known to the world as a philosopher and a scholar, or in any other way a distinguished man, it is sufficient, that his epitaph should be calculated to excite tender and serious feelings. In such a case, elegiac poetry should be congenial to those feelings. This, Stewart says, may be effected by the smoothness of the verse, and the apparently easy recurrence of the rhymes. Blank verse would be peculiarly inappropriate to this species of poetical composition. When, on the other hand, a person has been conspicuous, as a philosopher, for instance, his epitaph should convey a different lesson; by a description of his discoveries, it should remind us of what is due from us to science and our fellow-creatures, besides suggesting the reflection, that the greatest men must perish.

"Considering this quality desirable in an epitaph on a philosopher, we should praise an epitaph on Newton, which represented him as the greatest philosopher the world has ever seen, and is expressive, also, of the gratitude which is due to him, for the improvement he has made in the condition of the human race by his discoveries. I think that the above epitaph, by Pope, conveys all this; for the observation, that 'Nature and Nature's laws lay hid in Night," implies, that information on the subject of those laws would be beneficial to mankind, inasmuch as an idea of disadvantage is associated with the word 'night'; and the second line expresses, that Newton alone made the whole subject clear to our minds; an exaggerated expression, but one that certainly describes an exalted genius. I do not think, that the epitaph redounds much to the honor of Pope, except for the felicity of the expression; for the *idea* would occur to many minds. We should not, in judging of this couplet, consider it alone; for, united with the rest of the epitaph of which it is but a part, the whole together deserves much greater praise, than is due to either part taken separately. A complete eulogy on Newton should not be expected in the inscription on his tomb; and, therefore, we should not consider its merits in that character. I think, that the conciseness of the epitaph, which is a great recommendation, will compensate and account for whatever defect it may have in giving us a just and exact idea of Newton."

Now fades the glimmering landscape on the sight,
  And all the air a solemn stillness holds;
Save where the beetle wheels his droning flight,
  And drowsy tinklings lull the distant folds.

Save that, from yonder ivy-mantled tower,
  The moping owl does to the moon complain
Of such as, wandering near her secret bower,
  Molest her ancient solitary reign.

Beneath those rugged elms, that yew-tree's shade,
  Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever 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,
  Nor busy housewife ply her evening care;
No children run to lisp their sire's return,
  Or climb his knees the envied kiss to share.

Oft did the harvest to their sickle yield;
  Their furrow oft the stubborn glebe has broke;
How jocund did they drive their team afield!
  How bowed the woods beneath their sturdy stroke.

Let not Ambition mock their useful toil,
  Their homely joys and destiny obscure;
Nor Grandeur hear, with a disdainful smile,
  The short and simple annals of the poor.

The boast of heraldry, the pomp of power,
  And all that beauty, all that wealth e'er gave,
Await, alike, the inevitable hour;—
  The paths of glory lead but to the grave.

Nor you, ye proud, impute to these the fault,
  If memory o'er their tomb no trophies raise,
Where, through the long-drawn aisle and fretted vault,
  The pealing anthem swells the note of praise.

Can storied urn, or animated bust,
  Back to its mansion call the fleeting breath?
Can Honor's voice provoke the silent dust,
  Or Flattery soothe the dull, cold ear of death?

Perhaps, in this neglected spot, is laid
  Some heart, once pregnant with celestial fire;
Hands, that the rod of empire might have swayed,
  Or waked to ecstasy the living lyre:

But Knowledge to their eyes her ample page,
  Rich with the spoils of time, did ne'er unroll;
Chill Penury repressed their noble rage,
  And froze the genial current of the soul.

Full many a gem, of purest ray serene,
  The dark, unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
  And waste its sweetness on the desert air.

Some village Hampden, that, with dauntless breast,
  The little tyrant of his fields withstood;
Some mute, inglorious Milton here may rest;
  Some Cromwell, guiltless of his country's blood.

The applause of listening senates to command,
  The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
  And read their history in a nation's eyes,

Their lot forbade: nor circumscribed alone
  Their growing virtues, but their crimes confined;—
Forbade to wade through slaughter to a throne,
  And shut the gates of mercy on mankind;

The struggling pangs of conscious Truth to hide,
  To quench the blushes of ingenuous Shame;
Or heap the shrine of Luxury and Pride
  With incense kindled at the muse's flame.

Far from the madding crowd's ignoble strife,
  Their sober wishes never learned to stray:
Along the cool, sequestered vale of life
  They kept the noiseless tenor of their way.

Yet even these bones from insult to protect,
  Some frail memorial, still erected nigh,
With uncouth rhymes and shapeless sculpture decked,
  Implores the passing tribute of a sigh.

Their names, their years, spelled by the unlettered Muse,
  The place of fame and elegy supply;
And many a holy text around she strews,
  That teach the rustic moralist to die.

For who, to dumb forgetfulness a prey,
  This pleasing, anxious being e'er resigned;—

Left the warm precincts of the cheerful day,—
  Nor cast one longing, lingering look behind?

On some fond breast the parting soul relies;
  Some pious drops the closing eye requires:
Even from the tomb the voice of Nature cries;
  Even in our ashes live their wonted fires.

For thee, who, mindful of the unhonored dead,
  Dost in these lines their artless tale relate,
If, chance, by lonely contemplation led,
  Some kindred spirit shall inquire thy fate,

Haply, some hoary-headed swain may say,
  "Oft have we seen him, at the peep of dawn,
Brushing, with hasty steps, the dews away,
  To meet the sun upon the upland lawn.

"There, at the foot of yonder nodding beech,
  That wreathes its old fantastic roots so high,
His listless length at noontide would he stretch,
  And pore upon the brook that babbles by.

"Hard by yon wood, now smiling, as in scorn,
  Muttering his wayward fancies, he would rove;
Now drooping, woful wan, like one forlorn,
  Or crazed with care, or crossed with hopeless love.

"One morn I missed him on the accustomed hill,
  Along the heath, and near his favorite tree;
Another came; nor yet beside the rill,
  Nor up the lawn, nor at the wood was he:

"The next with dirges due, in sad array,
  Slow through the church-way path we saw him borne.
Approach and read, (for thou canst read,) the lay,
  Graved on the stone beneath yon aged thorn."

EPITAPH.

Here rests his head upon the lap of earth,
  A youth, to fortune and to fame unknown:
Fair Science frowned not on his humble birth,
  And Melancholy marked 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—'t was all he wished—a friend.

No farther seek his merits to disclose,
  Nor draw his frailties from their dread abode,—
(There they, alike, in trembling hope, repose,)
  The bosom of his Father and his God.

LESSON LXVII.

OF THE HIGHER SPECIES OF POETRY.

The higher species of poetry embraces the three following divisions, namely;

1. Tales and Romances.
2. Epic and Dramatic Poetry.
3. Didactic and Descriptive Poetry.*

A Tale is, literally, any thing that is *told,* and may relate either real or fictitious events. When the events related in a tale are believed really to have happened, the tale is termed *history.*

A Romance is a tale of interesting, or wonderful adventures; and has its name from those that were recited by the Troubadours, (that is, *inventors,*) or wandering minstrels, of the twelfth and thirteenth centuries. The tales of the Troubadours related principally to the military achievements of the crusading knights, their gallantry, and fidelity. They were delivered in a corrupted Latin dialect, called Provençal, or Provincial, by the inhabitants of Rome, and *Romanzo,* or Romish, by the Gothic nations, and hence the tale itself was called a *Romance.* Some of them were prose, some in verse, and some in a miscellaneous union of prose narrative and song. But in neither form, were they in all cases worthy of the name of poems.

Novels, (literally, something *new,*) are the adventures of imaginary persons, in which supernatural beings are not introduced. The novel is generally also *in prose.* Whenever a power is introduced superior to that of mortals, the novel is properly a romance. "The Epicurean," by Moore, is an example of this kind, which, although in the form of prose, is highly poetical in its character. It is full of imaginative power, and abounds in figures of the most beautiful kind, dressed in the most glowing colors.

That power, which the poet introduces, whatever it may be, to accomplish what mere human agency cannot effect, is called the *machinery* of the poem.

An Epic poem is a poetical, romantic tale, embracing many personages and many incidents. One general and important design must be apparent in its construction, to which every separate actor and action must be subservient. The accounts of these subordinate actions are called *episodes,* and should not be extended to a great length. Examples of epic poems may be seen in the "Iliad," and "Odyssey," of Homer, (translated by Pope,) the "Æneid," of Virgil, (translated by Dryden,) the "Pharsalia," of Lucan, (translated by Rowe,) and the "Paradise Lost" of Milton. Epic poems are rare productions, and scarcely any nation can boast of more than one.

The word *epic* literally means nothing more than a tale. It is, however, a tale concerning a hero or heroes, and hence epic poetry is also called *heroic verse.* Epopea, or Epopœia, is merely a learned name for epic poem.

A Drama is a poem of the epic kind, but so compressed and adapted, that the whole tale, instead of requiring to be read or recited at intervals, by an individual, may be exhibited as actually passing before our eyes. Every actor in the poem has his representative on the stage, who speaks the language of the poet, as if it were his own; and every action is literally performed or imitated, as if it were of natural occurrence. As a dramatic writer, Shakspeare stands unrivalled, among English authors, and it may well be questioned, whether any nation has produced his superior.

In the construction of a Drama, rules have been laid down by critics, the principal of which relate to the *three Unities,* as they are called, of action, of time, and of place. Unity of action requires, that a single object should be kept in view. No underplot, or secondary action is allowable, unless it tend to advance the prominent purpose. Unity of time requires, that the events should be limited to a short period; seldom if ever more than a single day. Unity of place requires the confinement of the actions represented within narrow geographical limits. Another rule of dramatic criticism is termed *poetical justice;* by which it is understood, that the personages shall be rewarded or punished, according to their respective desert. A regular drama is an historical picture, in which we perceive unity of design, and compare every portion of the composition, as harmonizing with the whole.

Dramatic compositions are of two kinds, Tragedy and Comedy. Tragedy is designed to fill the mind of the spectators with pity and terror; comedy to represent some amusing and connected tale. The muse of tragedy, therefore, deals in desolation and death,—that of comedy is surrounded by the humorous, the witty, and the gay. It is to tragedy that we chiefly look for poetical embellishment, and it is there only that we look for the sublime. Accordingly, it is, with few exceptions, still composed of measured lines, while comedy is now written wholly in prose.

A Prologue is a short poem, designed as an introduction to a discourse or performance, chiefly the discourse or poem spoken before a dramatic performance or play begins.

An Epilogue is a speech, or short poem, addressed to the spectators by one of the actors, after the conclusion of a dramatic performance. Sometimes it contains a recapitulation of the chief incidents of the play.

Farce is the caricature of comedy, and is restrained by no law, not even those of probability and nature. Its object is to excite mirth and uproarious laughter. But, in some of its forms, such as personal satire, occasional grossness, and vulgarity, it has rendered itself so obnoxious to reprobation, that the very name is an abomination. It is commonly in prose.

Those compositions in which the language is so little in unison with the subject, as to impress the mind with a feeling of the ridiculous are called Burlesques.

The Burletta is a species of composition in which persons and actions of no value are made to assume an air of importance. Or, it is that by which things of real consequence are degraded, so as to seem objects of derision.

Parodies, Travesties, and Mock Heroics are ludicrous imitations of serious subjects. They belong to the burlesque.

Didactic poetry is that which is written professedly for the purpose of instruction. Descriptive poetry merely describes the person or the object. Didactic poetry should be replete with ornament, especially, where it can be done, with figurative language. This rule should be preserved in order to keep up the interest in the subject, which is usually *dry*. Not even the epic demands such glowing and picturesque epithets, such daring and forcible metaphors, such pomp of numbers and dignity of expression, as the didactic; for, the lower or more familiar the object described is, the greater must be the power of language to preserve it from debasement. Didactic and descriptive poetry are so intimately allied, that the two kinds can rarely be found asunder, and we give a poem this or that denomination, according as the one or the other of these characteristics appears to predominate.

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* See the piece entitled "The Empire of Poetry," by Fontenelle, Lesson XLI., page 147, under the head of *Allegory.*

As examples of didactic poetry, the student is referred to Pope's "Moral Essays"; and, for instances of descriptive poetry, to his "Windsor Forest," to Milton's "L'Allegro," and "Il Penseroso," and to Thomson's "Seasons."

Among the examples of didactic poetry, Akenside's "Pleasures of the Imagination," and Young's "Night Thoughts," should not be forgotten.* In the opinion of Johnson, the versification of the former work is considered equal, if not superior, to that of any other specimen of blank verse in the language. Of Young's "Night Thoughts" it may be said, although it has been stigmatized as a long, lugubrious poem, opposed in its composition to every rule of sound criticism, full of extravagant metaphors, astounding hyperboles, and never-ending antitheses, that few poems in any language present such a concentration of thought, such a rich fund of poetical beauties, so numerous and brilliant corruscations of genius, and so frequent occurrence of passages of the pathetic and the sublime.†

Satires are discourses or poems in which wickedness and folly are exposed with severity, or held up to ridicule. They differ from *Lampoons* and Pasquinades, in being *general*, rather than personal, and from Sarcasm, in not expressing contempt or scorn.

Satires are usually included under the head of didactic poems, but every class of poems may include the satirical. In satires it is the class, the crime, or the folly, which is the proper object of attack, and not the individual.

A Lampoon, or Pasquinade, is a personal satire, written with the intention of reproaching, irritating, or vexing the individual, rather than to reform him. It is satisfied with low abuse and vituperation, rather than with proof or argument.

An Apophthegm, Apothegm, or Apothem is a short, sententious, instructive remark, usually in prose, but rarely in verse, uttered on a particular occasion, or by a distinguished character; as that of Cato;

"Men, by doing nothing, soon learn to do mischief."

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* Another class of poems, uniting the didactic and the descriptive classes, may be mentioned, which are called the Sentimental. "The Pleasures of Memory," by Rogers, "The Pleasures of Hope," by Campbell, belong to this class. "The Deserted Village," and "The Traveller," by Goldsmith, are of the same class, and can scarcely be too highly estimated.

† The author has here, as in some other parts of the preceding remarks, departed from the expressions of Mr. Booth, to whose excellent work on the principles of English Composition he is largely indebted, here as elsewhere, in this volume.

See Blair

LESSON LXVIII.

STYLE.

"For different styles with different subjects sort,
As different garbs with country town and court."

In the Introduction to this volume, it was stated that the most obvious divisions of Composition with respect to the nature of its subjects, are the Narrative, the Descriptive, the Didactic, the Pathetic, and the Argumentative. The Narrative division embraces the relation of facts and events, real or fictitious.* The Descriptive division includes descriptions of all kinds.† The Didactic division comprehends, as its name implies, all kinds of pieces which are designed to convey instruction. The Pathetic division embraces such writings as are calculated to affect the feelings, or excite the passions, and the Argumentative division includes those only which are addressed to the understanding, with the intention of affecting the judgment. These different divisions of composition are not always preserved distinct, but are sometimes united or mixed. With regard to forms of expression, a writer may express his ideas in various ways, thus laying the foundation of a distinction called STYLE.‡

Style is the peculiar manner in which a writer expresses his thoughts by words.

The requisites of a good style are *perspicuity* § and *ornament.*

Ornament in style consists in the use of figurative language,‖ the adaptation of the sound to the sense, and the selection of such expressions as are harmonious and pleasing to the ear.

There are four kinds of style founded on the degree of perspicuity; namely, THE CONCISE, THE DIFFUSE, THE NERVOUS, and THE FEEBLE,—five kinds of style which relate to the degree of ornament that is used; namely, THE DRY, THE PLAIN,

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* The plan in narrative writing is simply the statement of events in the order of their occurrence; and the *amplification* is the mention, with varying degrees of minuteness in their statement, of the different circumstances connected with these events, accompanied by incidental remarks and reflections.

† In descriptions the principal point to which to direct the attention is the selection of the circumstances. The scene, or the circumstance, should be brought with distinctness and fulness to the view. We should be placed as it were by the description in the midst of the group of particulars, and be made fully acquainted with all its peculiarities. That which is called *truth to nature* is effected by the skilful selection and arrangement of the circumstances, and constitutes the *amplification* of descriptive writing. In some instances, especially where it is desirable that the description should be bold and striking, the enumeration of circumstances may be less full and minute.

‡ See *Variety of Expression,* Lesson XXVI., page 84, and the note on page 86.

§ See Lesson XXX., page 103.

‖ See Lesson XXXV., page 124. Figures impart animation to style, and for that reason, when properly introduced, they add much to its beauty.

THE NEAT, THE ELEGANT, and THE FLOWERY; and three which have reference to the ideas which the writer intends to convey; namely, THE SIMPLE, THE AFFECTED, and THE VEHEMENT.

THE CONCISE STYLE is one in which the author compresses his ideas in the fewest possible words, and employs those only which are most expressive.*

THE DIFFUSE STYLE is that in which the writer unfolds his thought fully, placing it in a variety of lights, and giving the reader every possible assistance for understanding it completely.

THE NERVOUS STYLE is that in which the writer gives a strong and full impression of his meaning, employing none but the most expressive words, and using those figures only which will render the picture he would set before us more lively and complete.

THE FEEBE STYLE is the reverse of THE NERVOUS, — the author appears to have but an indistinct view of the subject; his ideas seem loose and wavering; unmeaning words and loose epithets escape him; his expressions are vague and general; his arrangement is indistinct and feeble, and our conception of his meaning will be faint.

THE DRY STYLE excludes all ornament of every kind, and, content with being understood, aims not to please the fancy nor the ear.

THE PLAIN STYLE admits but little ornament. A writer of this kind rests almost entirely on his sense; but, at the same time, studies to avoid disgusting us like a dry and harsh writer.

THE NEAT STYLE is characterized by attention to the choice of words, and the graceful collocation of them. It admits considerable ornament, but not of the highest nor most sparkling kind.

AN ELEGANT STYLE possesses all the virtues of ornament

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* Under the head of Conciseness in style may be noticed what is called the *Laconic Style*, from the inhabitants of Laconia, who were remarkable for using few words. As an instance of that kind of style, may be mentioned the celebrated reply of Leonidas the king of Sparta to Xerxes, who, with his army of over a million of men, was opposed by Leonidas, with only three hundred. When Xerxes sent to him with the haughty direction to lay down his arms, the Spartan king replied with characteristic brevity, "Come and take them."

Another instance of the same is afforded in the celebrated letter of Dr. Franklin to Mr. Strahan, which is in these words:

"Philadelphia, July 5th, 1775.

"Mr. Strahan,

"You are a member of that Parliament, and have formed part of that majority, which has condemned my native country to destruction.

"You have begun to burn our towns, and to destroy their inhabitants.

"Look at your hands, — they are stained with the blood of your relations and your acquaintances.

"You and I were long friends; you are at present my enemy, and I am yours.

"Benjamin Franklin."

without any of its excesses or defects. It implies a great degree of perspicuity and propriety; purity in the choice of words, and care and dexterity in their harmonious and happy arrangement; and while it informs the understanding, it employs all the requisites to please the fancy and the ear.

THE FLOWERY or FLORID STYLE is marked by excess of ornament. Figurative language abounds, and the writer seems more intent upon beauty of expression, than solidity of thought.

THE SIMPLE STYE is where the thoughts appear to rise naturally from the subject; the subject itself is considered with strict regard to the rules of unity, and is presented without much ornament or pomp of language.

THE AFFECTED STYLE is the reverse of THE SIMPLE. The writer uses words in forced and uncommon meanings. His thoughts are strained and unnatural. His ideas are clothed in pompous language; and the ornaments by which they are decked are remarkable for singularity rather than beauty.

THE VEHEMENT STYLE is characterized by a peculiar ardor. It is a glowing style, the language of one whose imaginations and passions are heated and strongly affected by his subject. It implies strength; but it is not inconsistent with simplicity.*

To acquire a good style, the following directions must be regarded.

1. Study clear ideas of the subject on which you are to write or speak.
2. Compose frequently, and with care.
3. Make yourself acquainted with the style of the best authors.
4. Avoid a servile imitation of any author whatever.
5. Adapt your style to the subject, and to those to whom it is addressed.
6. Let not attention to style be so devoted, as to prevent a higher degree of attention to the thoughts.

[illegible]

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* The student who wishes for specimens of the various kinds of style mentioned above, will find quite a collection of them arranged under their appropriate heads, for examples in rhetoric, in a volume recently prepared by Mrs. L. C. Tuthill, and printed and published by S. Babcock of New Haven, called "The Young Ladies' Reader." It was the author's design to insert such specimens in this volume, but he finds it necessary to reserve the space which they would occupy for other matter which he deems more important to the completion of his plan. For the same reason he has omitted the specimens which he intended to present in the respective departments of Narrative, Descriptive, Didactic, Pathetic, and Argumentative writing.

LESSON LXIX.

DIRECTIONS TO STUDENTS IN REVIEWING AND CORRECTING THEIR COMPOSITIONS, BEFORE THEY ARE PRESENTED TO THE TEACHER.

Read over your exercise to ascertain, 1. whether the words are correctly spelled; 2. the pauses and capital letters are properly used; 3. that the possessive case is correctly written with the apostrophe and the letter *s*; 4. the hyphen placed between the parts of a compound word, and also used at the end of the line when part of the word is in one line and another part in the succeeding line (recollecting, in this case, that *the letters of the same syllable must all be written in the same line*); 5. that the marks of quotation are inserted when you have borrowed a sentence or an expression from any one else; 6. whether the pronouns are all of the same number with their antecedents, and the verbs of the same number with their nominatives; 7. whether you cannot get rid of some of the "ands" in your exercise, by means of the rules laid down in Lesson XX., and whether some other words may not be omitted without weakening the expression, and also whether you have introduced all the words necessary for the full expression of your ideas; 8. whether you have repeated the same word in the same sentence, or in any sentence near it, and have thus been betrayed into a tautology (See Lesson XXII.); 9. whether you cannot divide some of your long sentences into shorter ones, and thereby better preserve the unity of the sentence (See Lesson XXXI.); and lastly, whether part or parts of your exercise may not be divided into separate paragraphs.

The following rules must also be observed.

1. No abbreviations are allowable in prose, and numbers (except in dates) must be expressed in words, not in figures.

2. In all cases, excepting where despatch is absolutely necessary, the character &, and others of a similar nature, must not be used, but the whole word must be written out.

3. The letters of the same syllable must always be written in the same line. When there is not room in a line for *all* the letters of a syllable, they must *all* be carried into the next line; and when a word is divided by placing one or more of the syllables in one line, and the remainder in the following line, the hyphen must always be placed at the end of the former line.

4. The title of the piece must always be in a line by itself, and should be written in larger letters than the exercise itself.

5. The exercise should be commenced not at the extreme left hand of the line, but a little towards the right. Every separate paragraph should also commence in the same way.

6. The crotchets or brackets which enclose a parenthesis should be used as sparingly as possible. Their place may often be supplied by commas.

SUGGESTIONS TO TEACHERS WITH REGARD TO THE WRITTEN EXERCISES OF STUDENTS.

1. Examine the exercise in reference to all those points laid down in the directions for students in reviewing and correcting their compositions (see page 308).

2. Merits for composition should be predicated on their neatness, correctness (in the particulars stated in the directions to pupils, page 308), length, style, &c.; but the highest merits should be given for the strongest evidence of intellect in the production of ideas, and original sentiments and forms of expression.

3. Words that are misspelt, should be spelled by the whole class, and those words which are frequently misspelt should be recorded in a book kept for that purpose, and occasionally spelt on the slate by the class.

4. Keep a book in which the student may have the privilege to record such compositions as are of superior merit. This book should be kept in the hands of the teacher, and remain the permanent property of the institution. This will have an excellent effect, especially if additional merits are given for the recording of a composition.

5. A short lecture on the subject of the composition assigned to a class, showing its bearings, its divisions, and the manner in which it should be treated, will greatly facilitate their progress, and interest them in the exercise.

6. Have a set of arbitrary marks, which should be explained and understood by the class, by which the exercise should be corrected. This is, in fact, nothing less than a method of short hand, and will save the trouble of much writing.

7. *Insist* upon the point, that the exercise should be written in the student's *best hand*, with care, and without haste. For this purpose, ample time should always be allowed for the production of the exercise. A week at least, if not a fortnight, should intervene between the assigning and the requiring of the exercise. Negligence in the mechanical execution, will induce the neglect of the more important qualities.

8. Require the compositions to be written on alternate pages, leaving one page blank, for such remarks as may be suggested by the exercise, or for supplying such words or sentences as may have accidentally been omitted.

9. In correcting the exercises, care should be taken to preserve as much as possible the ideas which the pupil intended to express, making such alterations only as are necessary to give them clearness, unity, strength, and harmony, and a proper connexion with the subject, for it is the student's *own idea* which

ought to be "*taught* how to shoot." An idea thus humored will thrive better than one which is not a native of the soil.

10. It is recommended that a uniformity be required in the size and quality of the paper of the exercises of the class — that the name (real or fictitious) of the writer, together with the date and number of the composition, be placed conspicuously on the back of the exercise. The writing should be plain and without ornament, so that, no room being left for flourish or display, the principal attention of each student may be devoted to the language and the sentiments of his performances. It is also recommended, that the paper on which the exercise is written be a *letter* sheet folded once, or in quarto form, making four leaves or eight pages. This form is of use, especially in the earlier stages of his progress, because it enables him more easily to *fill a page*, and encourages him with the idea that he is making progress in his exercise. In the writing of compositions, a task to which all students address themselves with reluctance, nothing should be omitted by the teacher, however trivial it may at first appear, by which he may stimulate the student to exertion.

11. Accommodate the corrections to the style of the student's own production. An aim at too great correctness may possibly cramp the genius too much, by rendering the student timid and diffident; or perhaps discourage him altogether, by producing absolute despair of arriving at any degree of perfection. For this reason, the teacher should show the student where he has erred, either in the thought, the structure of the sentence, the syntax, or the choice of words. Every alteration, as has already been observed, should differ as little as possible from what the student has written; as giving an entire new cast to the thought and expression will lead him into an unknown path not easy to follow, and divert his mind from that original line of thinking which is natural to him.

12. In large institutions, where a class in composition is numerous, the teacher may avail himself of the assistance of the more advanced students, by requiring them to inspect the exercises of the younger. This must be managed with great delicacy; and no allusion be allowed to be made out of the recitation room, by the inspector, to the errors or mistakes which he has discovered. He should be required to note *in pencil*, his corrections and remarks, and sign his own name (also in pencil) to the exercise under that of the writer, to show that he is responsible for the corrections.

The following exercise is presented merely to show the mode in which, in conformity with the suggestions just made, the student's compositions may be corrected. The exercise is one of a class of very young students. By this example, the teacher will become acquainted with a set of arbitrary marks for the correction of errors, which may easily be explained to a class, and when understood will save the teacher much writing.

Thus, when a word is misspelt or incorrectly written, it will be sufficient to draw a horizontal line under it, as in the following exercise. If a capital is incorrectly used, or is wanted instead of a small letter, a short perpendicular mark is used. When entire words or expressions are to be altered, they are surrounded with black lines, and the correct expression is written on the blank page on the left. When merely the order of the words is to be altered, figures are written over the words designating the order in which they are to be read.

carriage a ,

stretched
west; distance,

Want of Unity.

a
related

elements
each that
was
,
, of people
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See Grammar, Part II., No. 108.

It was a beautiful evening, in the month of August, when I alighted from my carraige, at the house of |my| friend in the picturesque village of M. The broad and beautiful bay lay streched out with its calm and glossy bosom to the west, while around me, in the distance might be seen little cottages, trees, and hills, forming a most beautiful scenery. The setting Sun threw his golden beams upon the water, which did not look now like the grave of human beings.

Tempted by the beauty of the evening, I took a walk along the beach with |my| friend. During the conversation, he |remarked, if you please I will relate| the account of a shipwreck, which happened here a short time ago. It was on a night when the |tempests| seemed to be at war with other, |when| one of the vessels belonging to this port ^|might be| seen approaching the coast making signals of distress. Soon notwithstanding the severity of the weather a considerable number ^ were gathered on the beach, for there were many expecting friends, and |the| fears |they felt| for their safety together with |their| pity for the sufferers, induced them to use every exertion for the safety of those on board.

The night was such that it would have been almost instant death to |have| venture|d| upon the waters in an open boat, and we could render no assistance |to them|.

mingled

ship could long survive such a tempest, and we were
soon convinced that the vessel before us

launched determining
though it should endanger

(.)

were taken into
Despairing of saving more, the hardy fishermen reached
the shore nearly exhausted with fatigue.

them, I assisted others in carrying the survivors

to stay

The shrieks of the unhappy persons |mixed| with the roar of the wind and the driving of the rain, seemed more like a frightful dream than |the| dreadful reality.

But no |vessel could stand such a tempest long, and it| |was soon evident to us that she| was fast going to pieces. At length, as the storm abated |a little|, four hardy fishermen |got out| their little boat, |determined| to do their best to save the sufferers, even |if it endangered| their own lives, while we stood on the shore to render assistance to any who might be saved. After rowing for some time, and making but slow progress, they finally reached the ship, but only to find it fast filling with water, One man was floating near, on a small piece of board, with a little girl lashed to him. These |they placed in| the boat, although but little hope could be entertained of their recovery. |They at last arrived at the shore, despairing of saving any more, and almost worn out with fatigue.| While some attended to |the brave fishermen, I and some others carried the persons who had been saved| to the nearest house. The man was indeed dead, but the little girl recovered, and is |now staying| with one of those who were the means of saving her life, until her friends can be found.

LESSON LXX.

MARKS USED BY PRINTERS IN THE CORRECTION OF PROOF-SHEETS. TECHNICAL TERMS RELATING TO BOOKS.

Many mistakes in printing may be avoided, when the printer and the writer clearly understand one another. It is thought it will be useful to present in this volume a view of the manner in which *proof-sheets* are corrected.

On the opposite page is a specimen of a proof-sheet, with the corrections upon it. A little attention will readily enable the student to understand the object of the various marks which it contains, particularly if taken in connexion with the explanation here given.

An inverted letter is indicated by the character and in the mode represented in No. 2.

When a wrong letter is discovered, a line is drawn through it and the proper letter written in the margin, as in No. 1. The correction is made in the same manner when it is desired to substitute one word for another.

If a letter or word is found to be omitted, a caret (^) is put under its place, and the letter or word to be supplied is written in the margin; as in Nos. 8 and 19.

If there be an omission of several words, or if it is desired to insert a new clause or sentence, which is too long to admit of being written in the side margin, it is customary to indicate by a caret the place of the omission, or for the insertion of the new matter, and to write on the bottom margin the sentence to be supplied, connecting it with the caret by a line drawn from the one to the other; as in No. 15.

If a superfluous word or letter is detected, it is marked out by drawing a stroke through it, and a character which stands for the Latin word *dele* (expunge) is written against it in the margin; as in No. 4.

The transposition of words or letters is indicated as in the three examples marked No. 12.

If two words are improperly joined together, or there is not sufficient space between them, a caret is to be interposed, and a character denoting separation to be marked in the margin opposite; as in No. 6.

If the parts of a word are improperly separated, they are to be linked together by two marks, resembling parentheses placed horizontally, one above and the other beneath the word, as in the manner indicated in No. 20.

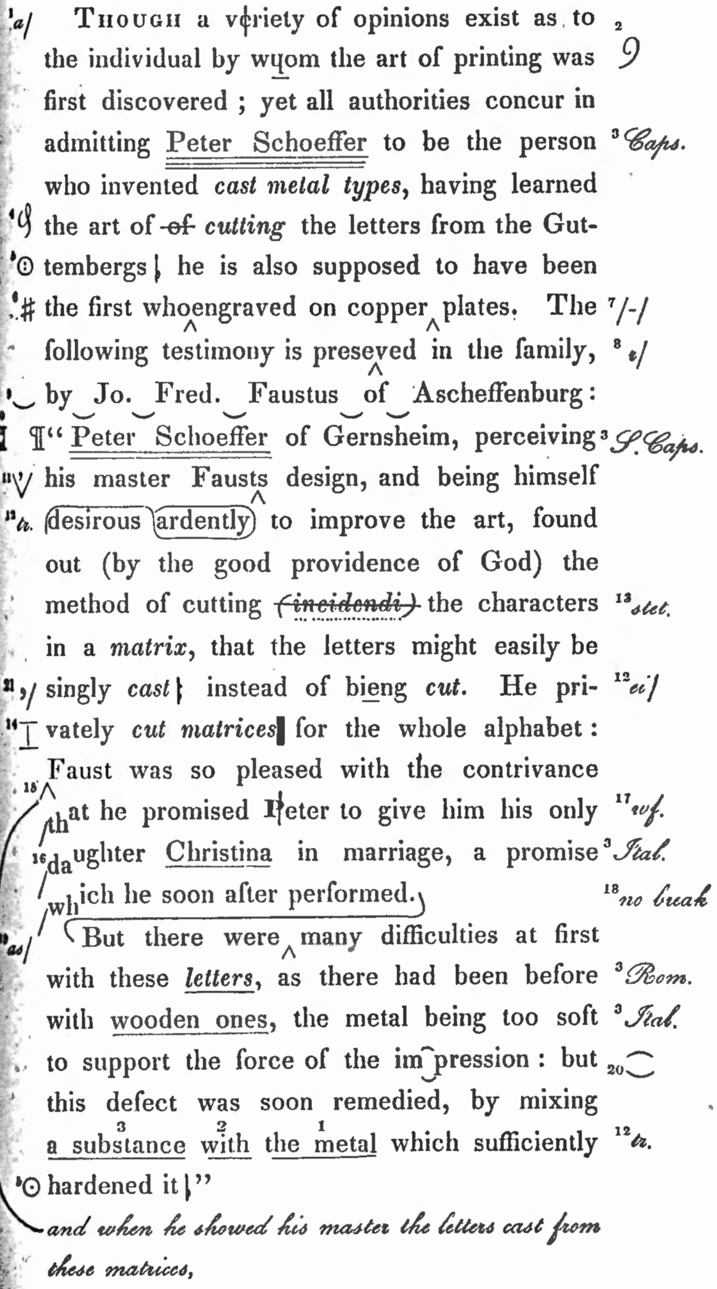
Where the spaces between words are too large, this is to be indicated in a similar manner, excepting that instead of *two* marks, as in the case of a word improperly separated, only *one* is employed; as in No. 9.

Where it is desired to make a new paragraph, the appropriate character (¶) is placed at the beginning of the sentence, and also noted in the margin opposite; as in No. 10.

Where a passage has been improperly broken into two paragraphs, the parts are to be hooked together, and the words "*no break*" written opposite in the margin; as in No. 18.

If a word or clause has been marked out or altered, and it is afterwards thought best to retain it, it is dotted beneath, and the word *stet* (let it stand) written in the margin; as in No. 13.

The punctuation marks are variously indicated; — the comma and semicolon are noted in the margin with a perpendicular line on the right, as in No. 21; the colon and period have a circle drawn round them, as in the two examples marked No. 5; the apostrophe is placed between two convergent marks like the letter V, as in No. 11; the note of admiration and interrogation, as also the parenthesis, the bracket, and the reference marks, in the same manner as the apostrophe; the hyphen between two perpendicular lines, as in No. 7, and the dash the same as the hyphen.



1 a/ THOUGH a vɐriety of opinions exist as to 2
the individual by wɥom the art of printing was 9
first discovered; yet all authorities concur in
admitting Peter Schoeffer to be the person 3 *Caps.*
who invented *cast metal types*, having learned
4 ₰ the art of ~~of~~ *cutting* the letters from the Gut-
5 ⊙ tembergs, he is also supposed to have been
6 # the first whoengraved on copper ^ plates. The 7 /-/
following testimony is presеved in the family, 8 r/
9 ‿ by Jo. Fred. Faustus of Ascheffenburg:
10 ¶ ¶"Peter Schoeffer of Gernsheim, perceiving 3 *S. Caps.*
11 V his master Fausts design, and being himself
12 *tr.* desirous ardently to improve the art, found
out (by the good providence of God) the
method of cutting ~~(incidendi)~~ the characters 13 *stet.*
in a *matrix*, that the letters might easily be
21 ,/ singly *cast*, instead of bieng *cut*. He pri- 12 *ei/*
14 ⊥ vately *cut matrices* for the whole alphabet:
Faust was so pleased with the contrivance
15 ^
that he promised Peter to give him his only 17 *wf.*
16 daughter Christina in marriage, a promise 3 *Ital.*
which he soon after performed. 18 *no break*
19 *as/* But there were ^ many difficulties at first
with these *letters*, as there had been before 3 *Rom.*
with wooden ones, the metal being too soft 3 *Ital.*
to support the force of the im pression: but 20 ‿
this defect was soon remedied, by mixing
a substance with the metal which sufficiently 12 *tr.*
5 ⊙ hardened it,"
and when he showed his master the letters cast from these matrices,

Capital letters are indicated by three horizontal lines drawn beneath them; small capitals, by two horizontal lines; Italic by a single line; with the words, *Cap.*, *S. Cap.*, and *Ital.* written in the margin. When a word is improperly Italicized, it should be underscored, and *Rom.* written against it in the margin. Examples illustrative of all these cases will be found under No. 3.

A broken line is indicated by a simple stroke of the pen in the margin, drawn either horizontally, or as indicated in No. 16.

A broken letter is indicated by a stroke of the pen drawn under it, and a cross in the margin.

When a letter from a *wrong font*, that is, of a different size from the rest, appears in a word, it is to be noted by passing the pen through it, and writing *wf.* in the margin, as in No. 17.

A space which requires to be depressed is to be marked in the margin by a perpendicular line between two horizontal lines; as in No. 14.

Different names are given to the various sizes of types, of which the following are most used in book printing.

Pica.*	Abcdefghijklmnopqrstuvwxyz.
Small Pica.	Abcdefghijklmnopqrstuvwxyz.
Long Primer.	Abcdefghijklmnopqrstuvwxyz.
Bourgeois.	Abcdefghijklmnopqrstuvwxyz.
Brevier.	Abcdefghijklmnopqrstuvwxyz.
Minion.	Abcdefghijklmnopqrstuvwxyz.
Nonpareil.	Abcdefghijklmnopqrstuvwxyz.
Pearl.	Abcdefghijklmnopqrstuvwxyz.

As it may be interesting to know the frequency with which some of the letters occur, it may here be stated, that, in the printer's cases, for every hundred of the letter *q* there are 200 of the letter *x*, 400 of *k*, 800 of *b*, 1500 of *c*, 4,000 each of *i*, *n*, *o*, and *s*, 4,250 of *a*, 4,500 of *t*, and 6,000 of the letter *e*.

A book is said to be in folio when one sheet of paper makes but two leaves or four pages. When the sheet makes four leaves or eight pages, it is said to be in Quarto form; eight leaves or sixteen pages, in Octavo; twelve leaves or twenty-four pages, Duodecimo; eighteen leaves, Octodecimo. These terms are thus abbreviated: Fol. for Folio; 4to for Quarto; 8vo. for Octavo; 12mo. for Duodecimo; 18mo., 24s., 32s., 64s., signify respectively that the sheet is divided into eighteen, twenty-four, &c. leaves.

The Title-page is the first page, containing the title; and a picture facing it is called the Frontispiece.

Vignette is a French term used to designate the descriptive or ornamental picture, sometimes placed on the title-page of a book, sometimes at the head of a chapter, &c.

The Running-title is the word or sentence at the top of every page generally printed in capitals or Italic letters.

When the page is divided into several parts by a blank space, or a line, running from the top to the bottom, each division is called a column; as in bibles, dictionaries, spelling-books, newspapers, &c.

The letters A, B, C, &c., and A 2, A 3, &c., at the bottom of the page, are marks for directing the book-binder in collecting and folding the sheets.

The *catch-word* is the word at the bottom of the page, on the right hand, which is repeated at the beginning of the next in order to show that the pages succeed one another in proper order. It is seldom inserted in books recently printed.

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* The next two sizes of type larger than the above are called English and Great Primer, and all larger than these Double Pica, Two Line Pica, Three Line Pica, Fifteen Line Pica, &c., according as they exceed the Pica in size.

The Italic words in the Old and New Testaments are those which have no corresponding words in the original Hebrew or Greek, but they were added by the translators to complete or explain the sense.

LESSON LXXI.

OBITUARY NOTICE.

An Obituary Notice is designed to commemorate the virtues which distinguished an individual recently deceased. Writings of this kind are generally fugitive in their character, and seldom survive the occasion which called them forth. They are not designed to present many of the events of the life of the individual, but rather a general summary of his character. An obituary notice is a kind of writing generally confined to periodical publications, and destitute of the dignity of biography, and the minute detail of memoirs.

MODEL.

OBITUARY NOTICE OF DR. MATIGNON.

The Reverend Francis A. Matignon, D. D., who died on the 19th of September, 1818, was born in Paris, November 10th, 1753. Devoted to letters and religion from his earliest youth, his progress was rapid and his piety conspicuous. He attracted the notice of the learned faculty, as he passed through the several grades of classical and theological studies; and, having taken the degree of Bachelor of Divinity, he was ordained a Priest, on Saturday, the 19th of September, 1778, the very day of the month and week, which, forty years after, was to be his last. In the year 1782, he was admitted a licentiate, and received the degree of Doctor of Divinity from the college of the Sorbonne in 1785. At this time he was appointed Regius Professor of Divinity in the college of Navarre, in which seminary he performed his duties for several years, although his state of health was not good.

His talents and piety had recommended him to the notice of a Prelate in great credit, (the Cardinal De Brienne,) who obtained for him the grant of an annuity from the king, Louis the Sixteenth, which was sufficient for all his wants, established him in independence, and took away all anxiety for the future. But the ways of Providence are inscrutable to the wisest and best of the children of men. The revolution, which dethroned his beloved monarch, and stained the altar of his God with the blood of holy men, drove Dr. Matignon an exile from his native shores. He fled to England, where he remained several months, and then returned to France, to prepare for a voyage to the United States. He landed in Baltimore, and was appointed by Bishop Carroll, Pastor of the Catholic Church in Boston, at which place he arrived August 20th, 1792.

The talents of Dr. Matignon were of the highest order. In him were united a sound understanding, a rich and vigorous imagination, and a logical precision of thought. His learning was extensive, critical, and profound, and all his productions were deeply cast, symmetrically formed, and beautifully colored. The fathers of the church, and the great divines of every age were his familiar friends. His divinity was not merely speculative, nor merely practical; it was the blended influence of thought, feeling, and action. He had learned divinity as a scholar, taught it as a professor, felt it as a worshipper, and diffused it as a faithful pastor. His genius and his virtues were understood; for the wise bowed to his superior knowledge, and the humble caught the spirit of his devotions. With the unbelieving and doubtful, he reasoned with the mental strength of the apostle Paul; and he charmed back the penitential wanderer with the kindness and affection of John the Evangelist. His love for mankind flowed in the purest current, and his piety caught a glow from the intensity of his feelings. Rigid and scrupulous to himself, he was charitable and indulgent to others. To youth, in a particular manner, he was forgiving and fatherly. With him the tear of penitence washed away the stains of error; for he had gone up to the fountains of human nature, and knew all its weaknesses. Many, retrieved from folly and vice, can bear witness how deeply he was skilled in the science of parental government; that science so little understood, and, for want of which, so many evils arise. It is a proof of a great mind, not to be soured by misfortunes nor narrowed by any particular pursuit. Dr. Matignon, if possible, grew milder and more indulgent, as he advanced in years. The storms of life had broken the heart of the man, but out of its wounds gushed the tide of sympathy and universal Christian charity. The woes of life crush the feeble, make more stupid the dull, and more vindictive the proud; but the great mind and contrite soul are expanded with purer benevolence, and warmed with brighter hopes, by suffering, — knowing, that through tribulation and anguish the diadem of the saint is won.

To him whose heart has sickened at the selfishness of mankind, and who has seen the low and trifling pursuits of the greater proportion of human beings it is sweet and refreshing to contemplate the philosopher, delighted with the visions of other worlds, and ravished with the harmonies of nature, pursuing his course abstracted from the bustle around him; but how much nobler is the course of the moral and Christian philosopher, who teaches the ways of God to man. He holds a holy communion with Heaven, walks with the Creator in the garden at every hour in the day, without wishing to hide himself. While he muses, the spirit burns within him, and the high influences of the inspiration force him to proclaim to the children of men the deep wonders of divine love.

But this contemplation must give angels pleasure, when they behold this purified and elevated being dedicating his services, not to the mighty, not to the wise, but to the humblest creatures of sorrow and suffering. Have we not seen our friend leaving these sublime contemplations, and entering the habitations of want and woe? relieving their temporal necessities, administering the consolations of religion to the despairing soul in the agonies of dissolution? Yes, the sons of the forest in the most chilling climates, the tenants of the hovel, the erring and the profligate, can bear witness with what patience, earnestness, constancy, and mildness he labored to make them better.

In manners, Dr. Matignon was an accomplished gentleman, possessing that kindness of heart and delicacy of feeling, which made him study the wants and anticipate the wishes of all he knew. He was well acquainted with the politest courtesies of society, for it must not, in accounting for his accomplishments, be forgotten, that he was born and educated in the bosom of refinement; that he was associated with chevaliers and nobles, and was patronized by cardinals and premiers. In his earlier life, it was not uncommon to see ecclesiastics mingling in society with philosophers and courtiers, and still preserving the most perfect apostolic purity in their lives and conversation. The scrutinizing eye of infidel philosophy was upon them, and these unbelievers would have hailed it as a triumph, to have caught them in the slightest deviation from their professions. But no greater proof of the soundness of their faith, or the ardor of their piety, could be asked, than the fact, that, from all the bishops in France at the commencement of the revolution, amounting to one hundred and thirty-eight, but three only were found wanting in integrity and good faith, when they were put to the test; and it was such a test, too, that it could have been supported by religion only. In passing such an ordeal, pride, fortitude, philosophy, and even insensibility would have failed. The whole

strength of human nature was shrunken and blasted, when opposed to the besom of the revolution. Then the bravest bowed in terror, or fled in affright; but then these disciples of the lowly Jesus taught mankind how they could suffer for his sake.

Dr. Matignon loved his native country, and always expressed the deepest interests in her fortunes and fate; yet his patriotism never infringed on his philanthropy. He spoke of England, as a great nation which contained much to admire and imitate; and his gratitude kindled at the remembrance of British munificence and generosity to the exiled priests of a hostile nation of different religious creeds.

When Dr. Matignon came to Boston, new trials awaited him. His predecessors in this place wanted either talents, character, or perseverance; and nothing of consequence had been done towards gathering and directing a flock. The good people of New-England were something more than suspicious on the subject of his success; they were suspicious of the Catholic doctrines. Their ancestors, from the settlement of the country, had been preaching against the Church of Rome, and their descendants, even the most enlightened, felt a strong impression of undefined and undefinable dislike, if not hatred, towards every papal relation. Absurd and foolish legends of the Pope and his religion were in common circulation, and the prejudice was too deeply rooted to be suddenly eradicated, or even opposed. It required a thorough acquaintance with the world, to know precisely how to meet those sentiments of a whole people. Violence and indiscretion would have destroyed all hopes of success. Ignorance would have exposed the cause to sarcasm and contempt, and enthusiasm, too manifest, would have produced a reaction, that would have plunged the infant establishment in absolute ruin. Dr. Matignon was exactly fitted to encounter all these difficulties. And he saw them, and knew his task, with the discernment of a shrewd politician. With meekness and humility he disarmed the proud; with prudence, learning, and wisdom, he met the captious and slanderous, and so gentle and so just was his course, that even the censorious forgot to watch him, and the malicious were too cunning to attack one armed so strongly in honesty. For four years he sustained the weight of this charge alone, until Providence sent him a coadjutor in the person of the present excellent Bishop Cheverus, who seemed made by nature, and fitted by education and grace, to soothe his griefs by sympathy, (for he too had suffered,) to cheer him by the blandishments of taste and letters and all congenial pursuits and habits; and, in fact, they were as far identified as two embodied minds could be. These holy seers pursued their religious pilgrimage together, blessing and being blessed, for more than twenty years; and the young Elisha had received a double portion of the spirit, and worn the mantle of his friend and guide, long before the sons of the prophets heard the cry of, *my father, my father, the chariot of Israel and the horsemen thereof.* May the survivor find consolation in the religion he teaches, and long be kept on his journey, to bless the cruise of oil in the dwellings of poverty and widowhood, and to cleanse by the power of God the leprosy of the sinful soul.

Far from the sepulchre of his fathers repose the ashes of the good and great Dr. Matignon; but his grave is not as among strangers, for it was watered by the tears of an affectionate flock, and his memory is cherished by all who value learning, honor genius, or love devotion.

The writer of this brief notice offers it, as a faint and rude memorial only of the virtues of the man whose character he venerated. Time must assuage the wounds of grief before he, who loved him most and knew him best, can attempt his epitaph.

LESSON LXXII.

CRITICAL NOTICE.

Select some biographical work; state any impression you may have received of it, as to the age,—his contemporaries,—his influence,—his difficulties and advantages,—the style of the narrative, &c.

[redacted]

I have selected the Life of Dr. Benjamin Franklin, written by himself to a late period. The style of the work is simple and concise, which is the peculiar characteristic of all his writings; indeed, his writing principally for the advantage of the people, (though the most elevated ranks may be benefited by his instructions,) accounts for his desire of expressing himself in plain and simple language. The first part of the book, not being intended for public perusal, is written with more minuteness of particulars, than it otherwise would have been; he even apologizes to his son for the familiarity of the style; observing, that "we do not dress for a private company as for a formal ball."

Dr. Franklin was remarkable from his youth for persevering and indefatigable industry. This, with his prudent and reflecting mind, secured him his fame and importance in the world. He early manifested a love of learning, which his humble birth and narrow circumstances allowed him few opportunities of indulging; but when they did offer, he never suffered them to escape unimproved. He was frugal in his mode of life, that he might employ his sayings in the purchase of books; and diligent at his work, that he might gain time for his studies. Thus, all obstacles were removed in his pursuit of knowledge. We behold him emerging by degrees from obscurity; then advancing more and more into notice, and soon taking a high stand in the estimation of his fellow-citizens.

He was continually before the world in various characters. As a natural philosopher, he surpassed all his contemporaries; as a politician, he adhered to his country during her long struggle for independence, and, throughout his political career, was distinguished for his firm integrity and skilful negotiations; as a citizen, his character shines with peculiar lustre; he seems to have examined every thing, to discover how he might add to the happiness of his friends. Philadelphia shows with delight, the many institutions he has founded for her advantage, and boasts of the benefits conferred on her sons by his philanthropic zeal. Indeed, to do good was the grand aim of his life. From the midst of his philosophical researches, he descends to attend to the daily interests of his fellow creatures; after bringing down lightning from the clouds, he invents a stove for the comfort of men. In the midst of the honors paid him for his discovery of the sameness of lightning with electricity, he rejoices in the thought, that the knowledge of this important fact might contribute to the safety of mankind.

After his death, even, his example is of great use; to the young, his self-acquired learning, which procured for him the honorary distinctions of the European universities and philosophical societies, affords a practical illustration of the value of perseverance and industry; his advanced years offer to the aged an excellent model for the occupation of their time.

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* This model is a genuine college exercise, presented at one of our universities a few years ago.

His private life exhibits a splendid catalogue of virtues; to his temperance, he owed his long sojourn upon earth; to his resolution and industry, his wide-spread fame; to his sincerity and moderation, the affection of his friends; to his frugality, the means of benevolence; and to his prudence and integrity, the esteem and approbation of his countrymen. The temptations of courts, and the favors heaped upon him by princes and nobles, robbed him of none of these virtues. These he retained, with a contented mind and clear conscience, till he was summoned to receive his final reward.

LESSON LXXIII.

COLLEGE EXERCISES.*

The preceding lessons, it is thought, contain most, if not all, of the principles necessary to be understood by the student to prepare him for the preparation of such exercises, as are generally prescribed in an academic course. The following specimens of the exercises of those to whom academic honors have been awarded, are presented with the hope, that they may be useful to those who may hereafter have similar exercises to perform.

CONFERENCE, COLLOQUY, AND DIALOGUE.

A Conference is a discoursing between two or more, for the purpose of instruction, consultation, or deliberation; or, it may, in a technical sense, be defined, an examination of a subject by comparison. It is a species of conversation, and is generally confined to particular subjects and descriptions of persons.

A Dialogue signifies a speech between two persons. It is mostly fictitious, and is written as if it were spoken. It is always formal, and contains an assertion or question with a reply and a rejoinder.

A Colloquy is a species of dialogue. It literally signifies, the act of talking together, and is not confined to any particular number of persons nor subjects.

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* The specimens and models here presented are taken, by the consent of the respective authors, from the files of one of our most respectable universities. To the highly respected President of that university, the author is greatly indebted for the kind facilities rendered by which he was enabled to examine the files of that institution, and to select such as he had been permitted to copy. He does not, however, consider himself authorized more particularly to name the institution nor its presiding officer. It is due, also, to the gentlemen whose juvenile exercises he has been permitted here to present, to state, that their reluctant permission has been given with the understanding, that their names will not be mentioned in connexion with the exercises. The question may, perhaps, be asked, why exercises of this kind are presented at all. To this the author replies, that a knowledge of what has been done on any given occasion cannot be without its use to those who are called upon to exert their talents on any similar occasion; and if any of the following exercises should be considered as *specimens*, rather than *models*, the author can only repeat what he has already said in the latter part of the second note on page 145.

MODEL OF A THEME.

"Est Deus in nobis." OVID, Lib. I.

Metaphysical speculations are, of all others, the most wild and most exposed to error. The relation between volition and action, mind and body, the decisive influence of the former on the motions of the latter, and how this intercourse obtains, are subtleties, the investigation of which has ever baffled the ingenuity of philosophers. Nor is reasoning on this subject, in any respect, conclusive. It sets out from hypothesis, and, instead of leading to any just conclusions, usually leaves the inquirer in a labyrinth of doubt.

In spite of these obstacles, however, there is something in the mind of man, that takes a delight in diving into these mysteries ; a curiosity which is always alive and restless, grasping at some hidden truth ; a fancy that is prone to explore an unknown path, — that loves to float in whimsical reveries. "Est Deus in nobis."

On our first introduction to this world, whether our minds are free from ideas and vacant, "like a piece of white paper," as Mr. Locke quaintly phrases it ; and, if this be the fact, whether, as originally cast by the creator, they differ as widely in quality, as the various kinds of white paper from the mill ; — are questions which have not yet been determined. When we contemplate society, we are struck with the diversities of character, which it discloses. We ask ourselves, how it happens, that such varieties of genius exist ; how it is, that one person has a mathematical, another a poetical turn of mind ; that one has an imagination, that "bounds from earth to heaven, and sports in the clouds, and another possesses a mind, that gropes in the deepest recesses of philosophy, and learns to conceive the most abstruse truth. We wonder for a while, and presently conclude, that all the peculiarities of each mind are coeval with its existence, and impressed by the Deity.

For my own part, although I consider these speculations to be as unimportant, as they are doubtful, they frequently find an indulgence in my mind. Nor are they altogether fruitless. They answer the purpose of a romance. They amuse the imagination and occupy the vacant thought of a leisure hour. I am inclined to the belief, that, as our minds may be considered to emanate from the same creative spirit, they bear a nearer resemblance to each other, than we are apt to imagine. It is probable that our minds are all equally endowed, and, at first, are precisely the same. That they are susceptible of like impressions. And if a case be supposed, where two persons could be brought up in such a manner, that every external circumstance, having the least effect on the senses, could be precisely the same to each, that their dispositions would be in all respects similar ; indeed, the men would be perfectly alike. This hypothesis is reconcilable with the maxim (under existing circumstances) that no two persons were ever in every respect alike. For, in the earliest state of the mind, it is so susceptible of impressions, that the slightest circumstances vary its direction and character. Frivolous causes produce the most important and lasting effects. Whence, we may readily account for the numberless shades of character, as resulting, not from an original difference in minds, but from the secret operation of physical causes.

It is curious to observe the relation between the senses of seeing and hearing, and the mind, and how sensibly the imperfections of the former tend to sharpen the faculties of the latter. So uniform has this rule held within the circle of my own acquaintance, that I am apt to conceive one's intellectual powers merely from a knowledge of his faculties of sight. One who is near-sighted, for example, usually possesses mental powers that are clear and nervous. In him, on the contrary, whose vision is bounded only by the horizon, we should look for a mind capable of pleasing in the arts of poetry and fiction ; for he embraces at a glance all the beauties of nature. A retentive memory is also naturally associated with one, who hears and sees with difficulty. Thus, by a little refinement, (I think reasonably,) we may refer the different faculties of the mind to the construction of the senses. The different bearings of these causes are obvious. They prove the importance of acquiring a habit of close thinking. He who hears and sees with difficulty, treasures up what he learns with care. A partial blindness invites contemplation. A man is not liable to have his attention distracted by frivolous events. They are in some measure shut out. He finds a study everywhere.

MODEL II. THEME.

"*The hackneyed rules of Criticism have crushed a hundred Poets, but will never create, or assist in creating, a single one.*" — LONDON QUARTERLY.

Man cannot fly in the air ; therefore he is an animal incapable of motion. — Propositions, quite as absurd as this, are allowed to pass current in the world, coming, as they frequently do, from the pens of writers of good repute. When men condemn logic as useless, because syllogisms never taught a man to reason, are not they chargeable with as gross a fallacy, as we have above laid down. We might as well expect the rules of grammar to make an orator, as the rules of criticism to create a poet. Such was never their design. They were intended to direct the efforts of genius, and to correct errors in taste. Laws do not make good citizens, — but good citizens conform to the laws.

The rules of criticism are deduced from observation. By analyzing and comparing whatever is most beautiful in the works of genius, we discover characteristics that generally accompany what is most pleasing to us. Whence we fairly conclude, that such things are naturally gratifying to the taste, and that an acquaintance with them will be the best assistant in our attempts at beautiful composition.

There can be nothing in these rules themselves, it would seem, whose tendency is to repress or discourage the efforts of genius. Youthful poets, it is true, meet with many things at the outset of their career, calculated to depress their lofty hopes of success ; but many of them are shadows, many the offspring of their own fancy, and many transient from their very nature. On the first appearance of a new poem, by an author who has not yet established his reputation, one would think envy to be the prevailing fault of the whole literary world. How else can we account for the circumstance, that no one undertakes to point out the beauties of the piece, its real merits, and to call attention to passages where genius is peculiarly displayed ? Why, but from this odious feeling, do all labor to find imperfections, slight violations of good taste, unfortunate expressions, &c. ? But we are unwilling to allow such power to the dark passion of envy. And in the weakness of vanity, we may find sufficient cause for these petty cavillings ; for it is gratifying to our dear selves, to discover the failings of genius. But all these things are extremely discouraging to the author, who is expecting, in the approbation of the world, the immediate fulfilment of all his wishes.

It is a rule of criticism, that, in an heroic poem, the poet should introduce no reflections of his own, which do not contribute to the progress of the narrative. Yet, in some of our best poems, this rule has been transgressed by such beautiful digressions, that we cannot regret the departure from the rule. In such cases, a new poet would not be spared. Narrow-minded critics would lash him so unmercifully, for the liberty he has taken in speaking his thoughts gratuitously, though they abound in beauty, that he is compelled to give up all idea of further efforts. But here it is necessary to make the important distinction, that it is not the "hackneyed rules of criticism," by which the poet is crushed, but the ill-judged strictures of those who too rigidly apply them.

MODEL I. OF A CONFERENCE.

The stability of the United States Government as affected by a National Literature, Common Dangers, Facility of Mutual Intercourse, and a General Diffusion of Knowledge.

A NATIONAL LITERATURE.*

Some may be disposed to ridicule the idea of national literature having any great weight towards supporting our government; but of such we may say that they cannot fully have appreciated the effect which literature has upon the people.

Did not the songs of Tyrtæus excite the Greeks of old to the contest? Did not the battle-hymns of Körner excite the Germans to resistance? Has not the literature of the eminent French writers of the last century done much towards the diffusion of liberal principles in Europe; principles on which our own government rests; and do not we ourselves see the influence which the literature of France has upon the nations of the old world, when her language is the language of the court? From these facts we may judge what effects literature would have in this country. I appeal to you all whether there have not been times when your love of country has been powerfully roused by the poet, orator, or historian. Have you not been at those times more firmly determined to join heart and hand in support of your country, and that if any enemy to her government should arise, that you would crush him? If the poet, or orator, has such a mighty effect upon us, say not that literature can do little in aid of our government. It may be answered, that our best writers will not always be engaged on American subjects, and, therefore, our patriotism will not be so much excited as I have stated; and to this I will, in part, agree, still there will be an American feeling pervading their whole works, a free and independent manner, which, disdaining all restraints, except those which the general rights of mankind and laws of the people enforce.

But it is not for the higher flights of literature that we would particularly at this time contend. It is not a "Paradise Lost" which is seen and read by the great body of the peole; the literati may enjoy the beauties of this, but it passes for almost nothing with the greater number. The truth is, the great mass of the people have different notions and feelings from these comparatively chosen few. We must, therefore, have our literature come directly home to the hearts of the people, and history tells us that they have hearts that will respond to the patriotic fire of the poet, and will act accordingly. If such is the case with literature, it is the duty of every citizen to use his utmost endeavours to keep ours pure. Let not sectional prejudice, or party feelings, pervade our literary arena; let it be holy ground; let our literary men, if they contend, contend as brethren of the same great family; let our republic be truly a republic of letters, where mind is the criterion of power; and, whilst this is the case, our nation will be a blessed nation, whose God is the Lord.

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* Only one part is presented in this exercise.

MODEL II.

Public Amusements, Splendid Religious Ceremonies, Warlike Preparations and Display, and a Rigid Police, as means of Despotic Power.

PUBLIC AMUSEMENTS.

Various as are the means by which an individual may acquire despotic power over a nation; none are more easy in their application, or more effectual in their results, than the mere act of providing and supporting, what, in such cases, are most erroneously called public amusements. Public amusements! yes, — let but your tyrant, who would lord it with impunity, open his theatres, provide his shows, and procure every thing that can please the fancy, and delight the eyes and ears of the people, then he may rest in security, for those whom he would make slaves are placed upon the broad road that leadeth backward to darkness, but never onwards to light. They may pause at first, but the fatal charm soon overcomes their strength, and, blind to all evil consequences, they plunge madly on in pursuit of present pleasure.

It is easy to show how the people are so readily and so fatally deceived, — it requires few examples and little reasoning to prove that temptations are strong, indulgence ruinous, the truth is written within, legibly upon our hearts.

I cannot, however, pass over this subject without calling your attention to one of the most instructive, the most splendid, and, at the same time, most appalling portions of history, the latter days of the Roman Empire. We have before us a nation that has raised itself from obscurity to grandeur, — that has exchanged the name of exiles and vagabonds, for the proud title of conquerors and sovereigns of the world; yet, in this very people, in their proudest day, we can trace the seeds of corruption.

They had early acquired a taste for public amusements, that had ever been gaining strength, and that was soon to be employed as the certain means of working their destruction.

The Roman frame retained as yet too much of its former strength and vigor to be roughly handled. An attempt to force chains upon it would have called forth a third Brutus full of the fire and patriotism of his ancestors. They who aimed at the imperial purple, knew this, and, avoiding all violence, sought to accomplish their designs by craft and subtlety. Roman citizens, in their amusements, had already reached the limits, which cannot be passed with impunity; the only work that remained for tyranny was to lead them beyond these limits, and to foster their growing carelessness and inattenion to their dearest interests. This step was soon taken. Theatres were opened in all quarters of the city, loaded with every embellishment that the imagination could suggest, or that unbounded wealth could procure. We need not enter into a detail of these amusements; it sufficeth our purpose to point out how readily the people fell into the snare, and how speedily and entire was the ruin that followed. As had been rightly conjectured, the people soon gathered in crowds to these exhibitions, — they passed almost their whole lives within the walls of the circus, utterly regardless of all that was transacted in the world without.

Those who had made this deadly preparation, who had tempted a nation to its ruin, now hastened to improve the opportunities they had acquired. Not in secrecy and fear, but openly, and with full confidence, they proceeded to fasten their chains upon a slumbering people. And history informs us how complete was their success — "Rome, Rome imperial, bows her to the shock," — the work of her slavery was finished, — the entrance of the Goth into her gates was a mere change of masters, for she long before had fallen and was conquered.

The case we have just cited is a remarkable one, — few events in history can compare with it, — yet, for all that, it is not to be rejected as an unfair and too highly colored illustration of the truth of our positions. There is nothing in it unnatural, there is nothing improbable, and should the like circumstances at any time occur, I had almost said a child might predict the ruin that would ensue.

When it can be shown how business and pleasure, attention and remissness, can go hand in hand together; in short, when we shall see a nation utterly devoted to amusements, and, at the same time, awake to all its interests, then we may be ready to give our example and positions to the wind.

MODEL OF A COLLOQUY.*

Difference of Manners in Ancient Rome and Modern Civilized States.

To a careful and attentive observer of human nature, the history of mankind presents an interesting and instructive but mournful picture. It teaches him that man is everywhere the same; but however the picture may be varied by circumstances, however different the light in which it is viewed, the leading features remain ever the same. In no portion of ancient history are we more struck with this important fact than in that of Rome. In considering the manners of that people, great care should be taken that we do not permit the classical associations of our boyhood to give us a too favorable opinion of their character; and again, that we do not run into the opposite, but less probable error of depreciating their real worth. Cold, indeed, must be the heart, and dull the understanding, that can contemplate unmoved the history of the Eternal City, which, after all, has done its part towards communicating to the world civilization and philosophy. It requires no extraordinary stretch of the imagination to marshal before us in patriotic array those venerable magistrates, who, tranquilly seated in their curule chairs, defied the fury of Brennus and his barbarian hordes; or to hear Cicero declaiming with honest indignation against the vices and insolence of Anthony and Verres. Yet, our admiration must gradually subside, when we reflect, that the glory with which they were surrounded, was purchased by the misery and degradation of millions. Did we see the Romans in their true colors, we should perceive that they were in reality a selfish, perfidious, cruel, and superstitious race of barbarians, endued with the scanty and doubtful virtues of savage life, but deformed by more than its ordinary excesses, and whose original purity of manners and good faith among themselves did not endure a moment longer than it enabled them to subdue the rest of mankind. Of the many mistakes which our classical fondness for the Romans have led us into respecting them, there is not a greater or more unfounded one than the high opinion we are apt to entertain of their domestic habits. The Queen of Cities, throned upon her seven hills, in marble majesty, the mistress of a world conquered by the valor of her sons, is a picture of our imagination, which we are unwilling to spoil by filling up all its parts with too curious accuracy. Certain it is that information enough is to be obtained from Roman authors to prepare us for a scene of much more moderate splendor in the capital of Italy. From them we may learn that all the points upon which the imagination reposes with so much complacency and delight, are perfectly consistent with misery, disorder, and filth. We may learn, that though their Venus never attracted public notice in a hooped petticoat, and though their Apollo never dashed in a blue swallow-tailed coat with brass buttons, yet, that the costume of the day, whatever it might be, was pretty generally bestowed upon their deities. We may learn, that the Romans, with all their wealth and power, and ingenious luxury, enjoyed but little real cleanliness and comfort. More of that most desirable and excellent article, comfort, may be had by any one among us, than could have been enjoyed by a Roman noble, who rode in carriages without springs, or on saddles without stirrups, or dined without knives and forks, or lived in rooms without chimneys. And, having duly weighed these and similar points of minute history, we may bring ourselves to adopt more sober views of the magnificence of ancient Rome, and of an ancient Roman. In spite of their admiration for Grecian manners, the Romans were ill-calculated for every elegant pursuit. After abandoning the rigid virtues by which Cincinnatus reached the summit of glory, they gave way to a corruption of manners, and an insatiable rapacity, which would have remained a solitary example of human depravity, had not revolutionary France exhibited scenes still more horrid and revolting. The tyranny of the Romans, and of the French, under Bonaparte, is stamped with the same horrid features, the same unbounded and unprincipled lust of dominion rendered both the disturbers of human repose. By the pride and avidity of the descendants of Romulus, Greece was stripped of her pictures and statues; by the rapacity and avidity of the Directorial Government, and that Jacobin general, Italy was robbed of these identical statues, and of paintings more exquisitely beautiful even than those of Zeuxis or Apelles. If to plunder the vanquished of every thing that can contribute to the comfort, instruction, or the ornament of society be an object of merited censure, both nations are equally culpable, both equally tyrants and robbers. The ravager, the exterminator, Verres, was not worse than many others of the Roman Proconsuls. Who can read the Verrine orations and not curse from his heart this cruel and rapacious people? The money of the unhappy Sicilians found its way to his coffers, and their grain, whilst they were starving, into his granaries. The axes of his lictors were blunted on their necks, and the favor of being put to death at a single blow was sold at a heavy price. Turn we from the cruelty, injustice, and rapacity of Verres? As we turn our eyes from the extortions of the Sicilian Prætor, they may perchance light upon the newspapers of the day, and they will there find scenes equally infamous and deplorable. The deeds of Verres stand not alone in the history of the world. What think we of those slaughtered at Vicksburg? "It was in vain that the unhappy men cried out, We are American citizens; the bloodthirsty mob, deaf to all they could urge in their own defence, ordered the infamous punishment to be inflicted. Thus were innocent American citizens publicly murdered, while the only words they uttered amidst their cruel sufferings were, "We are American citizens." "O Liberty! O sound once delightful to every American ear! O sacred privilege of American citizenship! Once sacred, now trampled upon." Tell me not that the storms which now agitate the surface of our institutions are preferable to the calm unruffled sea of despotism in Russia and Austria; give me the despotism of a Nicolas and a Metternich, nay, even the tyranny of a Nero, or a Caligula, any thing but the despotism and tyranny of an infuriated mob.

The taste for gladiatorial murder, prevalent in Rome for centuries, and often indulged to the most extravagant excess, implies so wide a deviation from the common feelings and principles of humanity, that it is to be regarded as an important fact, in the moral history of man. Moralists will tell us that the truly brave are never cruel, but to this the Roman Ampitheatres say, No. There sat the conquerors of the world coolly to enjoy the torture and the death of men who had never offended them. Twice in one day came the matrons and senators of Rome to the butchery; and when glutted with bloodshed the Roman ladies sat down in the wet arena streaming with the blood of their victims, to a luxurious supper. But enough of these humiliating details.

The moral to be derived from Roman history, if properly applied, is most excellent, and cannot be too often, nor too strongly inculcated. It is that the loss of civil liberty involves a destruction of every feeling which distinguishes man from the inferior part of the creation, leaving his faculties to vegetate in indolence or to become brutalized by sensuality; that public opinion, when suffered to waste its energies in wild applause of faction or tyranny, may become one of the most subservient instruments of oppression, and even bow its neck to the ground ere the foot of the tyrant be prepared to tread upon it.

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* One part only of this Colloquy is presented.

ESSAY, TREATISE, TRACT, THESIS.

An Essay, literally means nothing more than a trial, or an attempt. It is sometimes used to designate in a specific manner an author's attempt to illustrate any point. It is commonly applied to small detached pieces, which contain only the general thoughts of a writer on any given subject, and afford room for amplification into details. Some authors modestly used the term for their connected and finished endeavours to elucidate a doctrine.*

A Treatise† is more systematic than an Essay. It treats on the subject in a methodical form, and conveys the idea of something labored, scientific, and instructive.

A Tract† is only a species of small treatise, drawn up upon particular occasions, and published in a separate form.

A Thesis is a position or proposition which a person advances, and offers to maintain, or which is actually maintained by argument.

Essays are either moral, political, philosophical, or literary; they are the crude attempts of the youth to digest his own thoughts, or they are the more mature attempts of the man to communicate his thoughts to others. Of the former description are prize Essays in schools, and of the latter are the Essays innumerable which have been published on every subject since the days of Bacon.

Treatises are mostly written on ethical, political, or speculative subjects, such as Fenelon's, Milton's, or Locke's "Treatise on Education," De Lolme's "Treatise on the Constitution of England."

Tracts are ephemeral productions, mostly on political and religious subjects, which seldom survive the occasion which gave them birth. Of this description are the pamphlets which daily issue from the press for or against the measures of government, or the public measures of any particular party.

The Essay is the most popular mode of writing; it suits the writer who has not talent or inclination to pursue his inquiries farther, and it suits the generality of readers, who are amused with variety and superficiality. The Treatise is adapted for the student, who will not be contented with the superficial Essay, when more ample materials are within his reach.

The Tract is formed for the political or religious partisan, and receives its interest from the occurrence of the motive. The Dissertation interests the disputant. *(See Dissertation, page* 334*)*

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* See Locke's "Essay on the Understanding," and Beattie's "Essay on Truth."

† *Treatise* and *Tract* have both the same derivation, from the Latin *traho,* to draw, manage, or handle, and its participle, *tractus.*

MODEL OF AN ESSAY.

The pleasure derived from the Fine Arts, by the Artist and common Spectator.

The pleasure derived from the fine arts is doubtless proportioned to our capacity of appreciating them; for they address themselves chiefly to the imagination and the sensibility. The mere pleasures of sense every man may feel; but those derived from intellect and sentiment are more limited, and of a higher order. Hence it is, that the artist feasts on his self-created treasures, and lives on fancy's imagery, whilst the hieroglyphical daub of a sign-painter would be more attractive to the common spectator, than the hues of Titian, or the bold master-strokes of a Michael Angelo. Taste is a sentiment of the soul. It is a keen perception of the sublime and beautiful in art and nature. United with genius, it even creates to itself images surpassing human excellence; objects which exist, perhaps, but in the painter's and poet's vision. Guido coveted the wings of an angel, that he might behold the beatified spirits of paradise, and thereby form an archangel such as his imagination was obliged to substitute. How sublime must have been the vision which gave the object his imagination sought for! How intense the feeling which thus transported him from earth to heaven!

To express the passions by outward signs is the artist's aim; and we may add, his envied privilege. What delight to see the cold and gloomy canvass expand with life; the dull void banished by the melting eye, the graceful form, the persuasive suppliant, the conquering hero! Every touch adds something to the soul's expression, till the enraptured painter yields himself up to the delightful contemplation of his new creation. "I, too, am a painter," exclaimed Correggio, with involuntary transport, while contemplating a work of the divine Raphael; "I, too, am a painter." Such was the enraptured feeling which would, otherwise, have been chilled by the cold pressure of his wants and poverty.

To common observers, the most beautiful painting may seem but an assemblage of forms, and the most exquisite poem but doggerel rhyme. The higher efforts of art produce but little effect on uncultivated minds. It is (as Sir Joshua Reynolds observes) only the lowest style of arts, whether of painting, poetry, or music, that may be said, in the vulgar sense, to be naturally pleasing. Taste, and a just discrimination, are the results of education. The concertos of Steibell and Clementi would be jargon to the ear accustomed only to the monotonous tones of "Hob or Nob," and "Yankee Doodle," nor would the admirer of "Punchinello," or "Jack the Giant Killer," be enraptured with the grace and dignity of an Apollo Belvidere, or a Venus de Medicis.

That a susceptibility and love of the sublime and beautiful are a source of happiness, who can doubt, that has seen the "Aurora" of Guido? How rich, how sublime the fancy, which could produce so enchanting an assemblage of all that is graceful and lovely! and how animated, how enraptured, the feelings of him whom a refined taste renders capable of appreciating them! Dupaty's soul melted at the view of Raphael's "Incendia del Borgo." He saw not, in that moment of enraptured feeling, a pictured flame, but the devouring element raging, enveloping, and consuming the helpless and despairing multitude. To look on such a production with total indifference is impossible. Apelles's critic was a competent judge of the representation of a sandal, and Molière's old woman could decide upon the nature of comic humor; but it is the artist and connoisseur alone, who can judge, appreciate, and feel the highest order of color, modification, and expression.

The portrait painter also claims our attention and gratitude. He who gives to our weeping eyes the form of the beloved and departed friend; whose magic touch arrests beauty in its progress to decay, and whose pencil immortalizes the revered forms of the hero and the statesman; the soul-breathing expression of a Washington, a Franklin, and an Ames.

Painting may, perhaps, be said to be the acme of the arts, since it charms by so many various branches, and admits of such infinite variety of color and expression; but let not the "verba ardentia" of the poet be robbed of their honors. The lyre of a Milton, a Cowper, a Bryant, and a Wordsworth can never breathe other than harmonious sounds. Their words melt into ideas as the objects of nature gather light and color from the sun.

Shall we not allow the poet, then, his joys and honors? Shall the emanations of his fancy shine on hearts cold and dead to its rays? No! Through the tear of sensibility we see his power; we feel it in the tender accents of the voice that trembles while it reads.

Since the pleasures derived from the fine arts are so exquisite, both to the artist and spectator, it cannot be doubted that our sources of happiness might be greatly extended by their liberal cultivation. That arts and morals are materially connected, there is no doubt; Horace observes:

> "Ingenuas didicisse fideliter artes,
> Emollit mores, nec sinit esse feros."

And could this spirit, this admiration of the beautiful, be generously cultivated, the genius of our soil might proudly ascend the summit of Parnassus. Public favor is the most powerful stimulus to talent; exhibitions, therefore, of the best productions, both in painting and sculpture, will have a tendency to diffuse a general taste, and to inspire a spirit of emulation, from which the most beneficial results may be anticipated. Let us not suffer the artists who now grace our shores to forsake us for the want of that patronage which it should be our pride and pleasure to bestow. We cannot, indeed, expect to rival the treasures of the Louvre or the Vatican, but from the exercise of native talent, and from the specimens of art we already possess, much may be expected. In the cabinets of private individuals in our city may be found productions sufficient to form a choice collection for public exhibition, and it is to the liberality and patronage of their possessors that we look for such encouragement as shall stimulate the young artist to immortalize his name, and shed a lustre on his country.

MODEL II.

The Sentiment of Loyalty.

Loyalty, in its primitive signification, implies fidelity to a king. Hence, a loyal subject is one who promotes as far as possible the welfare of the kingdom, who assists in the maintenance of the laws, and in times of danger is ever ready to defend the life and honor of his sovereign, and to sacrifice himself for the good of his country.

This sentiment is natural to the human race. If we analyze our various feelings and emotions, we shall find that the sentiment of love is one of the most powerful passions which nature has implanted in the breast of man; it is the most powerful, because, when excited and kindled, it burns with an ardor almost unquenchable, it warms and spurs the whole man onward towards the accomplishment of its object; impetuous and irresistible, it overcomes all obstacles which rise before it.

The sentiment of Loyalty is one of the manifestations of this love: springing from that noble source it flows onward till it meets the waters of other streams which it deepens and purifies.

Since nature has given to man this sentiment of loyalty, it will always find suitable objects on which to bestow itself. Man was made for love; he must have something to honor, respect, and admire; something usually higher and nobler than himself; consequently, in despotic countries, honor and love are paid by a loyal people to their sovereign, who, being of a higher station, of a more venerated name, or of nobler descent than themselves, is entitled to this respect.

In our own country, we venerate the wisdom and prudence of our ancestors, who, in framing the articles of our constitution, provided for the good of succeeding generations; and at the present day, when we see a citizen devoting himself to the service of his country with that patriotic spirit which characterized our fathers, our affections are aroused, our lips send forth his praise, we hail him the defender of the Constitution, and the whole nation rises up to do him homage.

In England recently, that loyalty, which for two preceding reigns had been slumbering, burst forth with redoubled vigor upon the accession of a female sovereign to the throne.

At the beginning of a new reign, the loyalty of a nation is always openly and warmly exhibited. But on that occasion, there was something in the fact, that their future sovereign was a youthful and accomplished queen, which excited in an unusual degree the hopes and sympathies of the nation. They hailed her accession as emblematical of peace and prosperity.

In the feudal times, in the times of chivalry and the Crusades, the knights were distinguished for their loyalty to the ladies of the court. In those days the fame and beauty of the lady inspired her champion with courage and strength, and many a battle has been fought and many a victory won under this spirit-stirring influence of loyalty.

Those were brilliant days for Europe when chivalry stood forth in its might and first gave birth to loyalty, — loyalty, which taught devotion and reverence to those weak, fair beings, who but in beauty and gentleness have no defence. "It raised love above the passions of the brute, and by dignifying woman, made woman worthy of love. It gave purity to enthusiasm, crushed barbarous selfishness, taught the heart to expand like a flower to the sunshine, beautified glory with generosity, and smoothed even the rugged brow of war." But how have we degenerated? "The age of chivalry is gone; never, never more shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart, which kept alive even in servitude itself the spirit of an exalted freedom!"

But though the sentiment of loyalty has greatly degenerated, it is not wholly extinct; it is now occasionally expressed, but its flame is faint and flickering; should it ever expire, it will go hand in hand with patriotism. and will expire with that faith which gave it life.

To conceive truly what we should then lose, we need only reflect, that loyalty is the bond of society and friendship, it unites all the best affections of the heart in one common cause, it holds a sacred place not to be invaded with impunity, it is respected and honored by the old, and the stories of its valor delight the young, and

> "Though well held, to fools doth make
> Our faith mere folly, yet he that can endure
> To follow with allegiance a fallen lord,
> Doth conquer him, that did his master conquer."

COLLEGE POEM.

MODEL.

The Pleasures and Pains of the Student.

When envious time, with unrelenting hand,
Dissolves the union of some little band,
A band connected by those hallowed ties,
That from the birth of lettered *friendship* rise,
Each lingering soul, before the parting sigh
One moment waits, to view the years gone by,

Memory still loves to hover o'er the place,
And all our pleasures and our pains retrace,
The Student is the subject of my song,
Few are his pleasures, — yet those few are strong.
Not the gay, transient moment of delight,
Nor hurried transports felt but in their flight.
Unlike all else, the Student's joys endure,
Intense, expansive, energetic, pure ;
Whether o'er classic plains he loves to rove,
'Midst *Attic bowers*, or through the mountain grove, —
Whether with scientific eye to trace
The various modes of number, time, and space, —
Whether on wings of heavenly truth to rise,
And penetrate the secrets of the skies,
Or downwards tending, with an humble eye,
Through Nature's laws explore a Deity,
His are the joys no stranger breast can feel,
No wit define, no utterance reveal,
Nor yet, alas ! unmixed the joys we boast,
Our labors still proportioned labors cost.
An anxious tear oft fills the student's eye,
And his breast heaves with many a struggling sigh.
His is the task, the long, long task, t' explore
Of every age the lumber and the lore.
Need I describe his struggles and his strife,
The thousand minor miseries of his life,
How Application, ever-firing maid,
Oft mourns an aching, oft a dizzy head ?
How the hard toil but slowly makes its way,
One word explained the labor of a day
Here forced to explore some labyrinth without end,
And there a paradox to comprehend ?
Here ten hard words fraught with some meaning small,
And there ten folios fraught with none at all.
Or view him meting out with points and lines
The land of diagrams and mystic signs,
Where forms of spheres given on a plane
He must transform and bend within his brain.
Or as an author, lost in gloom profound,
When some bright thought demands a period round,
Pondering and polishing ; ah, what avail
The room oft paced, the anguish-bitten nail ?
For see, produced 'mid many a laboring groan,
A sentence much like an inverted cone.
Or should he try his talent at a rhyme,
That waste of patience and that waste of time,
Perchance, like me, he flounders out one line,
Begins the next, — there stops ———.
Enough, no more unveil the cloister's grief,
Disclose those sources whence it finds relief.
Say how the student, pausing from his toil,
Forgets his pain 'mid recreation's smile.
Have you not seen, — forgive the ignoble theme, —
The winged tenants of some haunted stream
Feed eager, busy, all the wave-long side,
Then wanton in the cool, luxuriant tide ?
So the wise student ends his busy day,
Unbends his mind, and throws his cares away.

To books where science reigns, and toil severe,
Succeeds the alluring tale, or drama dear ;
Or happy in that hour his taste might choose
The easy warblings of some modern muse.
Let me but paint him void of every care
Flung in free attitude across his chair,
From page to page his rapid eye along
Glances, and revels through the magic song ;
Alternate swells his breast with hope and fear,
Now bursts the unconscious laugh, now falls the pitying tear.
Yet more ; though lonely joys the bosom warm,
Participation heightens every charm,
And should the happy student chance to know
The warmth of friendship, or some kinder glow,
What wonder should he run to share
Some favorite author with some favorite fair.
There, as he cites these treasures of the page
That raise her fancy, or her heart engage,
And listens while her frequent, keen remark
Discerns the brilliant, or illumes the dark,
And doubting much, scarce knows which to admire,
The critic's judgment, or the writer's fire.
While reading oft he glances at that face,
Where gently beams intelligence and grace,
And sees each passion in its turn prevail,
Her looks the very echo of the tale,
Sees the descending tear, the swelling breast,
When vice exults, or virtue is distressed ;
Or, when the plot assumes an object new,
And virtue shares her retribution due,
He sees the grateful smile, th' uplifted eye,
Thread, needle, kerchief, dropt in ecstasy,
Say, can one social pleasure equal this ?
Yet still even here imperfect is the bliss,
For ah ! must awkward learning yield
To graceful dulness the unequal field
Of gallantry ? What lady can endure
The shrug scholastic, or the bow demure ?
Can the poor student hope that heart to gain,
That melts before the flutter of a cane ?
Or of two characters, which shall surpass,
Where one consults his books, and one his glass ?
Ye fair, if aught their censure may apply,
'T is yours to effect the surest remedy ;
Nor should a fop the sacred band remove
Between the Aonian and the Paphian grove.
'T is yours to strengthen, polish, and secure
The lustre of the mind's rich garniture ;
This is the robe that lends you heavenly charms,
And envy of its surest sting disarms,
A robe whose grace and richness will outvie
The woof of Ormus, or the Tyrian dye.
To count one pleasure more, indulge my muse, —
'T is friendship's self, — what cynic will refuse ?
O, I could tell how oft her joys we 've shared,
When mutual cares those mutual joys endeared,
How arm in arm we 've lingered through the vale,
Listening to many a time-beguiling tale.

How oft, relaxing from one common toil,
We 've found repose amid one common smile.
Yes, I could tell, but O, the task how vain!
'T would but increase our fast approaching pain;
The pain so thrilling to a student's heart,
Couched in that talisman of woe, we part.
The student's life unfolds this maxim plain,
Each pleasure has its corresponding pain.

DISSERTATION.

A dissertation is a formal discourse intended to illustrate a subject, and the term is properly applied to performances of an argumentative nature.

Dissertations are principally employed on disputed points of literature and science.*

MODEL.

"*On the Causes which, independent of their Merit, have contributed to elevate the ancient Classics.*"

The ancient classics are elevated to a rank in the literature of the world, to which their intrinsic excellence cannot justify their claim. Admitting this position, which their most strenuous supporters will not deny, but unwilling to incur the imputation which a declaimer against classical learning must deservedly hazard among its admirers, I shall attempt to show some of the causes that have united to produce this elevation.

The standard to which every one primarily refers what he examines, is the measure of his own power. That work is not admired, which he could equal or surpass. This standard, indeed, is soon extended, and similar efforts of genius of other ages are taken into the comparison. The barbarism in which the world was involved at the revival of learning, made the classics appear to its restorers in an unnaturally strong and dazzling light. Possessing themselves few of the advantages of progressive improvement, and destitute and ignorant of the resources of the ancient authors, they viewed their works as the efforts of transcendent genius, which had completely penetrated and exhausted the mines of nature, — which none could ever after approach, and only the most exalted minds comprehend. They applied themselves to the examination of the treasures they had discovered, and burst forth into unrestrained admiration of authors from whom they had learned to think and to speak.

All who have since justly appreciated the labors of these fathers of modern literature, have concurred in sentiments of gratitude and reverence to their instructors.

For a great part of the time since the revival of letters, those who aimed at the reputation of scholars have been obliged to establish their claim by a knowledge of the classics. The possessor of this knowledge obtained respect, and continued to cultivate it from the pride of displaying learning which was confined to a few, or from the ambition of excelling in what constituted his chief or only distinction. This was necessarily the case when little other than classical learning existed; and it long continued, like the respect for hereditary succession, from the habit of paying honor to what our predecessors deemed honorable. While prejudices were thus strong in favor of the classics, few ventured to appear without their support, and most that was written tended to preserve and strengthen their ascendency. Regarded as having assisted the first literary efforts of the majority of the learned men of modern times, and being generally, by the nature of their subjects, better suited than most other books to the comprehension of the young, the classics have long been presented to the infant mind of the scholar, when in its most susceptible state. They have thus occupied the most powerful prepossessions, and been allowed to form and constitute the standard of intellectual beauty and excellence. They have intimately insinuated themselves into the mind, at a period when impressions received are most lasting and most forcible. They have been connected with the tenderest and most pleasing associations; with the memory of the sports and enjoyments of childhood, and the more affecting recollections of the attention of instructors and kindness of parents. Those whom the youth was first taught to respect have been men devoted to these studies, and employed to point out their beauties, and to direct the yet unformed taste to their perception and just admiration.

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* See Bentley's "Dissertation upon the Epistles of Phalaris," and De Pau's "Dissertations on the Egyptians and Chinese."

It was under the guidance of such conductors, that the young imagination took its earliest flights. The first scenes of native simplicity and happiness it sketched, were amidst the classical vales of Thessaly. The first popular assemblies it regarded with interest, were those of Athens and Rome. The first battles it pictured to itself were fought under the banners of a Grecian or Roman general. Whenever, in after life and other books, pastoral scenery, or popular commotion, or the tumult of war, presented themselves, they brought back these impressions, were referred to these exemplars, and the justice and elegance of description were determined by the comparison.

To this may be added the undefined sense of the greatness of an object at first imperfectly comprehended, which continues to display beauties and higher excellences the more closely and attentively it is contemplated. This quality, common to every work of merit, must be particularly exhibited in those, which, like the classics, are sufficiently intelligible to interest minds not yet adequate to their complete comprehension.

I insist not on the respect that we pay to antiquity; the records of her wisdom, though for ages deemed sacred, have long since been exposed to the gaze and scrutiny of the profane. Her voice is no longer listened to as speaking the language of inspiration. The charm that riveted attention is dissolved. Men of modern times affect to reverence the dictates of reason alone. But the fact has not always been thus; there were times when the classics were respected merely because they contained the legacies of ancient days.

Inductive philosophy has, indeed, taught other precepts; but to those ignorant of these precepts, or impatient of the long and weary path which this philosophy pointed out, some of the Greek classics offered to show a pleasanter and far shorter way to universal science. Having once embraced the theories of the philosophers, they must have rejected with ridicule the pretensions of other books to competition with the works of such as genius has admitted to the secret councils of nature. The works of the Grecian philosophers constitute, indeed, but a small portion of the classics. But how often are we, by our admiration of a favorite author, prepossessed in favor of the whole nation to which he belongs!

But philosophy cannot boast herself; she is silent and contemplative, and must borrow language to communicate her inventions. Philosophical science forms the solid distinction of modern times. Ambitious men may use science as an instrument, but will not pursue it as an end. It is the ostentatious and imposing knowledge of the language, and of the arts which orators and poets have employed to sway the judgment by rousing the passions, that will be sought after by these men; and this knowledge they will find in the classical relics of the days of imagination and enthusiasm.

But if these relics contain more of the fictions of a poetical age, of the playful wanderings of the youth of human society, than of sober reason and thoughtful experience, why do they still delight the wisest of our thinking race?

Our attention, on opening a volume of the classics, is immediately won by the manly and striking manner in which every thing is expressed. Thoughts are pursued with ease as they present themselves in language full, forcible, and distinct. We ascribe wholly to intrinsic merit an excellence owing, in a degree, to external circumstances. In a language that has been so many centuries written only, the ideas connected with each word have become long since determinately fixed. The attention is not diverted by the numerous indistinct images with which every word of a living language is necessarily associated; nor is the mind liable to be misled by allusions to subjects foreign to the one in view. The application of each word appears strikingly appropriate and peculiar.

In a living language it cannot be thus. Where philosophy must borrow the garb of ordinary life; when she must converse in the same dialect that is employed in the usual transactions of business, and which must present many images that are low and disgusting, and more that are common, though she may please by her familiarity, she cannot but lose the charm of novelty, and the dignity of elevation. Many of the thoughts that seem admirable in the original of the ancient classics, cease to strike in a modern translation. They lose their simple energy of expression, their innocence and delicacy of sentiment, and are debased by associations with the grossness of sensible, or the meanness of trivial objects. Hence it is, that though we may infuse into a translation from the classics all the sense, we cannot the grace and spirit of the original.

These are some of the causes to which the ancient classics owe their elevation. They are esteemed as having assisted the first efforts of reviving literature, and contributed to the highest distinction of modern scholars. They were venerated as the bequest of antiquity; they are still consecrated by their connexion with the pure enjoyments and tender affections of childhood. They are dignified by a lofty freedom from the imperfections of a fluctuating language, and from the analogies and associations that combine obscurity and vulgar coarseness in a language which still continues to be spoken.

DISQUISITION.

A Disquisition is a formal or systematic inquiry into any subject by arguments, or discussion of the facts and circumstances that may elucidate truth.

A disquisition differs from a dissertation in its form and extent. A dissertation may be more diffuse in its character, and consequently is generally protracted to greater length. A disquisition should be characterized by its unity. Nothing should be introduced but what is strictly to the point; while in a dissertation any collateral subjects may be introduced which have a bearing upon the point to be proved or the subject to be elucidated.

Disquisitions may be ethical, political, scientific, or literary, according to the nature of their subjects.

AN ETHICAL DISQUISITION.

The strict Application of Moral Rules to the Policy of States.

We all hold to the strict confinement of individuals by the rules of morality; nations are but assemblages of individuals; why, then, should states be exempt from these rules?

Our rules of morality are laid down in the New Testament, as given by Jesus Christ; he appears to have made no distinction between man considered as a single being, or regarded collectively, as existing in states. The spirit, if not the letter, of his sayings, is in favor of the universal application of these principles; and it becomes all, who dispute this position, to take upon themselves the *onus probandi*. Let us spend a few moments in the survey of their objections.

They say, in the first place, that the magnitude of the interest at stake justifies them in resorting to chicanery, the rupture of treaties, the opening of ambassadors' letters, and many other honorable exploits. This interest is the welfare of the community in worldly matters. Can it be obtained by chicanery? No! in the language of a most eloquent writer, "personal and national morality, ever one and the same, dictate the same measures under the same circumstances."

Moreover, the opponents say, that expediency requires the deception commonly practised in national affairs, and laugh at the idea of any other system. "Let those laugh that win!" but remember that derision is no proof of the validity of one position, or the fallacy of another. Long enough has this world grovelled beneath pretended expediency, as if short-sighted man could better frame regulations for the future, than he who holds eternity within his grasp; let us, if no others will, rise as a nation and shake off the chain; let us stand forward in the pursuit of our best interests, for, till the influence of Christianity is combined with that of philosophy, no system of policy can be perfect.

The Holy Alliance is the only instance in which this union has been attempted, and although the title has been branded as deceptive, yet it affords the testimony of the most powerful princes, that its object was just. Having thus done away with the principal objections of our opponents, we come now to a consideration of the benefits to be derived from a strict application of these rules; time will only allow us to touch upon some of the most important, and point out their influence upon our condition.

The laws of the land first claim our attention; not, indeed, as they now are, based upon the narrow views of man, but fixed on the broad and sure foundation of morality. The Saviour has nowhere freed man from his obligation to attend to the interests of his fellow-man; on the contrary, his especial command was, "Do unto others as ye would that men should do unto you." If this precept were observed in all the laws, we should no longer see kings oppressing their subjects, or men of one opinion rising to crush those of an opposite, in defiance of every principle implanted in the human breast.

There is a spirit abroad in the land, which would fain do right, but overdoes in its eagerness; men actuated by it do not wait to see if their fellow-men fully comprehend them, or their object. This is not the spirit of true morality, which makes its path as clear as the perfect day, and leads the good man to consider not merely his own benefit, but also to relieve, as far as possible, the situation of the poorer classes; he would secure their earthly happiness by the only sure means, firm and salutary laws. In these times it becomes every man to consider, that his influence is something; when the wagoner applied his shoulder to the wheel, the cart was dragged from the miry slough. Particularly in this country, where the poorest has an equal interest with the most wealthy, is it necessary for all to coöperate for the support of right views in regard to the power of laws over the governed. We have thus briefly adverted to the policy to be exerted by the state towards its own subjects; there is yet another point of view, the connexion existing between different governments.

In the first place, nations may be regarded as having the same feelings towards one another with individuals. The chicanery and fraud, practised by states towards each other, has already been adverted to; but after a consideration of the relation of state and subject, the matter is again forced upon our attention. Not only are these practices opposed to all morality, but they would not be tolerated between individuals; and the man whose suspicion induced him to open letters, or break the bonds he had voluntarily given to another, would be ejected from the lowest society.

In the whole system of international morality, there is perhaps nothing so unsettled as the rules for the construction of treaties, and yet the way seems clear. A treaty is neither more nor less than a promise between two or more nations, commonly for mutual benefit.

Mankind in a body have no higher interest than they have as individuals; each member of society is anxious only for certain natural rights, and to insure these privileges to posterity; these, we have shown, can best be secured by a strict conformity to moral rules. It is no argument against the introduction of this policy to say, it would not succeed; on the contrary, we have every reason to believe perfect success would crown the effort; the old reasons are vain and futile; let something new be tried; not a diplomatic, but a bold daring, based on the principles of divine justice. When this system of things is adopted, wars will be abolished; in the beautiful language of the prophet, "men will turn their swords into ploughshares and their spears into pruning-hooks, and learn war no more." These principles properly carried out, would check the boundless ambition of mankind, and remove those petty jealousies, which commonly give rise to the wanton destruction of God's creation; the poet could no longer exclaim with truth, "Devil with devil damned firm concord holds; men only disagree of creatures rational."

The common origin of war is from the pretended or real infringement of a treaty. How can this be remedied? First, by being careful before a treaty is formed. Second, by a firm yet respectful statement of the case, when one has been broken. A man of sound common sense, guided by a Christian spirit, is far more likely to frame treaties that will endure, than the wily diplomatist, whose aim is merely to make as much money as he can for his country, regardless of the injuries he may commit. Such a man acts for a nation, as he does for himself; he carries into practice the precept, "Love thy neighbour as thyself." Many writers have touched upon war, and much has been said, both for and against it; those of the present day are, however, generally opposed; and the Congress of Nations, which, but a few years since, was ridiculed as an emanation from the brains of hot-headed fanatics, is already occupying the attention of the wisest legislators throughout the world.

What a blissful state of things, when all nations shall be at peace! when we shall see each pursuing its own interest with benefit to the rest! This shall be the consequence, and not the cause of the universal spread of Christianity. The situation of our own country is particularly favorable for the application of its rules. It may, indeed, be urged, that they would not yet be appreciated; let us then hasten the period, and not rest in the work of well-doing, till all tribes and nations shall be brought to know their God, and his law. Onward! should then be the cry of every moral man; our time of action here is but short at the most, yet much may be done, and is there one, who, with an immortal's happiness within his grasp, is too indolent to put forth his hand for it? No! that man is unworthy the name of republican, whose sole aim is self, who regards not his country, and his fellow-men throughout the world.

Let us, then, as a nation, stand forward for the introduction of moral precepts to direct our relations with foreign countries. The experiment is new, but does not the interest at stake warrant us in the risk, if there can be danger, in preferring the dictates of conscience and our God, to the precepts of short-sighted man.

A DISCUSSION.

A Discussion is the treating of a subject by argument, to clear it of difficulties, and to separate truth from falsehood. It is generally carried on between two or more persons, who take contrary sides, and defend them by arguments and illustrations.

Discussions are of several kinds, such as philosophical, literary, political, or moral, according to the subjects of which they treat; or colloquial and deliberative, according to the style in which they are written, or the occasion for which they are prepared.

Discussions serve for amusement, rather than for any solid purpose; the cause of truth seldom derives any immediate benefit from them, although the minds of men may become invigorated by a collision of sentiment.

Philosophical Discussion.

MODEL.

On the Expediency of making Authorship a Profession.

In modern civilized communities, a certain opinion or maxim is often prevalent, which, would we strip it of the shroud of conceit and the glitter of cant, would appear unwarrantable prejudice. Of this description is the objection so constantly urged against the profession of the author: a man whom few will call their brother, the laughing-stock of the merchant's clerk, and a laborer poorly paid in the world's coin. The broker seldom meets him on the exchange; the usurer never chaffers with him on the mart; the old man clinks his bags and shrugs his shoulders at his prospects; the schoolmaster takes to trade, and presently rolls by him in his coach, and, perhaps, worst of all, the bright eye is turned away, and the fair hand withheld by one who can never be the wife of another! This prejudice which I describe, was once common throughout the old world; now it is particularly confined to America. Still everywhere the man whose pen is to be his support is thought a visionary, or an idler. The author's garret has long since passed into a by-word, and the gaping elbow has become the escutcheon of his family. His poverty is a kind of general butt, and his sensitiveness a fair subject of caricature. I am aware, that I shall not speak agreeably to the judgment of most who hear me; let us, however, examine fairly some of the errors, which have led people to think authorship unprofitable and inexpedient.

There are many persons, who, having neither the vigor nor refinement of mind to distinguish between what is material and intellectual, would measure poetry by the yard, or fill a library by the bushel! To such, whatever yields the greatest amount of tangible, improvable product is the best producer; unless mind acts openly, as a machine, they suppose it to be dormant. Let such persons first comprehend the purpose of the author whom they censure; let them learn, that there possibly may be higher motives of action than gold or silver, — loftier contemplations than those of the counting-house or factory! And, although this is a working-day world and man must labor for hire, let them thank God, that there are men, who find times of communion with better thoughts; and, but for whose speculations, and grasps at the infinite, these short-sighted cavillers would be as lifeless as the clods on which they tread! Coleridge says, with the enthusiasm of a genius, — "I expect neither profit nor general fame by my writings, and I consider myself as having been amply repaid without either. Poetry has been to me its own exceeding great reward; it has soothed my afflictions;

it has multiplied and refined my enjoyments ; it has endeared solitude, and it has given me the habit of wishing to discover the *good* and the *beautiful* in all that meets and surrounds me." Urge such a man, if you can, to convert his " Christabel " into an interest-table, and limit his peace of mind by the rise and fall of stocks !

We of America complain, that we have no established literature ; and until more among us are willing to devote themselves to the cause of literature, we must be content to reflect the literary splendor of England. Some of the brightest creations, indeed, of modern days, some of the fairest creatures of love, and poetry, and romance, belong to America, but they are not very numerous, and, ten to one, our poet or novelist, like the poor author's garment, which was, " a cap by *night*, a stocking all the *day*," pours forth his strain after completing the routine of a pleader at the bar, a bank officer, or political editor ! Among the respectable and vitally important cares of professional life, literature has a poor chance of encouragement ; the philosopher's speculations, or the poet's theory, having nothing to do with the brief or the dissecting knife.

" This is the language," says the objector, " of romantic folly ; we must live, so let us labor for the readiest recompense ; intellect will not support life, nor secure comfort." Such an one, be it observed, mistakes the ambition of the literary man. Without altogether neglecting, he seeks something infinitely better, than pecuniary ease. True, Goldsmith was needy, and Chatterton was driven to despair, and Otway died of starvation. But I do not believe, that either would have foregone one sublime conception, or erased from his writings one maxim of sound morality, to gain the wealth of the princes who neglected him ! A lying tombstone tells the story of many a rich patron of their time, — their memorials are, " The Deserted Village," and " Venice Preserved."

I am not advocating that sickly, sentimental, " love-in-a-cottage " kind of doctrine, which teaches, that mind is above ordinary necessities, and that the wants of life are not our common inheritance. But I do contend, that the time is coming, and that it should speedily come, in America, when a class of men whose wants are not extravagant, but attainable and refined, will meet with support. The human powers are unfairly and unprofitably employed, if turned to many different subjects ; and this truth should be better known in America. The lawyer has an end before him, which only a life can attain ; so has the physician, the clergyman, and the author. Unite the duties of either two, and you injure both.

Assuming, what we need not enlarge upon, the importance of a high national literature, let any one observe, who are the supporters of that which adorns England. " Not those, he will find, who united two or three occupations ! Goldsmith was a professional man at first, but his patients were few, and he soon became what he was born to be, an author ! Scott never figured at the bar, and Shakspeare was an indifferent actor. The problem may be easily solved. Some minds are fitted to investigate by help of the data of others, and apply to God's work their conclusions, and others are designed more exclusively to create ; — a distinction rarely sufficiently observed. The author has no common work to perform ; he who would instruct others, must untiringly improve himself ; presenting no theories undigested, and familiar with the wildest speculations. In America, and everywhere else, we want a race of thinkers ; men who will keep aloof from the eddy, which draws in politician and merchant, and even the professional man, and give us the results of long meditation. The mere words are no part of an author's labor ; they but represent long mental action. The silence of the study is to mature the observations of the world.

Professional men generally appear to their race only in one capacity ; the author, by enlarged views of life, and illustrations of moral truth, may be a great reformer. Vice has long enough run riot ; let the author, by moulding passions to his will, make it of service to his race. Is he a philosopher, the wonders of the past, and the mysteries of the future, are his province. Is he a poet, the freshness of nature, the fair holiness of woman, and the purity of truth, urge him to a life of thought and meditation. His influence spreads light about him ; his pursuits soften his nature ; he loves more heartily what is lovely, and is more ready to pity what is frail. The world says truly, he is poor ; but what is that poverty, which gives wealth to one's contemporaries, and bequeaths an inheritance to posterity !

The Expediency of making Authorship a Profession.

Almost universal experience proves the pecuniary reward of literary labor to be but trifling. In the throng of authors and men of genius, we find only here and there a solitary instance of well-requited endeavours ; and if, at the present day, it is not as formerly quite true, that the idea of an author must be associated with a narrow lane and an obscure garret, it is not because his reward is liberal, or in any degree proportioned to his merits. Individual instances may, indeed, be brought up, to prove the success which sometimes attends literary pursuits ; but for every *one* that could be cited, who had basked in the sunshine of prosperity, and enjoyed the smiles of the great and good among his contemporaries, we could marshal a hundred of equal power and genius, depressed by poverty, and treated with indifference and neglect ; whose only recompense has been the tribute paid to their memory and writings in after times.

If we judge, then, from the remuneration that has generally attended the labors of the author, we are justified in forming presages little flattering to his future success. And, since fortune and genius are seldom found in companionship, what must be the consequence of making authorship a profession, of individuals devoting themselves to the cause of truth and literature, and relying on the gratitude and favor of the public for support ? It is useless to say what *should be* the reward of the author, and to speak of the dignity and importance of the part which he sustains in the public drama, so long as we witness what *is*, and what *has been* the requital of his labors. It is upon facts alone, that we must ground our decision. And with these before our eyes, must we not fear for the consequences to literature, if its existence and progress depend upon the exertions of disappointed and ill-requited genius ? Consider the situation of that man, who, conscious of his own power, resolves to devote himself to the pursuit of letters, to become an author. Supposing, as has been the case with thousands who have preceded, that his first attempts at authorship are unsuccessful. His expectations are disappointed ; the promise of fame and of support is withered and blighted ; the world looks upon him with indifference ; a rival regards him with contempt ; and the sharp and cold words of the critic ring in his ear the knell of his first literary offspring. If he acquiesces in the decision of his judges, it is only confessing his poor claims to distinction. If not, he feels that time alone can pronounce the true decision upon his writings, there is yet no resort for him, if he would obtain support from the profession which he has chosen, but to conform his writings to the popular taste. Follow that man to his closet, and witness the struggles of his mind, the contest between inclination and interest. The one prompts him to follow his own genius ; to utter the dictates of his own feelings, to be true to his own nature. The other sternly requires him to bow to the critics, to yield to the decision of the public, and in future to lower his aspirations. It is true, that we would most deprecate the evils of making authorship a profession ; that we would warn the young aspirant for literary distinction, with means inadequate to his support, against trusting to the uncertain reward of his exertions, unless he is willing to degrade his genius, and substitute for his own taste and inclinations, those of the capricious and unthinking multitude. If, instead of relying upon the avails of authorship, he looks to another profession for the means of subsistence, the thoughts of his leisure moments may be given to the world, without being fashioned and moulded by the opinions of other men. How can we expect one to preserve his individuality as a writer, if it must be at the expense of his interest, his only means of support. He that does right only from interested motives, cannot rank among men of the highest moral excellence ; nor can the author, who writes mainly with a view to his own support, be considered the most vigilant guardian of the cause of truth and letters.

Nor is this all. When an author has resigned his right of self-guidance, and has taken up the *trade* of writing to suit the public taste ; whose desire is to write what may be popular ; the kindred desire soon manifests itself of increasing, as fast as possible, the number of his works. Names are not wanting to prove, that this has often been the case, and that, too, with some of the most distinguished authors. We witness it in the thousand ephemeral productions, that appear but to attract the public curiosity for a moment, and then give way to works as worthless and shortlived as themselves ; justifying the remark, "that authorship immoderately employed makes the head waste and the heart empty," even were there no other and worse consequences ; and that a person who sends away through the pen and the press every thought, the moment it occurs to him, will, in a short time, have sent all away, and will become a mere journeyman of the printing office, a compositor ! The cause of literature is the cause of truth, and it would be as unnecessary as unwise to trust it in the hands of those, who would support its interest, only so far as they coincided with their own.

We would willingly join in the sentiment of Professor Henry, that "we need an order of men of lofty intellectual endowment, an intellectual high-priesthood standing within the inner veil of the temple of truth, reverently watching before the holy of holies for its divine revelations, and giving them out to the lower ministers at the altar ;" but if this priesthood and their inferior ministers must become the servants and dependents of the multitude, whom it is their great office to guide and direct, their power and their usefulness are at an end. The shrine of truth had better be intrusted to inferior hands, or at once be desecrated and overthrown, than become the sanctuary of hypocrisy and error.

A LITERARY DISCUSSION.

(One side only.)

The merits of the Histories of Hume and Lingard.

False opinions in morality, or mistaken notions in philosophy, are not so much to be dreaded, as the wilful misrepresentations of the historian. "Nullius addictus jurare in verba magistri," should be the motto of every honest historian ; be his party in the right or wrong, he is to state "the truth, the whole truth, and nothing but the truth." Yet there is no one who has greater inducements to misrepresentations than the historian. Party feelings will lead him, not only to extenuate the guilt and apologize for the measures of his friends, but to exaggerate the misconduct of his adversaries, and attribute every act of theirs to the worst of motives. But, should he have the good fortune to be of no political party, yet the animosities of the church are no less bitter, than those of the state, and theological enmities are far more difficult to compose, since each religious sect believes, that the voice of its own partisans is, without doubt, the voice of God.

Almost every historian has been influenced in one or the other of these ways. Hume and Gibbon, professing to be the enemies of all religion, have too often made their writings the channel of their infidelity, and thrown out their doubts and insinuations on every opportunity. Hume, again, was led away by his love of kings ; he was too great a favorer of the doctrines of passive obedience and the divine right of kings ; too much of a monarchist to feel any of that ardor, which glowed in the breasts of Hampden and Sydney ; he consequently views with apathy every attempt of the people to be free, and considers every assertion of popular rights as an invasion of royal prerogative.

Neither is Dr. Lingard free from blame ; indeed, we fear that he has wholly forfeited the character of an honest historian ; he has erred and greatly erred, from his zeal for his particular religion. Educated in the faith of the Romish church, he must naturally feel a love and a reverence for her institutions ; a priest at her altar, and, as we hope, sincerely believing in the doctrines which he teaches, he must feel a desire to defend her from the attacks and calumnies of her enemies. But his zeal has carried him too far ; he seems to think himself pledged to support, not only her doctrines, but the means she has used to extend these doctrines, and uphold her temporal as well as her spiritual authority ; every thing in the farthest degree related to Holy Mother Church is, in his eyes, sacred and inviolable, and the Popish miracles, the massacre of St. Bartholomew, and the Gunpowder Plot are as much entitled to defence, as the doctrines of transubstantiation and the infallibility of the Pope.

If the wish to do away the prejudices against his faith, and induce men to look with more charity upon the doctrines of his sect, furnished any motive to Dr. Lingard for writing his history, he has entirely failed of his object by grasping at too much ; he has lost the whole, he has weakened his side and exposed himself to the ridicule and attacks of his adversaries.

If he had merely advocated the doctrines of his church, and endeavoured by fair argument to convince men of their truth, although we cannot allow an historical work to be the fit place for theological discussions, we should not have so much reason to complain. But when he espouses the cause of error, and virtually by apologizing for, if not openly by vindicating, supports those measures, which every man's conscience must tell him admit of no excuse, when he defends the characters of those men whom the voice of all ages since their own has condemned to infamy, we must either doubt his sincerity or pity his understanding. People are now too enlightened to justify those means which centuries ago were employed to compel men's consciences. It is idle now to tell a man, that it will be doing God service to assassinate his neighbour, because he will not hear mass, bow to the host, and acknowledge the Pope as his spiritual father.

Dr. Lingard takes every opportunity to exalt the merits of those of his own sect, and to speak in terms of indifference, if not of disparagement, of every distinguished protestant. While Cardinal Pole is the subject of the highest encomiums, Archbishop Cranmer is passed as a man of but little talents, and less strength of character. While he in a manner defends the cruelties of the Marian persecution, and vindicates the characters of Bonner and Gardiner, when scarcely the fires of Smithfield and the piles of Ridley and Latimer, Hooper and Cranmer are extinguished, he complains of the restraints, the fines, and imprisonments, which, under Elizabeth, were imposed on the Popish recusants. While he magnifies every indiscretion of the unfortunate Anne Bolleyn into a crime, and would load her character with the blackest infamy, he extols the virtues and conceals the vices of Mary Stuart, whose only virtue was her weakness, and whose only apology for crime her youth and beauty.

Whatever merit there may be in Dr. Lingard's History, either of originality and deep and extensive research, which he claims, or of beauty of style and pleasing narration, which have been allowed him, all these, however, will by no means make up for the manifest partiality towards the Catholics, and the constant prejudice against the Protestant faith, which prevail through the whole work. It will never be a popular history; it may be read and admired at St. Omer's and Dovay, it may be found in the library of the scholar, but never, like Hume, in every parlour, and in the hands of common readers.

When the historian strays from the truth, his work becomes a mere work of fiction, inheriting all the dulness of narration, without acquiring any of the liveliness of romance; it can neither instruct us like the one, nor amuse us like the other. Facts misrepresented, however they may be skilfully adapted to our particular prejudices, will always be like the flattered portrait, which may gratify our vanity, or please us by the excellence of the coloring, but can never inspire us with that interest that truth alone can impart.

MODEL I. OF A DELIBERATIVE DISCUSSION.

" *Liberal Principles as affecting the strength of Government.*"

The opinion that the strength of government consists in its being placed as far beyond the influence of popular commotions as possible, is one of long standing, and, when rightly understood, is, without doubt, perfectly correct. But I do very much doubt the correctness of that exposition of it, or rather, of that *perversion* of it, which teaches that the strength of a government consists in crushing the energies of the people, and continuing them in a state of abject mental and moral degradation and darkness. Nay, I conceive such a mode of proceeding to be entirely incompatible with the strength of government. For, let us suppose the existence of such a state of things as has just been alluded to. Let us suppose a people involved in a barbarism the most complete and gloomy that the world ever knew; and that they are ruled with a despotism, compared with which the Ottoman despotism of the present day is very liberty. I allow, that so long as they can be continued in a state of such miserable slavery and darkness, so long will the government stand, and stand firmly. But who will answer for it, that the light shall never break in? Who will vouch that they shall never rouse from this moral lethargy? Who is there that dares affirm that this Samson, though now blinded, and shorn of his strength, oppressed, mocked, insulted, will not at some future period, remote it may be, collect the force of his energies, and hurl down the whole fabric of tyranny on the devoted heads of his followers? Station a guard, if you please, in every house, — set a spy over every man's actions; but tell me, of what effect will your guards and your spies be in restraining the current of men's thoughts? Were they possessed of no other means of coming to a sense of their wrongs, the very circumstance that there are in the community those who do not feel these wrongs (the ministers of despotism), this very circumstance, I say, would inevitably, though it may be slowly, raise in the minds of the people reflections on their own condition as compared with that of their rulers. It will then be but a short process for them to begin to desire better things; and every one at all conversant with human nature, knows full well that when men once begin to desire in earnest, it is not long ere they make an effort to possess themselves of the object of their wishes. A spirit of insubordination has thus arisen; and now tell me, student of history, tell me, politician, where will it end? Let tyranny, and the illiberal principles which have hitherto prevailed, in haughty assurance of their own might, tremble, for their downfall is at hand. All the experience of all ages shows full well, that when a people are once roused to a sense of injuries, opiates more powerful than man can tell of, are required to lull them to a second sleep.

If, now, there be any need of examples in proof of what I have advanced, I have only to refer you to the revolution which required the best blood of France to wash away the illiberal principles which had hitherto swayed the throne, — to the free states of North America, who owe their independence to the blind and narrow policy which had actuated the British monarchy ever since the days of the first James, — to Greece, the last strong hold, west of the Dardanelles, of those who once spread the terror of their arms from beyond the farthest stretch of the Caucasian range to the most distant shores of remotest Europe; but whose oppressive and impolitic principles are now, we confidently trust, about to force them, a disgraced and despised race, with a weak and irresolute government, into a corner of the earth, a terrible monument to all nations of the insufficiency of intolerance for the support of power.

But, while in a government established on illiberal principles, there are the most formidable springs of ruin, I believe that principles, the opposite of these, contribute, more than any other cause, to the strength and stability of government. It is supposed, of course, that the people are enlightened to the advantages and necessity of government in some shape or other; and to suppose that they would be willing subjects of a power whose constant aim was to oppress and restrain their energies, to reduce their prerogatives, to obstruct their interest, and to hinder their advancement in moral and intellectual improvement; or, to suppose that they would become willing instruments of destruction to a government, which, keeping pace with the progress of civilization, and the spirit of the age, would secure to them every privilege, in as high a degree, as would be possible for them to enjoy, would be to deny the very circumstance which has just been taken for granted, namely, an enlightened condition of the people. So far, indeed, from overturning the government, their main solicitude, unless their motives of conduct were strangely at variance with those which usually actuate men in other cases, would be as to the means of supporting it in its fullest strength; — so far from discarding it, their chief anxiety would be lest other powers, jealous of the influence of such an example on their subjects, should endeavour to wrest it from them.

It is, in fact, but the futile imaginings of a disordered brain, which see in the effect of liberal principles any thing approaching to the dissolution of government. For what are liberal principles, but a disposition to keep pace with the spirit of improvement which is constantly going on among men? And, can any one in his sober senses, aver that good government and general civilization are things, so entirely incompatible, that the one cannot be enjoyed but at the expense of the other? That vigor and stability in national councils are ever, from their very nature, inconsistent with the progress of the mind? That if men insist on moving onward in the march of intellect, they must be content to sacrifice to this object every thing like a firm and well regulated state-administration? And so, on the contrary, if they wish to be preserved from constant anarchy and civil contention, they must be satisfied to remain in barbarism and degradation? Such doctrines are too monstrous to be harboured for a moment; but yet I defy any one to deny that they are the doctrines of those who contend that liberal principles are incompatible with the strength of government. For myself, were such my belief, I would utterly discard all allegiance to society. I would betake myself to the obscurest corner of the earth; and there, dwelling aloof from the world, and inaccessible to any of my race, I would prosecute the culture of my understanding and my heart by myself, and undisturbed by that connexion with my species, which would, according to these doctrines, involve my mind in ignorance and darkness. My name should be no more known among all mankind. I would live alone; and none other should rule over me than the Almighty.

MODEL II.

"*Liberal Principles as affecting the strength of Government.*"

That the rights which nature has bestowed upon man may be protected and enjoyed, he finds it necessary to subject himself to laws, and to part with some portion of his original freedom, for the maintenance of the rights and freedom of his fellow men. The social system of which he is a member, entitles him to other rights, without which, civil liberty is not enjoyed, and the ends for which society was formed are not obtained. Those principles of government are liberal, which secure to man the rights of nature and of society. They are the principles which conduce to the happiness and prosperity of a nation; but it has been observed by political writers, and the observation has been so frequently made, that it appears almost an axiom, that those very principles have a powerful effect in weakening government. Reason and experience confirm the remark. Though history has often and clearly proved to us that man is unwilling to be oppressed by man, and will not sacrifice his just rights, when the possession of them will not injure others, he has unfortunately seldom restrained himself from abusing as soon as he begins to enjoy them, till he finally subjects himself to oppression which he endeavoured to escape.

It is in their liability to abuse, that the great danger of liberal principles is seen. To enjoy their advantages much precaution must be taken against their evils. They are liable to be carried to excess. To establish the proper security, and to mark out the proper limits for them, seem almost impossible. The work will be imperfect. The examples of ancient governments too plainly prove that it was so in them. Faction and corruption were the constant companions of liberty, continually distracting and enfeebling government. They soon exerted their pernicious influence, when Athens began to enjoy that liberal principle, which rendered the voice of the people the law by which they were to be governed. That free principle which declared the proud patricians and humble plebeians of Rome equal, and gave the latter the enjoyment of public offices in company with the former, added not to the strength of government. We find that the interval of tranquillity was but short, and that the tumults of the people, and the oppression of ambitious citizens, soon followed. Sylla was the favorite, and became the tyrant of the people.

> "So every scope by the immoderate use
> Leads to restraint."

The principal cause of the fall of the republic of Rome, has been ascribed to the excess of power which the favor of the people too often intrusted to unworthy hands.

As liberal principles allow the people some degree of power, the question may with good reason be asked, whether that power will content them, whether it will not be intentionally abused, or imprudently exercised?

They are forgetful of the relation in which they stand to each other; of the responsibility under which they are placed. Ignorant or thoughtless of the benefit of the whole, which the privileges of each individual enable him to render, they too readily sacrifice the good of the public to their own partiality for some flattering demagogue. They are not sensible of the true value of the liberal principle which is put in their hands, but they are fully aware that they possess power, and will misapply their possession to gratify themselves, at the expense of the public safety, and the public happiness. Such is the abuse of the right of suffrage, an abuse to which the privilege is always exposed, however well informed the people may be of the true design of society, and of the happiness which it is in their power to confer.

We need not examine ancient history, and the imperfect constitutions of old governments, to be convinced that free principles will be dangerous. The history of later times will give us the same information. Will not our own days teach us the same lesson? We have seen the dangers of the press. In the words of one of our own writers, "its freedom will be abused. It is a precious pest, and necessary mischief, that has spoiled the temper of our liberty, and may shorten its life."

Another effect to be feared from liberal principles, is a want of respect towards those who make and administer the laws. If the people are directly or indirectly the makers of the laws, do they the more willingly submit to them? The magistrates, whom they have created, they will look upon as their equals, but equality may be forgotten by the magistrates. They will be approved by some and disapproved by others. There will arise opposition of party to party, and oppression of the one by the other. The purposes of government are forgotten, while each looks with jealousy upon his opponent. There is none of that feeling of awe and reverence which the authority of an hereditary ruler inspires, whose cradle is a throne, of whose oppression it is dangerous to complain, and the success of resistance doubtful.

It is the foundation of the political theory of a distinguished writer, that honor is the support of a monarchy, fear of a despotism, and virtue of a republic. The strongest governments place their security in principles which awe or captivate their subjects. They take advantage of every mode which will excite terror or delight. The will of a despot bows down the victims of ignorance with fear and trembling, who hardly dare to know that nature has bestowed upon them faculties and rights, which were given for their happiness, or the strength of government is derived from a fountain of honor, and consists in ornaments of silver and gold, in the stars and grand crosses of nobility, or in the amusements by which men are charmed into submission. We may then say, though in a different sense from the original, "Amusement is the happiness of those who cannot think." But in what does the strength of liberal governments consist? In something of far higher authority than the will of any mortal; in something more ennobling than all other honor; in the only true divine right of sovereignty, the virtue of the people.

This is a strong foundation; but is it not one which is more to be desired than expected? It is little to the honor of human nature that the principle of fear has been found to have a more powerful influence than the principle of virtue. Such has been the case; and liberal principles, from the want of power to preserve them in their purity, have too often produced effects, which it seemed contrary to their nature to produce. Though they may be beneficial to themselves, they will be corrupted, unless there is that degree of intellectual and moral cultivation in the community which we are not justified in expecting. It is true, that there is little hope of virtue and learning among a people without liberal principles to encourage and support them. Some portion of freedom is certainly necessary before virtue can be expected to display herself, and exert her influence openly, and before the mind can exercise to advantage the faculties with which it is gifted. But does it follow that this liberty will always reform a community? Liberal principles may be adopted too suddenly, before the character of a people is prepared for them, and then, while they produce not the happiness, which they otherwise would produce, will create anarchy or oppression.

Thus it appears that some information and virtue are required for the protection of liberty. But, when free principles are established, and they are producing contentment, virtue may not be secured, may not be preserved. All the effect which fear has over the mind is removed, and the faculties are roused to life and exertion from a state of tranquillity, but a tranquillity like that of the tombs. To escape from the terror of despotism, is a blessing;

but there is danger of the slavery of vice. Virtue is, indeed, encouraged by liberty to come forward to the light, and to exercise herself for the benefit of man; but vice meets with like encouragement, and will readily seize its opportunity to gratify itself, and to exert its corrupting influence.

The unfortunate terminations of many revolutions in favor of liberty, are to be found in the want of virtue and knowledge among the people, who are consequently incapable of governing themselves.

Since, then, liberal principles have been so constantly abused, unless the people are in a high degree virtuous and enlightened, we must look for strength to the checks provided against the abuse of power in the separate departments of government; not to the agreeable, though poisonous principles of liberty, but to the antidote which is constantly administered against their dangerous effects.

DISPUTATIONS.

Disputations are exercises in which parties reason in opposition to each other on some question proposed. They are verbal contests respecting the truth of some fact, opinion, proposition, or argument.

As literary exercises they are principally of two kinds, Philosophical, and Forensic Disputations.

Philosophical Disputations are those in which some philosophical fact, principle, or theory is discussed.

Forensic Disputations are those in which some legal, moral, or political subject is argued.

MODEL I. OF A FORENSIC DISPUTATION.

Whether Popular Superstition, or Enlightened Opinion, be most favorable to the growth of Poetical Literature.

Fable and superstition form so large a part of the ground-work of ancient poetry, and are so intimately connected with that of all succeeding ages, that a partial investigation of this subject might lead us to very erroneous conclusions. From the bare consideration of this fact, we might be induced to give assent to that opinion, which would make superstition indispensable to the production of poetry, and which would thereby confine its progress to a certain period in the civilization of the world. We might as well, however, consider the dross as a constituent of the virgin gold, as suppose that the imperfections and errors connected with poetry were essential to the divine art.

Homer has left a monument of genius which will be read and admired by remote ages yet to come; but will it be looked upon as one of those prodigies of former times, the history of which alone remains to them, for which, in their time, they can find no parallel or counterpart? Will, then, his poetry be viewed as the production of an art peculiar to former ages, but in these times unknown; a shadow, an illusion, which has vanished before the increasing light of civilization; or will it not rather be admired and venerated, as one of the earliest fountains to which posterity can trace the magnificent stream, which, in their age, may be extending its healthy and invigorating influence through all the channels of society? Yet, the idea that superstitious opinions are essentially important to the production of poetry, would exclude the possibility of any great progress in the art. Since error must gradually disappear before knowledge and civilization, and since superstition must vanish wherever Christianity sheds its blessed influence, it follows, that poetry must, some day, in the progress of the world, be seen in the decline. The possibility of this, we should be unwilling for a moment to admit. Poetry is not the peculiar characteristic of a rude and imperfect state of society; it is not a plant which can thrive only in the soil of ignorance; on the contrary, an art which, I do not say, keeps pace with the improvement of society, but is destined rather to precede it; to be, as it were, man's GUIDE to indefinite advancement. In proof of our position, we need only refer to the elevating influence of poetry itself; an influence admitted by all, and one which every breast has more or less experienced. The poet's influence is through the feelings, and, as mankind in their nature have been, and always will be, essentially the same, the true poet, in the exercise of his profession, has the key to the sensibilities and affections of his fellow men; when he touches the strings of his lyre, it is only to produce those notes with which every bosom throbs in unison. It becomes, then, an easy task for him to instruct and to elevate, to call man away from the absorbing influence of worldly passions and pursuits, to a view of what is most elevated in his own nature, and most noble in the creation around him, to wean him from the present, and fit him for the future. This exertion of a refining and elevating influence is a prerogative of the poet *admitted by all;* but must we also believe, that, when he is most successful in his glorious office, he is at the same time diminishing the power and will in his fellowmen to appreciate or countenance his works?

The poet's peculiar liberty and privilege is to give free wing to his imagination; a liberty allowed by every one. In poetry, indeed, we look for fiction, though its legitimate object be truth. Popular superstitions, therefore, afford an easy and ample subject for the poet's pen, and always must, to some degree, enhance the beauty and attraction of his works. For what are popular superstitions but the dreams of the imagination; perhaps, the fantasies of the poet's own brain? It is asserted by some writers, that the Greeks were indebted for their mythology to the writings of Hesiod and Homer; that their religious notions were vague and unsettled until the fertile imagination of their poets devised for them a system of worship. Indeed, we may safely believe, that a great proportion, if not most of the superstitions, which have prevailed in the world, have sprung into existence at the poet's calling. When this is not the case, they owe their origin to the disordered imagination of some less gifted mind. From the wonders and beauties of nature, then, one of the poet's most fertile themes, he can no longer receive inspiration, when the floating visions of superstition no longer surround them; when belief in that which ignorance or the fancy of former poets has generated has been resigned for more rational opinions. The genius of poetry forbids such a sentiment. Does the flower which has blossomed and faded from the creation become destitute in the poet's eye of poetical associations, because he cannot credit the imaginative belief of ancient bards, that Flora has it in her care, while the sporting Zephyrus fans its petals, parched by the mid-day sun? Is the distant planet less worthy a place in the poet's thought, because its secret influence, whether good or evil, can no more be credited? Does "old ocean" lose any of its sublimity, because it is no longer, even in the poet's mind, peopled by the Tritons, Nereids, and father Neptune? Such, and like notions were the theme of *ancient* poets, and their countrymen gave willing credence to their tales. The *modern* bard might as well stalk the streets in the toga and the buskin, as bring into his lines the dreams of heathen mythology. Yet he is not circumscribed by narrow bounds because he may not follow in the regions of imagination the wild excursions of the ancients, or because his own light fancy may soar no higher than less active reason can accompany her.

The true poet, so far from requiring, will decline the guidance or dictation of his predecessor. It is his office and his pride to present his subject in a novel and interesting view; to shed upon it new light, and invest it with additional attractions. If we admit this, we need have no apprehensions that the muse will be invoked in vain, though she may not be courted as in former days.

We would not willingly detract from the merits of ancient poetry, or that of any bard that has as yet dawned upon the world, but as we would not limit the progress of any art or science by the advancement which they may have reached in former times, so we would not circumscribe the "divinest of all arts" within the narrow boundary of a few centuries in the world's infancy.

MODEL OF FORENSIC DISPUTATION (*continued*).

Whether Popular Superstitions or Enlightened Opinion be most favorable to the growth of Poetical Literature.

"Good sense," says Coleridge, "is the body of poetic genius, fancy its drapery, motion its life, and imagination its soul," — and it is the remark of one who had learned to analyze with exactness the feelings of the poet. Let us see how well examination justifies the definition. We may consider the subject under two heads; — 1st. Do superstition and enlightened opinion united promote poetical literature? 2d. If they are not capable of being thus united, do our ordinary occupations promote that literatute?

The first point we shall not strive to establish. Popular superstitions are very few at the present day. Intelligence is widely diffused; books and readers are multiplying, and enlightened opinion is setting up a very wide dominion. It is now thought impossible for superstition and education to exist together. Then are our ordinary occupations, in the second place, favorable to poetical literature? Admitting that enlightened opinion is gaining the ascendency, let us see whether it favors the imagination, — whether a prevailing shrewdness, and the common affairs of life, are sufficient, without the aid of superstition, for poets and novelists.

Life is made up of realities; our wants, though continually supplied, are continually to be supplied. The atmosphere of the world is the chilling atmosphere of reality, exertion, and disappointment. There is little poetry in common life; little poetry in unrewarded exertion, or undeserved oppression, or disappointed ambition. Yet these make an essential part of life, and they are precisely what give such a matter-of-fact, unpoetical tone to most minds. How many feel, as they follow where their duties direct them, any thing of poetry or romance? Are not all disheartened at times by the plain realities of their lot? Notwithstanding many happy connexions, we sometimes feel ourselves, both as individuals and nations, too much fettered, and want something to delight and ennoble, as well as keep us alive. This deficiency is supplied by the emotions springing from popular delusion; which, stealing like a mist over the picture before us, softens the whole landscape. The restraints of society may fetter poetic genius, but the vision and the faculty divine, circumstances cannot entirely repress; whenever it is curbed by the world, popular superstition frees it from its bondage, and kindles again the trampled spark.

What we degrade as superstition, is, in truth, the very soul of poetry, and no more separable from it than soul from body. It may fail of its object, and make gross what ought to be pure, but the spirit that would condemn superstition on such grounds, would spurn a picture of the Madonna because the same pencil might have delineated a vixen. Superstition springs from the imagination and fancy; poetical literature is directly addressed to these powers of mind, and cannot flourish without them. Philosophy and history are not dependent on them; if they state facts, and draw just conclusions, their ends are attained. Superstition, on the contrary, is an embodying of the grand, the tender, the terrific, as suits the mind, — the creating, as it were, a world of passions and perceptions too spiritual for common life, and yet too natural not to be exercised. Now is not all this poetry in its true sense?

Every imaginative or superstitious nation has abounded in poetical literature. Their peculiarities of thought assist the author, besides cultivating the taste and exercising the imagination of the reader. The success of modern poetic literature, notwithstanding our want of superstition, is not unfavorable to this view. A change has been effected in this kind of writing corresponding to the extension of education. The novelist now draws from human nature rather than superstition; formerly materials were abundant and fanciful, but they were not employed with discretion. Perhaps the magnificence of Milton will be adduced as an instance of no superstition in the author, and requiring none in the reader. But Miltons adorn every age. Milton's poetry has been compared to the ocean; and although the ocean is sublime in its own naked grandeur, yet the beauty of the inland stream — the lesser poetic strain — is increased when it sounds through the hidden ravine, and is overshadowed by the dark foliage of superstition.

Observe the untutored inhabitants of the mountain, — where the link is shortest between nature and nature's God, — where every cliff is invested with some popular legend, and every valley and lake and hill-top may tell some tale of fancy, some dreaming of speculation, — observe these, as they pay there the vows of a wild superstition, and do you not contemplate the very essence of poetry? Is there no poetry in superstition? Then bid Macbeth and Hamlet be forgotten, and consign "the Wizard of the North" to an unheeded tomb. Call the dreams of his fancy the follies of disease, and pity them. If we deny the poetical nature of superstition, what shall be said of those places where the genius of Scott has revelled till it has hallowed the very traditions of ignorance? Can we make powerless the wand, which, in Shakspeare's hand, called the murdered to the banquet, harassed the guilty conscience, and urged the irresolute to revenge?

A good proof that mere enlightenment does little for imaginative writers, may be found in this country. We are wanting in popular legends, and, be it said with deference to wise opponents, wanting in poetical literature. Our poets and novelists are few, and feel too little the inspiration of an American home. Our national character may be the better for this, but our pursuits have made us, as a people, vastly unpoetical. This is readily accounted for. We have been accustomed from childhood, and still continue, to regard chiefly what is necessary in life. Interest and thrift are graven on every thing in America; the waves and the winds are unwelcome without the expected gain; and the cliff and stream, however beautiful, are unconnected with superstitious legends. Do not the words of one of our poets apply to many of his countrymen?

> "The churl who holds it heresy to think,
> Who loves no music but the dollar's clink,
> Who laughs to scorn the wisdom of the schools,
> And deems the first of poets first of fools,
> Who never found what good from science grew,
> Save the grand truth that one and one are two,
> And marvels Bowditch o'er a book should pore,
> Unless to make those two turn into four;
> Who, placed where Catskill's forehead greets the sky,
> Grieves that such quarries all unhewn should lie,
> Or, gazing where Niagara's torrents thrill,
> Exclaims, 'A monstrous stream to turn a mill!'"

Yes, even at this moment is the demon of utilitarianism throwing his bonds around the cataract of Niagara, — to scoop with a clam-shell the wicked, waste water, and substitute for the torrent's roar, the soul thrilling music of the clapper to a grist-mill! If this is plain common sense, it is not poetry. True, a few of the red man's race remain to wonder at the taste which can so misuse their country, but their spirit has been broken, and they are strangers in the land.

What then is the use of popular superstition? Not to bind man to a reverence of folly, nor to exact undeserved admiration, but to soften his nature by exercising some of his higher powers and sensibilities, and thus make mind minister to happiness.

MODEL OF A PHILOSOPHICAL DISPUTATION.

[One side only is presented.]

Whether Intellectual Improvement be favorable to the Productions of Imagination.

Every age and every nation has its distinguished men. It has had its heroes, poets, orators, philosophers, and statesmen. Whether we go to the abodes of civilization, or to the haunts of savages, we shall find men who are properly the master spirits of their age, and who are destined to give direction to the opinions and actions of their fellow men. This arises from the very constitution of society, and each of the several classes of which it is composed are in some degree dependent on each other. The fame of the hero depends on the historian and poet, and in return the achievements of the former afford the most fertile themes for the latter. Some periods, however, are more favorable than others for the development of a particular kind of talent. The ancients recognized an iron, a bronze, and a golden age, and no impartial reader of history can doubt the justness of such a classification. The golden age was the age when literature and the arts flourished, when civilization had gained the ascendency over barbarism, and when the rights of the individual had begun to be respected.

There is undoubtedly an opinion prevalent, that intellectual improvement is unfavorable to the imagination, — that the reasoning powers cannot be cultivated without impairing it. But such an opinion has no foundation in fact, and is entitled to no more respect than a thousand other notions that are handed down from age to age, and are regarded as true. The enemies of free government tell us, that learning cannot flourish where all are acknowledged free and equal; that learned men cannot grow up except in the sunshine of royal favor, and that religion cannot work its benign effects except on an ignorant community, and under the guidance of an established church. The different relative progress of the sciences and works of imagination can be accounted for without having recourse to the theory above mentioned. A science is nothing more than the combined experiments and discoveries of men in all ages, while a work of imagination is, to a certain extent, the work of a single person. The philosopher can begin where Bacon and Newton left off, but the poet must begin where Homer began.

There is another cause for the prevalence of this opinion, in the erroneous view taken of the works of an uncultivated people. That wild, figurative language, which arises from its barrenness, is often thought to be conclusive evidence of a lively imagination. As civilization advances, that wildness and extravagance disappear; as language becomes more copious and fixed, those bold figures are no longer used. But does it follow, that the imagination is less lively? That that faculty on which our happiness so essentially depends is thus impaired by the very means by which our good is promoted? It cannot be. The God of nature, who made "wisdom's ways ways of pleasantness," did never decree that the improvement of the intellectual should darken that faculty which is truly the mind's eye, and through which the past as well as the future, and the absent as well as the present, can be scanned. Imagination does not confine itself to earth, but

"Tired of it
And this diurnal scene, she springs aloft
Through fields of air, pursues the flying storm,
Rides on the volleyed lightning through the heavens,
Or, yoked with whirlwinds and the northern blast,
Sweeps the long track of day."

Should we grant that intellectual improvement was unfavorable to productions of the imagination, then we should no longer look for the best works of that character among a civilized people, but should seek them among our native Indians, or the Tartars of Siberia. We should apply the same rules to individuals as to nations. The least cultivated minds would be the most imaginative. We should look to them for bolder flights than to Milton, Pope, or Byron; the absurdity of which is seen by the mere statement of it, and the principle is unworthy of serious argument. History as well as common sense refutes it. Who of those bards whose works are as immortal as the spirits which produced them had not a cultivated mind? Which of them did not find their imaginative powers increased by intellectual improvement? Though the age of Homer was an age of comparative darkness, yet the sun of literature must have shone on Greece, or the inspired fountains of poetry would have been frozen up. He never would have sung of the heroism of his countrymen had not their feelings responded to his. He never would have written with that correct taste, which all succeeding poets have delighted to imitate, had not reason already under her control the wildness and extravagance of the untutored mind.

Our own age bears ample testimony that intellectual improvement does not destroy genius to produce, nor diminish desire to read works of imagination; for there never was a time when so much fiction is written and read as at the present. Poetry is no longer the language of history and oratory, but it is what it ought to be, the language of imagination clothing in its various dress human passions and affections. In proof of this we need only refer to that giant mind whose powers have been so successfully employed in the world of fiction, making an almost entire revolution in that department of literature. He has shown that the boldest flights of the imagination are not in the darkness of night, but in the clear sunshine of day; that as civilization advances, and the human mind makes progress, so will all its powers be strengthened, and all its faculties be enlarged. Science offers to us new realms, and the astronomer, as well as the poet, may picture to himself worlds moving round in one harmonious whole far beyond the reach of mortal view.

The obscure and the uncertain may be necessary for a full exercise of the imaginative powers, but of this there will always be enough until the whole field of knowledge is explored. In truth, with the advance of knowledge and science, mystery does not diminish. New wonders are continually unfolding themselves, and, as the field of vision is enlarged, other views are presented; there still remains beyond the visible and the certain, the invisible and mysterious.

LESSON LXXIV.

[redacted]

An Oration is a speech or discourse composed according to the rules of oratory, and spoken in public; or, it may be defined a popular address on some interesting and important subject. The term is now applied chiefly to speeches or discourses pronounced on special occasions, as a funeral oration, an oration on some anniversary, &c., and to academic declamations.

The term oration is derived from the Latin *oro*, to beg or entreat, and properly signifies that which is said by way of entreaty.

A speech is in general that which is addressed in a formal manner to one person or more. A harangue is a noisy, tumultuous speech, addressed to many; an oration is a solemn speech for any purpose. An address is any thing spoken or written from one person or party to another.

A regular oration consists of six parts, namely:

1. The exordium or introduction, which is designed to gain the attention and good will of the hearers, and render them open to persuasion.
2. The stating or division of the subject, in which is expressed what the object of the speaker is, or what he designs to prove or to refute, what doctrine he intends to inculcate, &c.
3. The narration or explication of facts or opinions connected with the subject.
4. The reasoning or arguments.
5. The pathetic part in which an attempt is made to interest the feelings of the hearers.
6. The conclusion, in which a general review may be made of what has been previously said; and the inferences drawn from the arguments may be distinctly stated.

It is by no means necessary that all of these parts should be included in an oration. Much depends on the nature of the subject, and what the speaker has in view. But in listening to a performance of this kind, it is expected that the mind will be informed, the reasoning powers exercised, the imagination excited, and the taste improved. The subject should be one which requires a statement and elucidation of interesting facts and principles; a course of calm, dignified, and persuasive reasoning. At the same time, it should allow of fine writing. There should be opportunity for description and pathos, for historical and classical allusions and illustrations, and for comprehensive and ennobling views. It should admit also of unity of plan. The style should be elevated and elegant; the form of expression manly and dignified, and at the same time characterized by force and vivacity. The ornament should be of a high kind,—such as ennobles and exalts the subject. Diffuseness is likewise desirable.

MODEL I. OF AN ENGLISH ORATION.

Public Station.

One of the happiest, as well as most useful, improvements which the social system has received, since the earliest congregation of savage life, is the *division of labor*. While it insures to us the greatest profit at the least cost, and enables the labor of each to contribute most effectually to the advantage of the whole, it introduces among men such a variety of classes and conditions,—it parts out the business of life into so many and various lots, as may satisfy each peculiar bias, imprinted by nature on the minds of individuals. The great world has many mansions. In one, there are the tools of industry and the bread of care; in another, the insignia of power,—the diadem, the mitre, and all the aching luxury of thrones; in a third, is hung up the unfading laurel of the Muse, which, as "it plucks all gaze its way," lets us not behold the cold neglect and starving penury which too often await it;—one looketh out upon the green fields, with their blossoms, their full ears, their bending branches; and another looketh out upon the broad sea, with its tall ships and its cunning merchandise:—all these, and many more, are wide open before us, and it requires but our own *volition*, to decide where we will enter in and abide.

Among the manifold professions and employments of life, however, there is much else, beside natural bias, to influence a man's choice. The unyielding necessity of gaining a livelihood, binding upon most of us, is ample security that no one of them will be left vacant. Industry, like wealth, will find its own level. A deficiency in any of its channels will create a demand; and self-interest will ever be at hand, to supply it. But this is not all. We are all, more or less, the slaves of passion. The cold and calculating dictates of prudence are often overruled by the more specious and flattering whispers of pride. The path of reason is too straight-forward and dull for our eager ambition. We cannot bide to toil slowly up her steep and thorny way, for the quiet possession of scanty bread. The echoes of the silver trumpet have reached our ear, and we sigh that it may sound out our own name. The imperial purple has caught our eye, and the plain vestments of an honorable sufficiency seem too mean and common for our wear!

Perhaps there is no prospect, which the imagination can present, so alluring to the mind of a young man as that of public life. The mere fact of being a theme of public interest, and of being exalted by the voice of popular favor to a station above one's fellows,—is of itself a boon, than which, it would seem, the most ardent ambition could desire none greater. But this is but the beginning of good things—but the portal to the high places of fame. It is in the exercise of this trust, that the full harvest of glory is to be reaped. *Our* mind is to counsel,—*our* voice to direct,—*our* arm to govern all;—the sceptre of power is to be handled,—her royal robes put on—and *we* are to be the gaze of every eye. These are the rich privileges which our eager fancy holds out to us as the rewards of office; and it is not to be wondered at, that the coldest ambition should kindle at the view. It is no longer a strange thing, that popular favor should be courted and public station sought diligently after. It is man's nature to look upward—"*ut aquila, cælum versus*,"—how then can he but long for this highest heaven of human glory?

But let us strip off the gilded veil of fancy, and look in upon the condition of office when the pomp and parade are over, and the robes are thrown aside. And here, it were a superfluous task to inquire into the comparative happiness and ease of public station. It needs not the eloquent philosophy of the wronged Duke, to tell us, that a life of even undeserved exile is sweeter far than that of painted pomp,—"the inhospitable woods more free from peril than the envious court,"—"the icy fang and churlish chiding of the winter's wind," more trusty counsellors than the fawning flattery of court-sycophants. Nor need we the touching examples of Wolsey, of Buckingham, of Mary, and all that host of splendid misery which history supplies, to warn us how sore and galling a burden is "too much honor." We have heard with our ears—our fathers have told us—many of us are in the immediate, sad experience, that place and greatness, though fair without, and full of temptation,—are, like the apples of Asphaltum, but ashes to the taste; and when withdrawn from the excitements of busy life, and left alone to reflection, we are all ready enough to exclaim with the poet,—

> "'T is better to be lowly born,
> And range with humble livers in content,
> Than to be perked up in a glistering grief,
> Or wear a golden sorrow."

But this is one of those fireside reflections which are apt to escape us, in the bustle of out-of-door life. Vain hope with all its specious and most plausible cheats, bids us not take upon trust so sad a truth. Ambition, which we strive in vain to "fling away," whispers us, that it is nobler to bide the worst, so *honor* be the stake. To serve one's country, is at least a glorious martyrdom, and we are proud to suffer it. Were such the motive of those who enter the lists of public life, were honor conferred in exact proportion to merit, and trust squared with integrity, this were a sentiment worthy the extremest limit of indulgence. A nobler vocation no one can have, — a more glorious sacrifice was never made, — than to toil and suffer for the public good. Our country's call, as it were the voice of Fate crying out to us, should make "each petty artery in this body, as hardy as the Nemean lion's nerve" ! But is it from pure and disinterested patriotism, that so many are daily clothed in the white robe of candidacy ? Can we pretend, even in this land of promise, that public honors are never capriciously, nay, are never unjustly bestowed ? We have not, indeed, here, that long line of titled aristocracy, "*state-statues* only," whose rank, dating from the cradle, can be founded, at most, only on a *predestinarian* estimate of future worth ! We acknowledge neither "Divine right," nor "original compact," as a claim to supremacy. Much less need we fear that the wise, the virtuous, and the learned should be banished from *our* land, as from Sparta of old, in very fear lest, by the unrestrained exertion of their *pernicious weapons*, they should work out for themselves an extravagant and dangerous influence. The wise, the learned, the good stand here indeed their chance with the rest; and it is a triumph worthy all rejoicings when they struggle into power. But how often do we see those noble natures, — who, seeking merit rather than fame, would scorn to "flatter Neptune for his trident, or Jove for his power to thunder," — cheated of their rightful inheritance of glory ! It cannot be denied, though with shame we confess it, that learning, genius, and virtue will strive for popular favor, but at fearful and perilous odds, against the supple knee, the flattering tongue, the cringing soul.

What, then, is there in office for which men are thus eagerly striving ? What is this highest prize of contention, in pursuit of which, happiness is counted as nothing, and merit is content to be pitted against hypocrisy and intrigue ? It is CALLED Power. There are few more ludicrous mistakes, which this erring world exhibits, than those of a false and o'erleaping ambition. The redoubted Knight of la Mancha, though unequalled in story, is not alone in real life. We may, almost daily, behold the brazen basin of the barber, borne proudly along, in all its *soapy lustre*, as if 't were really the golden helmet of Mambrino ! In most countries, we may see crowds, and even in our own *practical land* not a few of those dabblers in the pettiness of fame, whose official importance would serve only to remind us of that pretty device of Æsop, — a fly on the axle of a chariot, striving to exclaim, "what a dust do *I* raise !" The truth is, that in these times, and especially in our own land, the *power*, which office of itself confers, is most specious and shadowy. Even in the Old World, little else is retained, save the name, the show, the ceremony of power. In the most arbitrary governments of modern times, the popular feeling is respected and obeyed, though it be not directly, and in terms, appealed to. But with us, the very boast of our liberty is, that the people are supreme. They indeed do delegate certain of their number, to manage for them their great estate of sovereignty: — but this delegated authority is divided off into so many branches, and so entirely checked by the mutual action of these branches upon each other, that the power of *individual* office is a mere name and a shade. Our governors are in fact but public servants — a most honorable, indeed, and praiseworthy *service*, but containing so much more of burden and care, than of *power*, that we might almost apply to them the old Greek proverb, — "none in the land are so much *slaves*, as its *masters*."

But if public station do not actually *confer* power upon its possessor, it *at least*, affords him the most favorable opportunity for gaining it. If office be not greatness, it, *surely*, must be the highest vantage-ground for achieving greatness. It was the answer of the Delphic oracle to Cicero, says Plutarch, when he inquired how he should attain to the highest earthly glory, — "by making *his own genius*, and not the will of the people, the guide of his life." — To enter into an elaborate discussion of this great question, would far exceed our spare and strict allowance of time ; but it may well be doubted, whether that close subjection to popular will, that contracted servitude to party, that unyielding bondage to public opinion, which public officers must necessarily undergo, be not far, very far, from the pure and perfect air of liberty, in which genius exults and thrives. It seems, too, a nobler, as well as freer, task to promote the mental improvement, than the physical welfare, of our race, — to govern *minds*, than to govern men.

I know that history, an honorable mention in whose pages is perhaps the proudest reward which mortal merit can aspire to, has hitherto devoted her exclusive praise to those who have led the armies or guided the councils of their nations. It hath now been the diary of princes, and now the "field-book of conquerors," and full rarely hath even the name of a private man, however splendid his talents or exalted his virtues, been deemed worthy of its notice. But the liberty, which has been here worked out, is not confined to the mere form and ceremony of government, — it not only pervades the whole atmosphere, but penetrates the very life-breath, and purifies the very heart's core of society, — and we may confidently hope, that the *Free Historian* of *Free America*, pampered in no court, pensioned by no crown, will pen with the golden pen of Truth, — that *her* history may be, as all history *ought* to be, — philosophy, pure, uncompromising philosophy, "teaching by examples," — a history, where crimes may be mentioned only to be condemned, — where virtue, genius, merit, may stand out, in their own unfading beauty, the admiration and the model of the world ! We would not, indeed, withhold their merited tribute of praise, their proud recompense of glory, from the "patriots who have toiled and in their country's cause bled nobly." The sweet lyre, the sculptured marble, shall have their names in holy keeping ! But *they* are not alone *patriots*. This proud title of *patriotism* is no narrow distinction of birth or of fortune. Whoever promotes, or labors to promote, the interest and welfare of his country, be his means never so small, his vocation never so humble, is a patriot. They are patriots who obey and defend, as well as they who make, the laws. They are patriots, who strive, as they are able, to advance in the land, the great cause of religion, of justice, of public improvement. Every good man is a *patriot !* They were patriots, whose names shall hereafter be mentioned, as the founders and benefactors of this venerable institution. *He*,* is a patriot and worthy a patriot's praise, whose wonted presence at the head of our University, on this high festival of letters, we may no longer look for. If the *youth* of our land be its hope and its promise, as their fathers are its strength and its support, — surely he shall have rendered a goodly and an acceptable service to his country, who by his diligence, his instructions, his example, has trained up so many to her duties and her honor. We would yield him, then, the glory of a *patriot*, as well as the affectionate thanks of grateful hearts, for all that he has done and suffered in the cause of education. His is a glory, "*cui neque profuit quisquam laudando, neque vituperando quisquam nocuit.*" May he live long, to see this ancient abode of science, — the fond object of his care and love, — increased in usefulness and power; standing, in all the strength of sound wisdom, in all the majesty of virtue, in all the beauty of holiness, a blessing to the children, and an honor to the fathers of our land; and on its brightest tablet of record, among its best defenders, shall *his* name and *his praise* be ever inscribed. May his years to come be full of comfort, and his end — peace !

It is one of the peculiar features of our republican government, that the doors of office, — which have hitherto been rarely entered, but by those who could produce the passports of high birth or princely patronage, — are here thrown open to all. The natural consequence is, that all are eager to rush in. Imagination has pictured to us this exclusive abode, abundant in all the luxury and splendor of Oriental magnificence; and the prince of Abyssinia felt not more longings, — and, I venture to say, *tried not more expedients*, to gain a knowledge and a view of the outer world of man, than we to gain admittance into this favored palace of the Blest. We do not fear, with the enemies of liberty, that this "political ambition" will always prove a canker in the hearts, or engender corruption in the minds of our people, — warring against the interests of literature and bringing down upon us either the darkness of anarchy or the more gloomy light of despotism. We neither feel, nor feign, any such idle apprehensions. We have seen the flood-gates of ocean suddenly unbarred, and though the dashing waves leaped never so violently in devouring all they met, — it was but for a moment; — the waters flowed again into their channel, and the sea was still. But though this temporary evil will ultimately be its own cure, it is well that all means should be employed to diminish its immediate violence. The storm has not yet ceased — we may, even *now*, see it, in all the strength of its rage, fearfully agitating our land. The holy ark of our liberties is, even now, tossed on its angry bosom! It is time that men's eyes were opened to reason. It is time that they looked upon office, as it really is; like the other professions of life, a place of honorable labor; conferring on its possessor no absolute superiority, — no exclusive privilege, — no peculiar blessedness; — an elevation, where one's failings, as well as excellences, are displayed to a dangerous advantage. We would render to the rulers and counsellors of our land all the respect and homage that are their due; but we will not yield up to them, the sole possession of that *power* — the only power worth having — the highest power of man — a power, which angels, from all their glory, might stoop to enjoy — the *power* of doing good to mankind — of serving one's country — of improving our race — of ennobling our age! *This* is the power which all may possess — which requires no passport, but of Heaven. *This* is the promotion which "cometh neither from the East, from the West, nor yet from the South." *Mind* asks not the seal of office, for a sanction of its dictates, "*nec sumit aut ponit secures arbitrio popularis auræ.*" Its course will on, the way it takes, "cracking ten thousand curbs of more strong link asunder," than the slender impediments of artificial society. It will *speak out*, wherever it exists, in tones, than which, God's thunder is not more audible!

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* Dr. Kirkland, who had recently retired from the University.

To this power and this greatness let us aspire. Let the education and improvement of mind, be the first object of our ambition. Let not the great harvest of our literature lie longer unreaped. Our dizzy mountain-peaks — our green hills — our fertile vales — our thundering cataracts — our pleasant streams were never made for sealed lips. Our firm hands, our brave hearts, our bright eyes, though eloquent in silence, deserve not a mute lyre. The fair brow of Liberty looks bald and naked without the laurel of the Muse!

MODEL II.

The Utilitarian System.

"Cui Bono."

The spirit of the present strongly demands the *useful* in all its objects of pursuit; there is little reason to fear that men will neglect their interests, so far as their judgment enables them to perceive them; for little occupies general attention that does not return some plausible answer to the question, "Of what use is it? what advantage arises from it?" The wild visions conjured up by the heated imaginations of other times, are all viewed through this correcting medium, and stripped of all their bright and deceptive colors, are stamped with that value only to which their utility entitles them. The lance of chivalry rusts in obscurity and neglect, while the ploughshare is bright with honorable use; the venerable castle, moss-covered and shattered by the storms of a thousand years, is of small consequence, as it stands beside the smart, new-built manufactory, its neighbour, whence some of the conveniences and comforts of life are constantly flowing; the mountain, though it be the highest peak of the Alps, or Andes, cloud-capt, and snow crowned, towering sublime over the domains beneath, the theme of poets, and the resting-place of the imagination, is thought little of in comparison with the dark and gloomy mine at its base, whence are drawn the ore for manufacture, or the coal with which it is prepared.

All things are estimated, not at the price set upon them by the children of poetry and romance, but according to their immediate subserviency in rendering comfortable the condition of the great majority of mankind. And shall any one say that there is not much true philosophy in this valuation? Shall any one sigh over the tendency of the age to look with a dispassionate eye on those wild schemes, and false ideas of honor and greatness which in former times caused such a waste of human life and means? Shall any one for this denounce the times as forgetful of all that constitutes excellence or happiness? Shall it be said that this spirit necessarily smothers all the nobler parts of man's nature, and reduces him to a mere pains-taking, money-getting animal? That it is incapable of being turned and guided into any good course, and of forming the groundwork of a better state of things than the world has ever yet seen? Such desponding minds, — such prophets of evil, must have got their ideas of the *summum bonum* from tales of chivalry and romance, from the dreams and longings of a heated imagination, from any thing, in fact, rather than a comparison of the sources of happiness in the present and any former time. Should such an examination be made, that which appears so bright and enchanting when viewed from a distance, will hardly bear a close inspection. Strip these bright visions of all the radiance thrown around them by the charms of an elegant literature, and how meagre do they stand before us, in all the harsh outline of a rude and unpolished nature; the violent passions and harsh impulses of men stand forth, divested of that softening influence thrown upon them by a refined civilization. The courage of the warrior will shrink to the level of mere animal violence; the beauty of the ladies will pall upon the imagination, when it is considered how uninteresting must have been their minds from the want of all those graces and refinements, which a more enlightened age only can impart; while throughout all classes, the powers of the intellect were but imperfectly developed, and give us no very exalted idea of man and his powers. Let these things be but once thought of in such an abstract way, separated from all the bright associations that are usually wound about them, and the most enthusiastic admirer of antiquity will hardly wish that his lot had been cast in any of those periods that once seemed so delightful.

But though the present estimate of utility be on the whole so correct, is there nothing in it that may be cause of disgust to those of delicate feelings, and at the same time injurious to our truest, best-defined interests? None but the most unhesitating, undiscriminating panegyrist would attempt to deny it. In their endeavours to reduce every thing to the standard of the useful, many have overstepped the limit. In their zeal to do away with all old follies, they cast off with them some of those virtues, which are peculiar to no age or state of society, but whose seat is deep in the human heart, and whose free exercise is indispensable to the prosperous continuance of any state or order of things; connecting these with the really worthless objects, with which they are so often associated, with the intention of eradicating all the useless weeds from the soil of humanity, they ruthlessly tear up some of the most beautiful flowers in the gardens of the heart; they crush those buds that would expand, and blossom, and bear good fruit; that would exalt and purify, and refine life, and go far to realize man's imagined perfections.

We may see some signs of such a spirit in that tone of superior wisdom, that would repress all the outbreakings of enthusiasm, and damp the ardor of the grateful heart in its admiration of the beautiful and noble, with a sarcastic and self-conceited manner of asking the question, What use? And if the object of this harsh ridicule cannot show some direct and visible operation of the ideas and sentiments he admires, it warns him to be advised by experience, and to have done with all such foolish and romantic notions, which will only impede his successful progress in the world; that is, drop all that characterizes the man of feeling and sentiment, and retain nothing but the most esteemed maxims of a self-wise and selfish experience. Such a spirit would look upon this fair earth merely as one great farm, intended only to maintain its numberless denizens by its productive powers; it would grudge every acre not devoted to this purpose; it would look with an invidious eye upon lakes and mountains as useless incumbrances; in the pleasant light of heaven, and the blowing of its breezes, it would recognize only the means to promote vegetation, and bring the harvest to maturity; men it would regard as mere instruments in these great operations; as bound to their country, and to each other, by no stronger ties, no better feelings, than a low and selfish interest; to it all else seems superfluous; all the glorious and beautiful, and all the touching and delicate of the natural and moral world, are unvalued and uncared for. Though this false estimate be but too common, the mind that has not been subjected to it, must revolt at its dictates. What! must all the refreshing gardens and pleasant walks of life be shut, all its delightful prospects obstructed, and all the gushing streams of the heart be sealed up? Could any one urge this in serious argument, no more concise and appropriate answer could be given him, than the decision of the Creator himself upon the works of his hand, — that they are *good, all* good.

But, to such contemners of all that soars above their own limited vision, the use of argument seems altogether superfluous; there are certain epithets to which no definite meaning is attached, but which, when applied with a certain manner of sarcasm, or ridicule, do more to injure their object, than the most direct and severe crimination: there is a vagueness about them that gives the imagination room to conjure up a thousand bad qualities, and apply them to whatever is the subject of obloquy. Of this nature is the epithet *romantic*, so frequently and indiscriminately applied to all the impulses which fill the breasts of those who have not lost all the warmth and generosity given them by nature; who are excited with a noble ardor at the mention of great examples of virtue or heroism; who can see and feel the sublime and beautiful in nature, and in character; who can kindle with love, swell with pity, or weep in sympathy with another's woes: they are told that all these things *will not do in the world;* that they are only found in silly novels; in fact, that they are altogether too romantic. The tendency of this spirit is to make the young distrust their own feelings, and anxious to suppress every word and action that might come within the reach of this far-sweeping romantic; restraint and affected indifference become but too fashionable, even among those who are formed for better things; their fetters, early and long-worn, at length cease to gall, and the man of a once warm, heart, and strong affections, becomes a frigid and unimpassioned thing, whose impulses are all of the lowest, commonest description. But is it *really so?* Is there any danger in giving way to any of those emotions which are so enchanting in the page of poetry or romance? Are they really incompatible with those necessary duties which are allotted to most men in the common routine of life and occupation? Must we risk all those bright visions of life, enlivened and ennobled by the exercise of those finer feelings we love so to dwell upon? In fine, are they all of *no use?* Let the anxious inquirer look around, and mark the operation of some of those sentiments so harshly condemned as romantic and useless.

Is that feeling *useless* which entwines a love of his native land with every fibre of a man's heart? Which makes him look upon her mountains and plains, her rivers and lakes, or her rock-bound, sea-washed coast, with an indescribable, and almost superstitious veneration? Shall all those associations which make a man look upon his country as something more than so much land inhabited by so many proprietors, whom convenience has led to form themselves into an organized, political body, be laughed at, as the relic of a bygone, barbarous age; as too *romantic* to be indulged even for a moment? Shall that enthusiasm which leads the traveller, weary of wandering, and longing for home, on beholding the rocks and cliffs of his native shore, to exclaim with rapturous joy, — "This is my own, my native land," — be ridiculed as the expression of nothing but a mawkish, and false sensibility? On the contrary, is not such a feeling the foundation of that true and real *patriotism*, which makes a man lay down wealth and comfort, and pour forth blood like water for his country's good? Has it not been the all-pervading sentiment in those martyrs and patriots whom history and fiction equally delight in honoring? Should we make Thermopylæ and Marathon familiar as household words, had there not been some stronger impulse in the breasts of the heroes who fought there than the mere desire to save their lands and property from unjust spoliation? Interest, or fiction, may, for a time, excite men to action in behalf of their country; but, to arouse the undying flame of patriotism, to make such lovers of their country as time has shown, the "caritas ipsius soli," the clinging to all the marks written in memory by affection, the scenes of our youth, the monuments and undying history of our ancestors, our hearthstones, and objects of domestic affection, must all work together in a manner none the less effective, because it cannot be reduced to the cold and exact rules of statesmen or philosophers.

Is that love *useless* which exalts so high in man's judgment the worth of the fairer, softer portion of his race; that takes away so much of the harsh and low from his character, and makes him see every thing in a warmer, purer light. Or are any of those other tender feelings, which purify his character, and make him somewhat like the divine original? Equally harsh and false is that estimate that would says so; which would divest life of so much that softens its hard and rugged track; which would stop all those fountains gushing fresh from the heart, which sweeten and quicken the otherwise insipid and sluggish course of duties and labors. And yet such a disposition is but too common; it hears with incredulity of the existence of virtuous enthusiasm, or ardent love; or, if it cannot doubt their existence, it shows its contempt for them by a freezing interrogatory as to their advantage; it would confine all such romantic feelings to the pages of the poet or novelist, who, it thinks, first gave them birth, and insists, that, however well they may do to "point a moral, or adorn a tale," they will *never do in real life.*

If such were real life, if none of the holiest and best affections could be indulged with safety, well might the gloomy views of those be entertained, who look upon the pleasant world as a succession of empty nothings, and all our boasted improvements and advancements as only tending to render them lighter and more empty, and to remove us farther from all that makes life worth the having.

Such a feeling of discontent, as it is particularly apt to seize upon minds most delicately tuned by nature, must have an injurious effect upon the age, which has been represented as, on the whole, so discriminating as to what is truly good and useful; since it withdraws from exerting a healthful influence those whose natural impulses would cause them to promote its best interests; but, disgusted by the false, utilitarian spirit just dwelt upon, their minds sink into a morbid and repining state, which questions if there be any thing pleasant, or excellent, contents itself with railing at all around, and nursing its own misanthropic feelings.

How, then, shall we answer that cold and sarcastic temper, which, in all the confidence of superior wisdom, thinks to crush all the generous impulses of an ardent nature, the aspirations of genius, or the buddings of an unfeigned love, or strong attachment, by a withering manner of asking the question, *Of what use are all these?* We might answer with another question; Of what use is the pleasant light of the sun? For, not more groping, cold, and melancholy, would be an eternal, sunless night, than life without one ray of those warmer feelings to illumine its dark and tortuous paths, to gild the points of all the sterner, harsher duties, and cast a warm flush of happiness over all its varying scenes. We might tell them, that, banish these, and the world would be a desert of so harsh and uninteresting an aspect, that the most stoical patience could not endure it long; and, if their unsympathizing minds could not comprehend how this might be, we might tell them that to the feelings they so much despise they are indebted for the continuance of that state of things which appears to them so profitable and excellent. That they are the great corner-stones on which society is founded, the bonds that maintain its union; that, but for some of the enthusiasm they so much condemn, civilization would long since have stopped in its progress, the arts and knowledge would have remained undeveloped, and all that tends to exalt and refine man's condition would still have slumbered. If they cannot be induced by this to acknowledge that there are any others but their own beaten highways of life, they must remain in ignorance of all its better part, forfeit all the enjoyments which accrue to those who can rightly estimate its blessings, and plod on in the way they have chosen for themselves; — while, to those who have an undimmed perception of the good and lovely, life spreads itself out like a verdant flowery field, its paths enlivened by the bordering green, the gemming dewdrops not yet dashed from its flowerets, and all beyond a vista of gladness and beauty. Happy those who choose this better portion, and enjoy that *real life* which those only can have, who, in all their estimates of use, are guided by that true philosophy, which, while it hastens the step of improvement, does not prevent the coöperation of our best nature!

MODEL III.

FIRST DEGREE.

Public Opinion.

On the return of this ancient anniversary, on this academical jubilee, which borrows all its lustre from the countenance of a great community, I am naturally led to the contemplation of the power of a community. It is public favor which has raised a humble grammar school into the greatest collegiate establishment in our land. And we who are come up this day to make our last obeisance to our venerable parent, cannot consider without interest that power out of which she sprang, and that power upon whose character our own fortunes must so much depend.

But the growth of a literary seminary is but an exhibition in miniature of that force of which I speak. Compared with some of its greater manifestations, it is the application of the force of steam to the cutting of diamonds, or the enchasing of plate. It is on the spacious stage of history, where ages are the time, and nations the actors, that I find the just examples of the power of public opinion emblazoned. What is the great lesson we learn from the records of our race? What but this? That the true sovereign of the world, the only monarch who is never deposed, and never abridged of his prerogative,

> "Who sits on no precarious throne,
> Nor borrows leave to be,"

is Public Opinion.

What is a throne? What is a legislature? What is a Congress? What is a constitution? Mere pipes, mere mouth-pieces, for the expression of Public Opinion. The moment they cease to give it vent, the moment they resist and set up for original powers, it breaks in pieces these venerable forms, as Daniel broke the gilded images of Babylonish idolatry, and holds up the fragments before the startled nations, with the same dreadful irony, —"Lo, these be the gods ye worship!"

One would think, from what has sometimes been advanced, on great authority, that Public Opinion was a new power. I am confident that it is a mistake. Public Opinion is no new creation, no stranger in the world, no child of its old age. It has mingled in the public affairs since man first exchanged his cave in the woods for the arts and alliances of civilized life. Born in the primeval conventions of uncouth savages, its infant fingers trace that social contract to which the proud monarchies of the Old World are not ashamed to go back for the fabulous charter of their legitimacy. And from that hour it has gone about among the kingdoms of the earth, working its pleasure, whether for good or for evil. You may track its lion step across the Syrian sands, when it led the fanatic hosts of Christendom to pour out their libations of blood, and sacrifice their human hecatombs, in pious worship of the Prince of Peace. Or you may find its handiwork in modern England, when it spoiled of its crown the unworthy successor of a line of kings; washed away his balm, and laid his head upon the block; turned loose an incensed people to hunt down the remnant of that old house of tyrants, and purge the realm of their unclean influence. But, by and by, as if in very wantonness, reverting to its ancient faith and affections, it recalls the fugitive princes from their exile, and rebuilds the dynasty it had overturned.

But, if the will of the people has always been the sovereign, under whatever forms it has been disguised, by whatever ministers it has exercised the functions of sovereignty, it will be asked, how are we to explain certain dark passages of the history of man? If the people have been really the master, whence came those odious institutions which have preyed from age to age, like an hereditary disease, on the aggrieved nations? How stole the serpent into the Eden of democracy? In what chamber of the people's deputies, was the order of knighthood created? What bill of rights was it that stipulated for the inviolability of the Canon and Feudal Law? What date do the articles of abdication bear, wherein the major portion of mankind, wearied with the cares of government, resign their irksome state, and sell themselves for slaves to their fellow men? Where was the popular assembly convened, which followed up the splendid distinctions of chivalry in Europe, with the emoluments and honors of modern aristocracy; "gilding a little that was rich before," and lavishing on an overgrown peerage civil immunities, and injurious monopolies? If Public Opinion is supreme, how came in those abuses which plunder the many of wealth, and honor, and freedom, to lay the costly spoils at the feet of a few? Crowns, principalities, and orders of nobility, — are these the trophies with which Public Opinion has strown its path? . . . . . Yes. Even these were called into being by the word of the people. And all those political evils which have plagued the suffering race of men, first sprung into life at the will of the people, and received at its own hand their bloody commission; like fiends raised by the enchanter, whom they will shortly torment. Folly was the disease of which Public Opinion was sorely sick; Ignorance was the deadly charm by which it was bound; and is it strange that it lay powerless along the land, the victim of petty tyranny? It was only Samson submitting his invincible locks to be confined by the fingers of Delilah with the pin of a weaver's beam. And Oh, how faithfully the old patriarch told its history, when he prophesied the fortunes of his unworthy child! "Issachar is a strong ass, couching down between two burdens; and he saw that rest was good, and the land, that it was pleasant, and he bowed his shoulder to bear, and became a servant to tribute."

But these seasons of patient sufferance do not always last. And long periods of torpid quiescence are succeeded by awful reactions. It is this moment when Public Opinion changes, — this turning of the tide, — that is the sublime moment in the annals of nations.

"Its step is as the tread
Of a flood that leaves its bed,
And its march it is rude desolation."

It bursts through the mounds and levées that dammed it up, and strikes terror into ancient societies, and institutions that lie peacefully over the land, by the roar of the inundation. It is when great events are pending, when the scales of human destiny are hung out in heaven, and the eyes of men grow dim with watching the doubtful balance, — when old systems fail, and old principles are a by-word, — when the strong attractions which keep society in its orbit are dissolved, and the winds of Passion go sighing by, — it is then that Public Opinion re-collects itself to meet the solemn emergency; leaving its ancient seats, it shakes off the dust of centuries, and carries the human race forward to the mark they are prepared to reach.

It was in a crisis like this, that the keys of heaven were wrested from the successors of St. Peter, and the light of the Reformation let in upon a mourning church. And when the clearer light of another age revealed the abuses still unreformed, Public Opinion invaded once more the ground that was fenced with ecclesiastical interdictions, continued the heroic work, and finally launched its little fleet of pilgrims on the main, to follow the setting sun, and lodge the floating ark on the mountains of a New World.

And here in the West, it is at the bidding of Public Opinion, that Liberty has unrolled the sky of half the globe, for her star spangled banner. It is at the same high mandate, that Science throws across our rushing streams her triumphant arches; yokes together with a Cyclopean architecture the everlasting hills, and then leads over their giddy summits the peaceful caravans of commerce.

But, with all its splendid triumphs, it is still an unsteadfast and turbulent principle, as inconstant as an individual mind. And the annals of our race are but accusing records, which show how Public Opinion has given its voluntary and omnipotent sanction to every form of crime. It has crossed great enterprises, and broken brave hearts. It has doomed to the faggot and the rack the champions of truth, and the children of God. It is as much the parent of the Holy Inquisition, and the Court of the Star-Chamber, as of Bible Societies, or the Royal Academy.

What, then, is our security? Can we rear no bulwark? Can we dig no trench around our noblest and most venerable establishments of Church and State? Are we all embarked in a frail vessel, and may this blind Polyphemus sink us at pleasure with a swing of his arm? Where is the origin of Public Opinion? It is in private opinion. Each great national feeling, wave after wave, has been first the opinion of a few, the opinion of one. Here, then, is the great check, and safeguard, and regulator, in individual character and influence. Obviously, no external force can act on the all-surrounding energy of a public mind. In vain would we plant sentries, or patrol a watch about this unmastered power. The way to explode a magazine is to apply the match to a kernel. The way to move the public, is to affect individuals. Every honest citizen whom we can enlighten; every mind throughout the nation, by which right views are entertained, and proper feelings cherished, is one more improver of Public Opinion.

Let it be deeply considered by us, since it thus originated, how much every superior understanding is its natural counsellor and guide; and to what extent such men as Swift, Burke, and Mirabeau were the ministers of this real Autocrat; that no longer those titular gentlemen, who, in London and Paris, on solemn days, wear crowns and solemn dresses, but Canning, and Scott, and Malthus, are now the sovereigns of the world. It is in this fact, that Public Opinion has grown wiser, and will continue to become more informed, that I find the superiority and the hope of our times. And the humblest individual, aware that his opinions are a portion of the sovereign law of the land, would do wrong to conceive his influence to be insignificant. It is not insignificant. Not a thought you think, not a syllable you utter, but may, in its consequences, affect the prosperity of your country. Our world is framed like a vast whispering gallery, — one of those curious structures of human skill, where every breath is audible, and the word that at first was faintly spoken, scarce trusted to the silent air, is sent swiftly onward and around the vaulted walls; a thousand babbling echoes repeat and prolong the sound, till it shakes the globe with its thunder.

Come out of your individual shell. Give your thoughts to the interests of your race, and, like the genie in Oriental story, who, creeping out of the casket of a few inches, in which he had been imprisoned, regained his colossal proportions, you will grow to the stature of a godlike intelligence. Nor will you fail of your reward. Those who, by their mighty influence, exert a wise control over the will of the people, always receive from the Public Opinion they have enlightened, their just mead of praise. It is a spectacle we can never behold without emotion, the supremacy of one mind over this concentrated intelligence. It claims our reluctant reverence for characters in which the amiable virtues are wanting. The moral merit of Cromwell is exceedingly questionable; but his astonishing mastery of the public mind, and the energies he wielded in the cause of liberty, have procured him the endless gratitude of freemen.

"For, if we would speak true,
Much to the man is due,
Who, from his private gardens, where
He lived reserved and austere,
As if his highest plot,
To plant the Bergamot,
Could by industrious valor climb
To ruin the great work of Time,
And cast the kingdom's old
Into another mould."

But, where virtues and talents have alike contributed to invest an individual with this authority over his cotemporaries, Public Opinion rejoices to pay its instructer a hearty tribute of deserved praise. It has lately been signally manifested, in the deep sympathy in our loss, on the resignation of his seat at the head of the university, by one, for so many years, its ornament and pride. I cannot speak of President Kirkland without a crowd of affectionate recollections, which, I am sure, are familiar to all who hear me. For he was one of that truly fine genius which identified his character with the institution in which he sat. Whilst he remained here, his elegant mind rained influence on all that harboured in its halls; and it was not easy for dulness to come under his eye, without being sweetened and refined. The stranger who saw him, went away glad, that there was so much savor in human wit. He was a living refutation of that ancient calumny, that colleges make men morose and unskilful in the science of human nature. He had a countenance that was like a benediction. And what with his liberal heart, his rich conversation, and the grace of his accomplished manners, he reflected a light upon this seminary, which a just community have not failed, and shall not fail to repay with lasting honor.

MODEL OF A VALEDICTORY ENGLISH ORATION.

SECOND DEGREE. — Master's Oration.

In selecting for our topic, "The Spirit that should accompany our Republican Institutions," let it not be anticipated that we are bringing hither a political tirade to fret and rave about ourselves, or that we mean to run mad at the sound of our own voice, as it pronounces the word "republic." We have not arrayed ourselves, gladiator like, to attack or defend public measures, — to despatch in the few moments allotted us all the political questions that now interest us as a people, — or to set right the executive, legislative, and judicial departments of our government, in the short period of twenty minutes. We come not to battle with politicians, whoever they may be, and whether they stand on either bank or in the middle of the Rubicon. We come not to sweep down regiments of them with a sentence, or to blow up the country with a magazine of words. No; we would dwell upon this spirit, without taking the word "politics" upon our lips. These have entered into and contaminated every other place, — let the house of God, the temple of literature, be sacred a little longer. Let there be one spot left where rational, thinking man may retreat from political, talking man. We will not be the first to tread it with a sacrilegious step. No; in the spirit in which the prophet of old put off his shoes on Mount Horeb, "because the ground whereon he stood was holy," we would venture in this place to speak of that spirit which should guide and animate us in the enjoyment of our peculiar institutions.

And addressing, as we trust, nay, as we know, a republican assembly, born under the influence, surrounded and supported by the spirit of free institutions, what inquiry can be more important than that which opens to them the way in which they can most safely keep, and most perfectly enjoy, these institutions? The work of attaining them is accomplished. The battle is over, the victory is won, and our fathers are at rest. These institutions are now ours. Praise cannot make them more, nor detraction less so. They are ours, bought and paid for. But they are ours under a solemn responsibleness, — under none other than the trust that we will preserve, exalt, and extend them. But we shall discharge this high and honorable trust, only as we hold them in a right spirit, and exercise them upon proper principles. We speak not extravagantly, then, when we say, that in maintaining and holding sacred that spirit which will adorn and perpetuate these institutions, and give them the only thing they want, their free course, consists the whole duty of our generation; and that when this ceases to be important and interesting in our eyes, we cease to deserve them. Honor and gratitude have been to those who attained, — honor and gratitude shall be to those who preserve them.

The spirit, then, in the first place, whose claims we would advocate, is a spirit of national modesty. We use the term in distinction from that national arrogance or vanity which we deem unbecoming and dangerous.

We are aware that the history of our country is a peculiar one, — peculiar in its interest and importance, and not to us only, but to the world. We have read with a thrilling interest the story of our fathers' doings, dwelt upon their glorious anticipations, and hailed the fulfilment of them, as year after year they have been developed. But where in all this is the occasion of arrogance to ourselves and denunciation of others, as if we stood on the only elevation, and, what is more, had reached that elevation ourselves? Our duty, we have said, is to adorn our institutions; ostentation is its very opposite, — to diffuse them abroad; detraction of others will defeat us. But who are they who would thus stride the earth like a colossus? Where is the history of their toil, and danger, and suffering? Where are the monuments of their personal valor and heroism, and splendid achievement? Where is the record of their martyrdom? We have seen the conceited descendant of some rich ancestor, decked in the robes which that ancestor has toiled that he might wear, — fluttering about, the puppet of an hour, yet walking, as he imagines, a god amidst the surrounding pigmies, — talking as if the world were made for him alone, because, forsooth, he really cannot conceive, — as certainly no other can, — how he could have been made for the world. We have seen, I say, this poor imitation of humanity, and looked with contempt on what we could not pity. But what do they more or better, who in the costume of national vanity are stalking about amongst the nations of the earth, vainly declaiming about *their* institutions, — theirs, because they happened to be born where these had been planted, — and sweeping down the institutions of others, for the modest yet cogent reason of the Pharisee, that they are not as their own.

But we would see amongst us as a nation, that modesty which we admire so much in domestic life. Individual modesty, — we have all seen her, — is a lovely damsel, with simple mien, retiring manners, and chaste array. There is nothing about her to remind one of a flower garden in distress, or a rainbow bewitched. What is gaudy she hates, — display is her abomination. The scene of her glory is at home, acting, not speaking her praises. This is individual modesty, and national modesty is the same damsel grown into a discreet and stately matron. She has changed her robes, it is true, but not their character nor her own. She is still the same, only more perfect in her principles, as she is more extended in her influence, — seen, only in the unassuming deportment of her children, — heard, only in the voice of their enterprise, — known, as every good tree is, only by her fruits. We would honor the matron, as we courted the damsel. We would hold her fast, for she is our ornament; — we would love her, for she is altogether lovely.

We would not, — for it is the spirit that, in the second place, we would advocate, — we would not, for we dare not, decry that national pride, honest, open, highminded pride, which originates in self-respect, is nurtured by all the generous sympathies that gather round the name of our native land, and which brings forth as its fruits national enterprise and strength, and what is more, national virtue. National pride in this sense is patriotism, and who shall decry patriotism? But the vanity that we condemn is opposite in its every look, feature, and gesture, to this honorable virtue, and it is because we think it so, that we do condemn it. Vanity is mean, — patriotism is noble. Vanity is dangerous, — patriotism is our bulwark. Vanity is weakness, — patriotism is power. The organ of the one is the tongue, — that of the other the heart. An old poet has said of a somewhat different passion, — and there are those who hear me who can bear witness to its truth, — that

> "Passions are likened best to floods and streams;
> The shallow murmur, — but the deep are dumb;
> So when affections yield discourse, it seems
> The bottom is but shallow whence they come.
> They that are rich in words must needs discover,
> They are but poor in that which makes a lover."

And there is philosophy as well as poetry in the idea.

Is it asked, then, who is the friend, the firm, true-hearted, ever to be trusted friend of our institutions? We would answer, not he who is perched upon the house-top, shouting hosannas to the four corners of the earth, and proclaiming to the world, "Lo, here and here alone perfection has taken up her abode'; — but rather he who has placed himself at the bottom, in the most honorable of all attitudes, that of strenuous yet unassuming exertion; — not he who talks, but he who does the most. Is it asked again, where then are we to look for the praises of these institutions at home, and their acceptance and diffusion abroad? We would answer again, not to the dangerous sweeping panegyrics of us and ours, or the more dangerous sweeping denunciations of all others and all things else, but to the good they have done, the evil they have prevented, the happiness they have diffused, the misery they have healed or mitigated. Ask of honest industry, why she labors with a strong hand and a smiling face. Ask of commerce, why she dances like a sailor boy in the breeze, joyous and impatient. Listen to the busy, gladsome hum of art mingling with the voice of nature on every stream, and the song of contentment blending with and perfecting the melody. Behold education, the inmate of the humblest dwelling, — man enlightened, thinking for himself, and worshipping his Maker in the only acceptable way, his own way. Look at yourselves, your children, your homes. And if you see not, hear not, feel not, the praises of these institutions in all these, eloquence cannot varnish them. Let them begone, — they are not what they seem to be.

The spirit, again, whose claims we would advocate as an accompaniment of our institutions, is a spirit of national moderation. The theory, and may it ever be the practical effect of these institutions, is this; that every free member of the community, be he high or low, rich or poor, has a right equal and unquestionable, to think, speak, and act upon every measure originating among and interesting us as a people. And, still further, the full development of these institutions demands the fair and unshackled exertion of this right. Take this single fact in connexion with the history of man. What is the history of man, we mean political man, as he is a member of the community and the subject of government? It is but a history of parties, — of this side and that side of some undefinable line, the direction of which no earthly philosophy can trace. Yes; strange as it may seem and inconsistent with that rank in creation to which man has laid claim, ever since the time when Abraham and Lot went one to the right hand and the other to the left, men have divided themselves into parties at the names of which the human tongue falters, and the human understanding shrinks aghast. And this has been the case, while, instead of a general freedom of speech and action, a few only of men, a very few, have been acknowledged to be human beings, and all the rest have been left to make themselves out so. What is to be the consequence now, when all are admitted to be so? Jarring and confusion, and consequent destruction, have made up the story of mankind, while tyranny bridled their tongues, and despotism hung like a dead weight upon their spirits. What is to be the result now, when tyranny and despotism have been hurled "to the moles and the bats," and the tongue and the spirit of every man are admitted, required to be free? The history of our race, we perceive, reads us but a sorry lesson upon the subject. And the history of our own country forms by no means a perfect exception to the rule, for an old Spanish author, not a hundred years ago, declared, "that the air of that country ycleped America was marvellously infectious, and inclined men's minds to wrangling and contention."

But the spirit which, if any can, must put an end to this hitherto close alliance between freedom and contention, — the spirit which, like our liberties, is nowhere to be found in history, but which must spring up with and protect them, is a spirit of national moderation, — that generous, Christian spirit which is cool while it thinks, and charitable while it speaks and acts, — that spirit, which, if experience does not sanction, reason does, and which, if to be found in no other record, is yet found and enforced in that of the pattern of all institutions, — Christianity. Yes; the single consideration, — and we need no other, — the single consideration of the broad extent of our liberties, is in itself the most eloquent advocate of moderation. Perfect freedom must take her for its handmaid, for wherever it has started without her, it has failed. That which, if any thing can, must distinguish the history of the present from that of all past time, is the operation of the true republican principle, that the full enjoyment of liberty by all depends upon the moderate use of it by each.

But why argue an abstract principle? Who are they that oppose it? What is it that impedes its progress? We are not decrying, — God forbid that we ever should, — a spirit of free, open discussion. On the contrary, we advocate it as the life-blood of our institutions, the very promoter of moderation It is an abandonment of this fair discussion that we condemn as fatal to it, — a willingness to act in obedience to other than our own unbiassed judgment. It is they who would surrender their personal independence for the bondage of partisans, who would sacrifice their sacred birthright of free thought and action, to become the meanest, because the voluntary, slaves of another, who must answer for the discord and confusion that result. Who is he that talks of freedom and equality and rights, and yet thinks as another man thinks, acts as he acts, and simply because that other bids him so think and act? If this be liberty, that liberty of which we have heard so much, give us back again the dark ages, for then at least we shall not see the chain that binds us to the earth.

Opposed also to this spirit of moderation, is that desire of controversial distinction in the younger members of the community, which, when it has well spiced their tongue and embittered their pen, produces what is called a young politician. I know not a more amusing, were it not so dangerous a specimen of our race, as this class of inexperienced yet fiery combatants. They come into the world, and the first cry you hear is, "'We must fight.' Our fathers and our grandfathers fought, and why should not we? True, we have nothing very special to fight about, but still we must fight. The old party fires have been burning only half a century; why put them out so soon? And the questions that kindled them, though a little out of date, have still two sides left, and what need we more?" And so the battle begins, — would that it might end where it began, — in simple, unattained, and unattainable nothing. We admire their zeal, applaud their ingenuity, are astonished at their more than Quixotic valor; but we laugh at their simplicity, we wonder at their folly, we deprecate their effects. We would trust our institutions to cooler heads and safer hands. Experience, — that gray-headed old gentleman, who followed time into the world, and who was cotemporary with wisdom, ere the foundations of the earth were laid, is altogether the safest guardian of such precious treasures. True, he may not harangue with quite so much rapidity and fierceness as these fluent usurpers of his place; but the words which drop slowly from his honored lips are full as wise and full as worthy of preservation as theirs. And though he stand leaning upon his staff and looking with straining eyes, we would trust to his vision quite as implicitly, as to that of the stately, elastic youth, who, with younger and brighter eyes, does not always see. We would call back this venerable seer from his obscurity. He is growing old fashioned. We would array him in a modern costume, and set him in our high places. The free air of our country will renew his youth, and he, in return, will build up our institutions in the spirit of wisdom and moderation.

We would banish from amongst us, then, these and all other dispositions, which stand in the way of that national moderation which we deem so essential. And then, behold a contrast! Place yourself upon the highest elevation, that overlooks your country. Banish moderation from the multitude beneath you. You may have heard the roar of the thunder, and the lashing of the ocean, but you have heard music, literal music, compared with the roar and lashing of an immoderate, uncharitable, angry, free people. But look again, — she has returned. Behold the sublimest sight which the earth can afford, — ten millions of freemen, different each from the other, yet with a common country, a common interest, and a common hope, meeting, discussing, differing indeed in opinion about common measures, — but the time for action has come, — they have gone up like Christian men to discharge their duty to their country, — it is over, — they have gone like Christian men to discharge their duty to themselves. Be the latter picture ours, and freedom will indeed be a goddess; be it ours, and we could almost say that a little vanity would be excusable.

From speaking of the spirit which should animate us as members of our great republic, the occasion naturally brings us for a moment to the spirit with which we meet as members of that smaller republic of letters, whose anniversary has this day brought us together. To those of us who here meet again, where a short time since we parted, the occasion is one of mingled feelings. We have gathered again in this great congregation, and around this sacred altar; but not all. In the little time that has elapsed since our separation, three of our number, and among them one who, in the event which has placed him whom you hear before you, would have so much more ably filled the spot where I am standing, have joined that greater congregation, around a holier altar. The thought is a solemn and melancholy one. But as, in the wisdom of Providence, they were not permitted to enter upon the public stage, the feelings at their loss belong not to the public. It is not here that we should speak of their virtues which we loved, or their talents which we respected. These feelings belong to us as individuals and as members of that little circle, their connexion with which we shall always hold in pleasing recollection.

But we look round again, and behold another wide breach has been made within this short period, in which all of us have a common interest. The venerable head of our institution,[*] — the guardian, instructer, friend, the father of his pupils, — he under whose benignant auspices we commenced and completed our collegiate career, and who dismissed us from these hospitable walls with a parental blessing, no longer occupies that seat which he filled so long, so honorably, and so usefully. We would mingle our regret with the general feeling that has gone with him to his retirement. We would send to him the grateful remembrance and filial affection of those, who will ever be proud to remember their connexion with him. We would bid him farewell on this spot, consecrated by associations which will ever bring him to our remembrance. In the name of that education which he advanced, of that literature which he encouraged, of that religion which he adorned, we would bid him an affectionate farewell. We pray that the old age of that man may be serene and cheerful, whose youth has been so brilliant, and whose manhood so useful. The smiles of a kind Providence be ever with him. The conscience of a faithful steward is his reward here, — his reward hereafter he has learned from higher authority.

With these feelings of regret to sadden this otherwise joyous occasion, may it not have been well for us to have occupied it in dwelling upon the spirit that should accompany those institutions, into the midst of which we are hastening. It is to the young men of our times that the call of our institutions on this subject is the loudest. Be it theirs, then, to cultivate and diffuse this spirit. And then what if no trumpet-tongued orator shall rise up to proclaim their praises, — what if eloquence be dumb, — the tongue of man silent? They have a heaven-born eloquence, sweeter than music, yet louder than thunder, — the eloquence of truth. They have an argument, which, though it speak not, is heard through the universe, — the argument of a good cause, on a sound bottom. Let the spirit that should accompany them be abroad, — let national modesty, moderation, charity, independence, and, above all, the spirit of Christianity, be their guard, and then, like Christianity, the powers of nature may strive against them, but they will stand, for they are founded upon a rock. Man cannot overthrow them, and the Almighty will not.

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[*] Rev. John Thornton Kirkland.

MODEL OF A VALEDICTORY ORATION IN LATIN.

Omnibus nunc rite et feliciter peractis, restat, auditores spectatissimi, ut vobis pro hac benevolentia gratias agamus, omnia fausta precemur, et pace decedere et valere vos jubeamus. Si spectandi et audiendi vos tædet, ut citissime abeatis præstabimus.

Sed primum, omnibus qui adestis, quod tam frequentes convenistis, tam attente audistis, tam benigne plausistis, gratias bene meritas agimus;— vobis præcipue, virgines dilectæ, matronesque honoratæ, juvenibus virisque spes et solatium. Quid nostra comitia sine vobis? Quid nos disertos, eloquentes denique efficeret, si non ut auribus oculisque vestris nos commenderemus? Etsi nonnullæ

> "Spectatum veniunt, veniunt spectentur ut ipsæ,"—

et ignoscimus et probamus. Cur venimus nos juvenes, nos viri, nisi ut spectemur, audiamur et ipsi? Sed plures, nimirum, ut audiatis, ut oculis, linguis, votis faveatis. Igitur grates, sed

> "Grates persolveres dignas
> Non opis est nostræ."

Vir excellentissime, nostræ reipublicæ princeps, te ex animo salutamus, ac virum tantum, bonisque omnibus tam probatum, nostris adesse comitiis gaudemus.

Virum tibi conjunctissimum, patriæque et virtutis fautoribus carissimum, ac, dum vixerit, integritatis, prudentiæ, omnisque virtutis exemplum, in sedes altiores arcessitum, tecum lugemus. Sed bonorum animis, omnium desiderio, "Manet mansurumque est quidquid in eo amavimus, quidquid admirati sumus. Placide quiescat."

Præclara quidem nostræ reipublicæ felicitas videtur, quum inter tam multos virtute eximios nemo ob amorem erga illam insignem se reddere potest; quum omnia prospere pulchreque eveniunt. Florentibus rebus, summâ hujus reipublicæ tranquillitate, summâ concordiâ, respublica mihi quidem et aliis multis ut confido carissima tuis auspiciis evasit nova;[*] olim quidem terris nunc re et legibus a vobis disjuncta; ut aliam sese libertatis vindicem exhibeat, alium amicitiæ vinculum adjiciat. Perduret atque valeat. Vale, vir excellentissime.

Et tu, honoratissime, cui virticem ætate provecto albentem civiles usque ambiunt honores; et vos, Conciliarii, Curatoresque honorandi, quibus faventibus et adjuvantibus, vigent res summa nostraque Academia, valete.

Vale et tu, Præses reverende et, si mihi liceat, carissime, cujus præsidio lumen veritatis, patrum auspiciis in nostræ Academiæ penetralibus olim accensum, fulsit fulgetque novo semper purioreque splendore. Esto sempiternum.

Valete Professores eruditissimi ac præstantissimi! Quibus eloquemur verbis quantâ observantiâ vos habemus, quam gratis animis vestrûm in nos assiduorum laborum, curæque vigilantis recordamur? Sit vobis hoc excelsum et pene divinum munus et præmium. Omnibus qui merentur certissime eveniet.

Amici sodalesque carissimi, iterum denique, post aliquod temporis intervallum, convenimus, ut his sedibus amatis, quas veluti beatorum insulas dolentes reliquimus, nostræ custodibus juventutis merito honoratis, nobis invicem et illis valedicemus. Quis enim, quum temporis inter camænas et cum amicis acti reminiscitur, dolorem non sentiat quod his omnibus nimium cito sese eripere, marique incerto ac tumultuoso se committere oporteat, nunquam rediturum, nunquam sodalium ora jucunda aspecturum! Interjecto jam nunc brevi tantum triennio, multos optime dilectos oculis animoque frustra requirimus.

Quid ego non audio tantum? Eorum quos inter-lectissimos habuimus, alter morti occubuit, alter in terris externis abest. Quid illos aut alios quos amavimus a me nominari necesse sit? Quisque vestrum eos requirit, quisque desiderat. Valeant omnes qui absunt, et vos, amici fratresque, valete!

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[*] Anno 1820, resp. Maine a rep. Mass. se separavit.

Vos quoque valete, omnes qui adestis, — senes atque juvenes, quibus fortuna fida et quibus perfida, — matronæ virginesque, quibus sit decor quibusque desit; — vobis adsint ante omnia virtus,

> "Lis nunquam, toga rara, mens quieta,
> Vires ingenuæ, salubre corpus;
> Quod sitis esse velitis, nihilque malitis."

MODEL OF A BOWDOIN PRIZE DISSERTATION.

Essay on the Literary Character of Dr. Samuel Johnson.

While an author is living, it is not extraordinary that mankind should form an erroneous estimate of his works. The influence which prejudice and partiality often possess over the minds of his contemporaries, is incompatible with a correct decision of his merits. It is not until time has effaced the recollection of party feelings, when the virtues and foibles of the man are forgotten, and the warm emotions of friendship or resentment are no longer felt, that the merit of an author can be fairly ascertained. So variable is public opinion, which is often formed without examination, and liable to be warped by caprice, that works of real merit are frequently left for posterity to discover and admire, while the pompous efforts of impertinence and folly are the wonders of the age. The gigantic genius of Shakspeare so far surpassed the learning and penetration of his times, that his productions were then little read and less admired. There were few who could understand, and still fewer who could relish the beauties of a writer, whose style was as various as his talents were surprising. The immortal Milton suffered the mortification of public neglect, after having enriched the literature of his country with a poem, which has since been esteemed the most beautiful composition in his language; and his poetical talents, which entitled him to a reputation the most extensive and gratifying, could scarcely procure for him, in his own times, a distinction above contemporary authors who are now forgotten. Ignorance and interest, envy and political rancor, have concealed from public notice works, which the enlightened intelligence of after ages have delighted to rescue from oblivion; and it is no less common for posterity to forget ephemeral productions, which were the admiration of the day in which they were produced.

In a retrospect of the literature of any age, the mind views the respective authors as a group of statues, which a cursory glance of the eye discovers at a distance; and although, on a nearer examination, it could admire the features and beauties discoverable in those of a diminutive appearance, yet the energetic expression and lofty attitude of some who overtop the rest, exclusively attract our notice and command attention. Perhaps there has been no age concerning which this remark is more justly applicable, than the eighteenth century. In that period, a most numerous army of authors took the field, greater perhaps in number, but not exceeding in height of stature, excellence of skill, or brilliance of achievement, the great men of the three preceding centuries

In contemplating this collection of writers, the attention is necessarily withdrawn from those over whom the towering genius of Dr. Johnson seems to bend, and is attracted by the colossal statue which represents the gigantic powers of his mind. Whether we regard the variety of his talents, the soundness of his judgment, the depth of his penetration, the acuteness of his sagacity, the subtleness of his reasoning faculty, or the extent of his knowledge, he is equally the subject of astonishment and admiration.

who wrote this?

It will not, perhaps, be hazardous to affirm, that within the range of ancient and modern history, it is difficult, if not impossible, to point out a single individual, in whom was discoverable so various a combination of literary accomplishments. It may also be safely affirmed, that he seemed to possess a mind which actually contained a greater and more variegated mass of knowledge than any other person has been known to possess. It will not however be surprising, that his productions excited the wonder and astonishment of mankind, when we reflect, that he had a memory which at any moment could furnish him with all that he had ever read, and a judgment which could exactly combine and compare, analyze and aggregate, the most subtle reasoning, and a love of learning never satiated by indulgence. A clear head and nice discrimination, a logical method and mathematical precision, rendered him one of the most powerful reasoners of his age. A character so eminent, it is not likely could pass his own times without much animadversion and much praise. As he was the most conspicuous literary man of his nation, it is not matter of surprise, that we find written of him more than it would be safe implicitly to credit, and presumption universally to disbelieve. Soon after his death, he was very justly compared to the sick lion in the fable, whom, while living, few had the temerity to attack, but against whom, when in the defenceless state of a corse, all in whom the malignancy of envy, or the force of prejudice, or the excitement of resentment existed, united their assaults with rancor and bitterness. In many, the gratification of these feelings was like the fury of canine madness. They bit with the mordacity of the viper; but the impassive metal rendered retributive justice to their efforts, and the good sense of mankind reprobated their folly.

It is a delightful employment to trace through the stages of infantine imbecility, the growth of a genius, which, in the progressive gradations of its maturity, expands like the majestic branches of "the Pride of the Forest," by slow degrees, and native hardihood, acquiring strength and enlargement, and becoming at last a sublime emblem of independence, of fortitude, and durability. The development of Dr. Johnson's mind, is a subject, from the contemplation of which, we may derive much pleasure and improvement. It was not like a sickly and tender plant, to be nursed with the most anxious solicitude. It possessed a native vigor and energy, which neither the disadvantages of an unpropitious culture could retard, nor the blasts of adverse fortune could depress. The tempestuous storms, to which a nature less hardy would have yielded, it bore with inflexible firmness; and, like a rock in the midst of the ocean, just protending above the waves, by which it is sometimes overflowed, and, at the refluence of the billows, with haughty pride becomes again visible, it withstood the conflict of contending elements. Undaunted by difficulties, from which a mind not undeserving of respect would involuntarily have recoiled, we observe it, in the progress of his life, stemming the current of adversity, rather in the pride of triumph, than in the humiliation of despondence. In following him through the dangers and hardships which he too frequently had to encounter, we may observe how wonderfully his mind gained efficiency by resistance; and, like an impetuous torrent, overleaping the barriers of its course, with renovated strength he overwhelmed opposition.

The ninth year of the eighteenth century gave birth to the man, who was afterwards to become the glory of his country, the champion of his language, and the honor and ornament of the literature of his age. Among some of the biographers of Dr. Johnson, we discover a disposition to indulge in tales of absurdity; ascribing to him a jingle of boyish rhymes at the age of three years, and leading readers to suppose him to have mounted his Pegasus before he was entirely out of the cradle. Little appears to have been known respecting his early childhood, and much less with regard to the progress he made in learning under his earliest teachers, both of which were perhaps of no consequence; stories of such strange precocity usually carry with themselves their own refutation. The earliest intelligence, upon which we may rely, informs us, that Johnson, while at the Litchfield school, had a standing scarcely respectable. The only talent by which he was then in any wise distinguished, was a remarkable tenacity of memory. This, it will be seen, was of the utmost importance to him. After a preparatory course in classical literature, we find him, at the age of nineteen, entered as a commoner in Pembroke College, Oxford, assisting the studies of a young gentleman, by whose aid he was maintained. The performance which first brought him into notice, was the translation of Pope's "Messiah" into Latin, which possessed no other poetical merit than purity of diction. Circumstances occurred, which deprived him of the only support upon which he relied; the gentleman under his charge changing his plan of education. After various discouragements, and embarrassments in his pecuniary resources, he was compelled to quit the university, where his residence, with little interruption, had been continued nearly three years. Having endeavoured to obtain the means of living by assisting at a public school, in a short time he relinquished an employment, which yielded him little pleasure, and which became the more irksome from a disgust he had taken with the person by whom it was patronized. It was at this period, that a resort to his pen became necessary for the support of his life. A translation of a voyage to Abyssinia, by Jerome Lobo, a Portuguese missionary, it is believed, was the first literary effort by which he attempted to raise a revenue. In this production, Johnson discovers much of that purity and energy of diction, by which he was afterwards distinguished. An easy flow of language, with a strength of expression, gave a dignity to the translated author he did not naturally possess. The flexibility and harmony of the English tongue added an importance and interest to the performance, to which, for its subsequent reputation, it was much indebted.

In March, 1737, Johnson, in company with David Garrick, made his entry into London, each to try his fortune on the extensive theatre of the metropolis. The former, hitherto the child of disaster and disappointment, determined to enlarge the sphere in which to crowd his way; and both were equally undaunted by the failure of their schemes.

The biographers of Johnson are unable to fix with certainty the period at which the Tragedy of "Irene" was finished. Though there appears some evidence of its completion prior to his arrival in London, it was doomed, if written at that time, to slumber in obscurity, until the fortune and friendship of Garrick, who, in 1747, became one of the managers of Drury Lane Theatre, enabled him to produce it on the stage. With respect to the merits of this production, an observation which was judiciously applied to Addison's "Cato," may, with equal justice, be made; "It wants much of that contrivance and effect, which is best understood by those who are skilled in writing for the stage." It is, in a great measure, destitute of that style, and those incidents, which would render it interesting to an audience; and will much better delight a reader in the retirement of the closet, than the confused assemblage of the theatre. The language is dignified and forcible, and the sentiments worthy of its author. Literary men, who are pleased with "chill philosophy," and "unaffecting elegance," will admire it; readers of taste will be delighted with the beauty of some of its sentiments, and many elegant passages which it contains, which will long preserve it from oblivion. Garrick, upon being asked why he did not produce another tragedy from his Litchfield friend, replied, "when Johnson writes tragedy, passion sleeps, and declamation roars." Johnson himself appears to have been in some degree sensible of the truth of such a remark, as this was his first and only attempt. Having had a run of thirteen nights, Irene was never after revived.

About the year 1738, we find him again invoking his muse, in an imitation of Juvenal's Third Satire, to which he gave the name of "London." It has been thought, that, under the name of Thales, he addresses his friend Savage, whose life he subsequently wrote, and with whom he had previously passed many of his dissipated hours. Savage was a man of very great genius, but of an irregular and dissipated life, from the contamination of which, nothing but good principles, deep rooted, which he had early imbibed, could have preserved the morals of Johnson.

If not among the most important of his efforts, this poem, and "The Vanity of Human Wishes," another similar to it, in imitation of the Tenth Satire of Juvenal, may be esteemed among his most happy attempts. The spirit and energy with which he wrote, fully equals the poignancy of the Roman satirist. Juvenal and Johnson were both engaged in the cause of virtue, and the poetic fire and sarcastic severity of the imitation is well worthy of the original. The lines of the English author flow with all that grace and dignity with which the Latin poet abounds. That he should have written with the same ardor and animation, is natural; and the accusatorial strain of invective in which he writes, does ample justice to the censorial department of the satirist. It is related that Mr. Pope, after reading his "London," observed, in allusion to the passage from Terence, which was once applied to Milton, "Ubi, ubi est, diu celari non potest," — a remark which proved truly prophetic.

It is a melancholy reflection, that the superior talents of this eminent writer, at the age of thirty, were scarcely able to provide him with an income adequate to his wants. Being bred to no profession, he was compelled to resort to his pen as a last resource. Many of his schemes in publication failed for want of encouragement, and others, in which he succeeded, proved of little benefit to him. We find some of his fugitive pieces at this time appearing in the "Gentleman's Magazine," and among them several very masterly touches in biographical delineation. In biography, Johnson peculiarly excelled. The "Lives of the Poets," which he at a much later period sent into the world, will remain a lasting monument of his genius, and critical sagacity. Few, perhaps, more feelingly illustrated Juvenal's axiom,

> "Haud facile emergunt, quorum virtutibus obstat
> Res angusta domi."

But the independence of his spirit, and the native energy of his mind, rendered him little sensible to the sombre shades by which fortune had surrounded him.

His parliamentary speeches, which appeared about this time, are a model of purity of diction, copiousness of language, and flowing eloquence. In reflecting how scanty were the materials from which they were written, our surprise and admiration are equally excited. His biographers relate, that frequently he was only informed who were the speakers, the order in which they spoke, and the sides they took. At best, the notes which were procured were of but little use to him; and it is well known, he was but once in Parliament-house for this purpose. We are charmed with the dignity and energy which these speeches possess. Without disparagement, some of them may be compared to the ancient specimens of the Grecian and Roman orators. In force of style, harmony of diction, and copiousness of expression, they equal any instances of ancient or modern eloquence.

There is no view in which Johnson appears less advantageous, than as a political writer. His warmest friends are ready to acknowledge, that his reputation would have suffered no loss, had he never meddled with politics. His arguments, indeed, were ingenious; but strong prejudices and partialities gave to his pen a direction which his understanding could not approve, and, in moments of cooler reflection, his conscience must have condemned. With the sentiments of a warm tory and rigid high-churchman, his character was frequently exposed to much severity of aspersion; but, possessed with the genius and reputation of the greatest scholar of his age, and the virtues of a man, over whom morality and religion had much influence, he might well defy the attacks of his enemies.

At about the age of forty, he commenced a work which added to his reputation, and gave him, with no inconsiderable degree of justice, the name of the English moralist.

With very little assistance, he completed, in a course of two years, the publication of the "Rambler," giving to the world, on stated days, two papers in a week. It appears, that, though those essays amounted to two hundred and eight, he received but ten numbers from the pens of his friends.

The disadvantages under which an author labors, in periodical publications, whose frequency leaves little time for the interruptions of recreation or necessity, he has most feelingly described. "He that condemns himself to compose on a stated day, will often bring to his task an attention dissipated, a memory embarrassed, an imagination overwhelmed, a mind distracted with anxieties, a body languishing with disease; he will labor on a barren topic, till it is too late to change it; or, in the ardor of invention, diffuse his thoughts into wild exuberance, which the present hour cannot suffer judgment to examine or reduce."

For depth of moral reflection, the "Ramblers" of Johnson must ever be preëminent. The ethics of the ancients are not stored with a more valuable mass of moral instruction; and in vain may we search for the principles of the purest philosophy so beautifully blended with the loveliness of virtue. It was not probable that the frailties or peculiarities of mankind could escape his acute penetration, which was ever on the alert,

> "To mark the age, shoot folly as it flies,
> And catch the manners living as they rise."

From an early period, he had accustomed himself to a habit of close thinking. His active and vigorous mind always first matured what he had to advance, and his confidence in his assertions was owing to deductions which resulted from the deepest reasoning.

The moralizing "Rambler" is always dignified in his sentiments, logical in his inferences, and energetic in his style. Though many of his papers assume a gravity which forbids trifling, his remarks are sententious and forcible. They do not always partake of the sombre shades of melancholy, and seldom seem to participate of a cynical severity. The strain of morality which flows from his pen, discovers a mind at times under the influence of gloomy reflections, and inclined to indulge in the sober feelings of a man prone to look upon the darkest side. Instruction and sublimity may be found in his papers. The majority of mankind will admire them in the retirement of the closet, when the mind is inclined to serious advice; and the friends of virtue will ever rejoice that the great learning of the critic and scholar has so successfully labored in her service. The papers of the "Idler," and those of the "Adventurer," written by Johnson, exhibit the same powers of mind, and fewer of his peculiar faults.

As a Latin poet, he can only be ranked with other admired writers, who attempted metrical excellence in a language that allows no new expressions. The most successful writer can do no more than imitate the flowers which he has discovered on classic ground, and display to the world his acquaintance with its productions. He may heat his mind with the spirit with which the poets of antiquity have written. He may imbibe a portion of their taste, and, as far as he is able, copy their style. His productions, in their language, will still fail of originality, and savor of imitation.

There can be little doubt but that the affair in which Johnson was connected with Lauder, was always to himself a source of regret. His integrity, it may safely be presumed, would have withholden him from giving countenance to an attempt to injure the reputation of the immortal Milton, had he been at first, as he afterwards was, convinced of the injustice of the cause in which he engaged. The recantation he extorted from the person, who had thus inveigled him into this infamous plan, made honorable amends to the injured character of the poet. That he had been made a dupe to the duplicity of the enemy of Milton, could, in his own feelings, be but little alleviated by an acknowledgment of his crime. As he harboured no malevolence of feeling towards this sublime writer, posterity have little of which to accuse him; as the best men may at times be deceived, especially when the influence of party feelings fosters their prejudices, and gives to the judgment, for a moment, a bias, which calm reflection, and dispassionate examination, afterwards perceives, acknowledges, and corrects.

His "English Dictionary" will long remain a lasting record of the powerful mind of Dr. Johnson. By it, he has fixed the standard of our language, and, with the most indefatigable labor and acuteness, given precision to the meaning of our words, which, hitherto, had been too much neglected by the lexicographers who preceded him. He has pruned of their excrescences the indeterminate signification of many terms, and placed in appropriate gradations the fluctuating import of many expressions. Until his time, there had been no author upon whose judgment the world seemed implicitly to rely; and time has since proved, that the stupendous labor, and powerful talents of Johnson have left nothing for succeeding lexicographers to do in defining the English language.

His benevolent feelings often engaged him in the service of many for whom he had little friendship, and who could lay no claim to the assistance of his pen. The number of dedications, prologues, and recommendatory effusions which issued from it, in behalf of indigent merit, or unaspiring modesty, at once illustrates the kindness of his heart, and the disinterestedness of his motives.

During a season, in which his mind was oppressed with the gloomy reflections of affliction, occasioned by the loss of his aged mother, to whom he was tenderly and affectionately attached, it is related, that he wrote his "Rasselas." This elegant specimen of Oriental imagery, we are told, was written during the evenings of a single week, to enable him to defray the funeral expenses of his deceased parent. Perhaps there is no prosaic effusion, in which the exuberance and harmony of our language has been more artfully combined, or more fully displayed. It is here that he discovers those surprising powers of imagination, which were the astonishment and admiration of mankind. Though the strain of moralizing reflection, which pervades the whole story, seems to partake of the gloomy shades which occasionally overshadowed his mind, it may yet be questioned, if the world will again soon be favored with a trifle, from any pen, in which it may be, at the same time, more delighted and improved.

In the poetry of Dr. Johnson, if we do not discover the harmony which delights a musical ear, we are fully compensated by an energy of expression, a lofty style, and a critical elegance of diction. The majesty of his numbers resembles the tones of a powerful instrument, not discordant by the strength of their parts. His versification cannot boast of an unbroken melody, but his measures flow like the slow and solemn progress of a mighty river, rather than like the graceful glidings of a shallow stream. If he does not possess the smoothness of poetical numbers, the ear is not fatigued by the sameness of his style; and we may continue to be delighted with the variety and dignity of his expressions, when we should be glad to be relieved from the monotonous harmony of poets of more musical ears.

Johnson had for some time been solicited by his bookseller to undertake the editorial department in a splendid edition of the British Poets. This was the last great effort of his mind. His reputation needed not, at this period, an accession to give permanency to his fame; yet another laurel was added to grace his brow.

This stupendous publication, which was to be comprised in seventy volumes, in the course of a few years was offered to the world, with the lives of each author prefixed, containing critical observations on their writings. These prefaces were afterwards republished in four separate volumes, to which was given the title of Johnson's "Lives of the Poets." It is here that the philosophical talents of this great man were fully developed. If a vigorous understanding, a sound judgment, a scrutinizing penetration, comprehensive knowledge, and a discriminating sagacity, were qualifications for such an undertaking, it would have been difficult to discover an individual whose native energy of mind, and critical talents, more peculiarly fitted him, than Johnson. He possessed the ability to discern, the judgment to commend, and the taste to admire the excellences of his authors, while, at the same time, he had the independence to condemn their failings, even should his animadversions be in opposition to public opinion. The man who would singly dispute the admiration of his contemporaries, chooses for himself a hazardous undertaking. But the mind of Johnson did not deign to stoop to vulgar prejudices, and his nobleness of spirit spurned at opposing the dictates of truth and sound judgment, though error was popular in the best of company. When we compare the decision of his criticisms with the rules of taste, and the learned Institutes of Aristotle and Quintilian, we are irresistibly compelled to revere his opinions. The "Lives of the English Poets" may justly be considered as the noblest specimen of elegant and solid criticism which any age has produced. It is, however, a matter of surprise, that he should have included many in his list of English Poets, who are much less entitled to this distinction, than others, who are omitted. In all his work he gives no excuse for excluding the admired author of the Fairy Queen.

His enemies accuse him of writing, in his life of Milton, with a mind warped by unmanly prejudice, and mingling the feelings of party spirit and bigotry in his delineation of the poet. If he has not bestowed the just meed of panegyric as the biographer of Milton, all must allow that he has done him ample justice as his commentator. His criticism of "Paradise Lost" would have done honor to any pen. As that poem is a production which the genius of Milton only could have produced, so the criticism of Johnson is such as only Johnson could have written.

His "Life of Pope" is a masterly effort of acute judgment and critical skill. He was, perhaps, as justly able to estimate the genius and poetical talents of that English bard, as any man living. Friendship had induced him to write the "Life of Savage," which is prized as one of the finest pieces of biography now extant. His other lives more or less partake of the genius of a writer, who, for nervous elegance and justness of sentiment, has scarcely a competitor. His two prefaces, the one to his "English Dictionary," the other to an edition of Shakspeare, which was published under his superintendence, will long remain the astonishment and admiration of mankind. Few writers have obtained any approach to competition with these pieces. Though entirely different in their subject, the same closeness of thought, purity of diction, nervous strength, and dignity of style, in each are equally conspicuous. Never had an estimate of the genius and merits of Shakspeare been given to the world, to which it would have been safe to yield implicit credence. The truth was, no one had perfectly understood him. He threw light upon parts of his character, which had never before been exposed to view. Learned investigation enabled Johnson to see his author in an aspect which previous commentators had either never noticed, or never had the sagacity to discern. He compares his performances with the rules which the genius of antiquity had discovered and illustrated, and not with the prejudices of modern arrogance and imbecility. He gave the most exalted commendation to a mind, whose intuitive intelligence rendered the laborious acquirement of knowledge, and the culture of study, as but a secondary assistance to its operations; and, though mankind should place but little value upon his commentaries on the text, they may justly feel indebted for his development of the genius of Shakspeare. It is not a matter of wonder, that the exquisitely beautiful preface to the edition of Shakspeare's plays, should lay claim to such superlative merit. Whether we regard the abundance and classical selection of its allusions, the accuracy and justice of the criticisms, or its just appreciation of the excellences and defects of the poet, it is equally the subject of admiration.

The literary character of Dr. Johnson, may, perhaps, receive illustration by examining his life, as well as by criticizing his writings. That prejudice should have found no place in a mind of such astonishing energy, would seem as wonderful as it must have been rare. It would seem equally strange, if his antipathies were not sometimes manifested in the heat of passion, or in the ardor of debate. The Scotch and Dissenters, the scholars of Cambridge, and the Whigs, were often mentioned with more acrimony than discretion. There was, perhaps, no man who more strenuously advocated the principles of subordination, and few who displayed them less in practice. The tempers of men are more under the influence of external circumstances than moral writers in general are disposed to allow. Dr. Johnson too severely felt the weight of disappointment and penury in his early years. At a later period, he was gratified by applause and universal adulation. Can it be wonderful, then, that, with the strong feelings of vigorous passions, and the common failings of human nature, he should, at times, be carried away in conversation, and in hasty compositions, farther than his maturer judgment would sanction, or the better feelings of his heart approve. There were few men whose colloquial powers could give more delight to those around him, and scarcely another whose insulted feelings were more awfully dreaded. Though he might not pass for a scientific scholar, the world can have little reason to doubt the extent of his learning, or the unbounded range of his information. His desultory manner of reading made his knowledge more comprehensive than minute; and his quickness of perception gave him an astonishing facility in grasping the ideas of an author without tiring his patience by perusing a whole book. His extraordinary powers of understanding were much cultivated by study, and still more by reflection. The accuracy of his observations, and the justness of his remarks, were the result of mature deliberation, and depth of meditation before he uttered his sentiments; and his memory furnished him with an inexhaustible fund, from which his reasonings were assisted and enforced. The aptness of his illustrations was a strong evidence of the sagacity of his perceptions, and the soundness of his judgment. His observations received additional weight from the loudness of his voice, and the solemnity with which they were delivered. The sophistry of an antagonist always fell a prey to the piercing glance of his penetration; and he became the more elated by triumph when his opponents had been most decided. The great originality which appeared in his writings, resulted from an activity of mind, which habit had accustomed to reason with precision. His conceptions of things sprang not from idle thought, or indolent reflection, but from the keen energies of a vigorous intellect, assisted by the efforts of a soaring imagination. His conversation was striking, interesting, and instructive, and required no exertion to be understood from the perspicuity and force of his remarks; and his zeal for the interests of religion and virtue was often manifested in his discourse. He was expert at argumentation, and the schools of declamation could not boast of a more subtle reasoner, or a more artful sophist, when his side was a bad one; for he often disputed as much for the sake of victory as of truth. His answers were so powerful, that few dared to engage with him. Universal submission, it is likely, gave an apparent dogmatism which he otherwise might not have possessed. If there was an aspect of harsh severity in his retorts, it should be remembered, how frequently they were provoked, by the insults of impertinence, and the conceit of ignorance. The specious garb of dissimulation he dispised. A noble spirit of independence actuated his demeanor. He did not violate the integrity of his feelings by stooping to gratify the pride of rank, when unaccompanied by a superiority of intellect commensurate with its dignity. His utter abhorrence of flattery and adulation lost him that patronage of the great, which he otherwise might probably sooner have acquired; and he rose to eminence rather by the unassisted efforts of his own genius, than the encouragements of the rich and the learned. He was little indebted to the assistance of his friends for his great reputation. The irresistible energy of his character carried him through all his difficulties with an unbroken spirit, and an unblemished fame. If he paid not his court to the noble, it was not from disrespect to the subordinations of rank in society, but a dislike to the arts of dissimulation, and an aversion to the degradation of science at the shrine of patronage. His sarcastic letter to the Earl of Chesterfield is a noble specimen of his independence of spirit, and his contempt of the servile arts of adulation. It is a feeling exposition of the hardships he had endured, until royal munificence placed him beyond the boundaries of want, and smoothed his descent to the grave.

His knowledge of the Greek language, in comparison with his acquaintance with the Latin, was superficial. In his early years, he had devoted himself so closely to the study of the ancient poets, that it may be questioned, if his familiarity with them in his own times could find a superior. His decisive denunciations against the genuineness of Ossian's poems created him many opponents, upon a subject, respecting which, "truth had never been established, or fallacy detected."

It is not a little strange, that, in many instances, the biographers of Johnson have appeared like enemies. It may, however, be observed, that few men could have stood the ordeal to which the minuteness of Boswell exposed him, with so much honor to the reputation of their heart and their head. This mighty Caliban of literature is here stripped of every disguise, and held up to public view. Though the world has been delighted and improved by the record of his conversation, in which his learning, his genius, and his undisguised sentiments have so conspicuously shone forth, it cannot but be allowed, that it is informed of much, which it was not important, and, perhaps, was not proper for it to know; and that the coloring, which the painter has given to his portrait, will admit of many different shades, from which the partiality of friendship should have guarded his pencil. It is here, however, that we may trace the incredible vastness of an intellect, destined to become the glory of his country, and the pride of English literature.

We may contemplate the gigantic powers of Johnson's mind with feelings similar to those sublime emotions with which we view the boundless expanse of the ocean, fathomless to human measurement, and whose capacity exceeds our conception. In his writings, appears more conspicuously than in his conversation, the compass and extent of his understanding. His faculties were vigorous, his curiosity and avidity for knowledge insatiable and unlimited, his mind vehement and ardent, the combinations of his fancy various and original, and his imagination neither clouded or depressed by the discipline of study, or the misfortunes of life. His readers are delighted and astonished at the wonderful beauty of his conceptions, and the depth of reflection which his opinions discover. In his style, he is dignified and forcible, in his language, elegant and copious. He gives to every word its true meaning, and its illustrative purport. His epithets are used with judgment and discrimination. Every thing which he says has a determinate significancy, and his words convey no more than the import of his conceptions. If he introduces hard words, their peculiar adaptation to his meaning should atone for his grandiloquism. It should also be remembered, that Cicero introduced Greek terms when treating upon learned subjects, to supply the deficiency of the Roman language, and that the "great and comprehensive conceptions of Johnson could not easily be expressed by common words."

Should it be thought that the style of this learned author has injured our language, he must have committed this injury by making it more subordinate to grammatical rules. Foreigners, and future generations, will be more capable of understanding it, since he has excluded expressions which are only to be found in colloquial intercourse, and vulgar phraseology. From his example, men may learn to give to their style energy, perspicuity, and elegance. They may acquire a habit of close thinking, and become accustomed to express their ideas with force and precision.

His political writings will be read and admired only for the dignity and energy of their style. His compositions are a most valuable addition to the literature of his country, and will confer a lasting reputation to his name. They are replete with "useful instruction, and elegant entertainment," and by perusing them mankind may advance in knowledge and virtue. The efforts of his mind discover a life of study and meditation. His writings display a genius cultivated with industry, and quickened by exertion. His multifarious productions are an honor to the English nation; and his answer to his sovereign might more fairly be allowed, "that he had written his share," *if he had not written so well.* His mind has been laid open to the public in his printed works, without "reservation or disguise"; and with all his faults and failings, he is still the admiration of mankind.

LESSON LXXV.

ON THE COMPOSITION OF A SERMON.*

On the Choice of Texts.

There are, in general, five parts of a sermon: the exordium, the connexion, the division, the discussion, and the application; but as connexion and division are parts which ought to be extremely short, we can properly reckon only three parts; exordium, discussion, and application. However, we will just take notice of connexion and division after we have spoken a little on the choice of texts, and a few general rules of discussing them.

1. Never choose such texts as have not complete sense; for only impertinent and foolish people will attempt to preach from one or two words, which signify nothing.

2 Not only words which have a complete sense of themselves must be taken, but they must also include the complete sense of the writer, whose words they are; for it is his language, and they are his sentiments which you explain. For example, should you take these words of 2 Cor. 1: 3. "Blessed be God, the Father of our Lord Jesus Christ, the Father of mercies, and the God of all comfort," and stop here, you will include a complete sense; but it would not be the Apostle's sense. Should you go farther, and add "who comforteth us in all our tribulation," it would not then be the complete sense of St.

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* These directions and remarks are taken from Hannam's "Pulpit Assistant." The student will also find much aid from Gresley's "Treatise on Preaching."

Paul, nor would his meaning be wholly taken in, unless you went to the end of the fourth verse. When the complete sense of the sacred writer is taken, you may stop; for there are few texts in Scripture, which do not afford matter sufficient for a sermon, and it is equally inconvenient to take too much text or too little; both extremes must be avoided.

General rules of sermons. 1. A sermon should clearly and purely explain a text, make the sense easily to be comprehended, and place things before the people's eyes, so that they may be understood without difficulty. This rule condemns embarrassment and obscurity, the most disagreeable thing in the world in a gospel pulpit. It ought to be remembered, that the greatest part of the hearers are simple people, whose profit, however, must be aimed at in preaching: but it is impossible to edify them, unless you be very clear. Bishop Burnett says, "a preacher is to fancy himself as in the room of the most unlearned man in the whole parish, and must therefore put such parts of his discourses as he would have all understand, in so plain a form of words, that it may not be beyond the meanest of them. This he will certainly study to do if his desire be to edify them, rather than to make them admire himself as a learned and high spoken man."

2. A sermon must give the entire sense of the whole text, in order to which it must be considered in every view. This rule condemns dry and barren explications, wherein the preacher discovers neither study nor invention, and leaves unsaid a great number of beautiful things with which his text might have furnished him. In matters of religion and piety, not to edify much is to destroy much; and a sermon cold and poor, will do more mischief in an hour, than a hundred rich sermons can do good.

3. The preacher must be wise, in opposition to those impertinent people who utter jests, comical comparisons, quirks, and extravagances; sober, in opposition to those rash spirits who would penetrate all, and curiously dive into mysteries beyond the bounds of modesty; chaste, in opposition to those bold and imprudent geniuses who are not ashamed of saying many things which produce unclean ideas in the mind.

4. A preacher must be simple and grave. Simple, speaking things of good natural sense, without metaphysical speculations; grave, because all sorts of vulgar and proverbial sayings ought to be avoided. The pulpit is the seat of good natural sense, and the good sense of good men.

5. The understanding must be informed, but in a manner, however, which affects the heart; either to comfort the hearers, or to excite them to acts of piety, repentance, or holiness.

6. One of the most important precepts for the discussion of a text, and the composition of a sermon, is, above all things to avoid excess: —

1. There must not be too much genius. I mean, not too many brilliant, sparkling, and shining things: for they would produce very bad effects. The auditor will never fail to say, "The man preaches himself, aims to display his genius, and is not animated by the Spirit of God, but by that of the world."

2. A Sermon must not be overcharged with doctrine, because the hearers' memories cannot retain it all; and by aiming to keep all, they will lose all. Take care, then, not to charge your sermon with too much matter.

3. Care must also be taken never to strain any particular part, either in attempting to exhaust it, or to penetrate too far into it. Frequently in attempting it, you will distil the subject till it evaporates.

4. Figures must not be overstrained. This is done by stretching metaphor into allegory, or by carrying a parallel too far. A metaphor is changed into an allegory when a number of things are heaped up, which agree to the subject in keeping close to the metaphor. Allegories may sometimes be used very agreeably: but they must not be strained: that is, all that can be said of them must not be said.

5. Reasoning must not be carried too far. This may be done many ways; either by long trains of reasons, composed of a number of propositions chained together, or principles and consequences, which way of reasoning is embarrassing and painful to the auditor. The mind of man loves to be conducted in a more smooth and easy way.

Of connexion. — The connexion is the relation of your text to the foregoing or following verses. To find this, consider the scope of the discourse, and consult commentators; particularly exercise your own good sense.

When the coherence will furnish any agreeable considerations for the illustrations of the text, they must be put in the discussion; and they will very often happen. Sometimes, also, you may draw thence an exordium: in such a case, the exordium and connexion will be confounded together.

Of division. — Division in general ought to be restrained to a small number of parts; they should never exceed four or five at the most; the most admired sermons have only two or three parts.

There are two sorts of divisions which we may very properly make; the first, which is the most common, is the division of the text into its parts: the other is of the discourse, or sermon itself, which is made on the text.

1. This method is proper when a prophecy of the Old Testament is handled; for, generally, the understanding of these prophecies depends on many general considerations, which by exposing and refuting false senses, open a way to the true explication.

2. This method is also proper on a text taken from a dispute, the understanding of which must depend on the state of the question, the hypothesis of adversaries, and the principles of the inspired writers. All these lights are previously necessary, and they can only be given by general considerations; for example, Rom. iii. 28. "We conclude that a man is justified by faith without the deeds of the law." Some general considerations must precede, which clear up the state of the question between St. Paul and the Jews, touching justification, which mark the hypothesis of the Jews upon that subject, and which discover the true principle which St. Paul would establish; so that in the end, the text may be clearly understood.

3. This method also is proper in a conclusion drawn from a long preceding discourse; as for example, Rom. v. 1. "Therefore being justified by faith, we have peace with God, through our Lord Jesus Christ." The discourse must be divided into two parts; the first consisting of some general considerations on the doctrine of justification, which St. Paul establishes in the preceding chapters; and the second of his conclusion, that, being thus justified, we have peace with God, &c.

The same may be said of the first verse of the eighth of Romans; "There is, therefore, now no condemnation," &c., for it is a consequence drawn from what he had been establishing before.

4. The same method is proper for texts which are quoted in the New Testament from the Old. You must prove by general considerations that the text is properly produced, and then you may come clearly to its explication. Of this kind are Hebrews i. 5, 6. "I will be to him a Father," &c. "One in a certain place testified," &c., ii. 6. "Wherefore as the Holy Ghost saith," &c., iii. 7. There are many passages of this kind in the New Testament.

5. In this class must be placed divisions into different regards, or different views. These, to speak properly, are not divisions of a text into its parts, but rather different applications, which are made of the same texts to divers subjects. Typical texts should be divided thus; and a great number of passages in the Psalms, which relate not only to David, but also to Jesus Christ; such should be considered first literally, as they relate to David; and then in the mystical sense, as they refer to the Lord Jesus.

There are also typical passages, which, besides their literal sense, have also figurative meanings, relating not only to Jesus Christ, but also to the church in general, and to every believer in particular.

For example, Dan. ix. 7; O Lord, righteousness belongeth to thee, but unto us confusion of face as at this day;" must not be divided into parts, but considered in different views: 1. in regard to all men in general. 2. In regard to the Jewish Church in Daniel's time. 3. In regard to ourselves at this present day.

So again, Heb. iii. 7, 8. "To-day if ye will hear his voice," which is taken from Psalm xcv cannot be better divided than by referring it — 1. To David's time. 2. St. Paul's. And lastly, to our own.

As to the division of the text itself, sometimes the order of the words is so clear and natural, that no division is necessary, you need only follow simply the order of the words. As for example, Eph. i. 3. "Blessed be the God and Father of our Lord Jesus Christ who hath blessed us with all spiritual blessings in heavenly places in Christ." It is not necessary to divide this text, because the words divide themselves, and to explain them we need only to follow them. Here is a grateful acknowledgment. "Blessed be God." The title under which the Apostle blesses God, "The Father of our Lord Jesus Christ." The reason for which he blesses him, because "he hath blessed us." The plentitude of this blessing, "with all blessings." The nature or kind signified by the term spiritual. The place where he hath blessed us, "in heavenly places." In whom he hath blessed us, "in Christ."

Most texts however ought to be formally divided; for which purpose you must principally have regard to the order of nature, and put that division which naturally precedes, in the first place, and the rest must follow, each in its proper order.

There are two natural orders; one natural in regard to subjects themselves; the other natural in regard to us.

And though in general you may follow which of the two others you please, yet there are some texts that determine the division; as Phil. ii. 13. "It is God who worketh effectually in you both to will and to do of his own good pleasure." There are, it is plain, three things to be discussed; the action of God's grace upon men, "God worketh effectually in you;" the effect of this grace, "to will and to do;" and the spring or source of the action, according to "his good pleasure." I think the division would not be proper if we were

to treat, 1. Of God's good pleasure; 2. Of his grace; and 3. Of the will and works of men.

Above all things, in divisions, take care of putting any thing in the first part which supposes the understanding of the second, or which obliges you to treat of the second to make the first understood; for, by these means, you will throw yourself into great confusion, and be obliged to make many tedious repetitions. You must endeavour to disengage the one from the other as well as you can; and when your parts are too closely connected with each other, place the most detached first, and endeavour to make that serve for a foundation to the explication of the second, and the second to the third; so that, at the end of your explication, the hearer may at a glance perceive, as it were, a perfect body, a well finished building; for one of the greatest excellences of a sermon is, the harmony of its component parts; that the first leads to the second, the second serves to introduce the third; that they which go before, excite a desire for those which are to follow.

When, in a text, there are several terms which need a particular explanation, and which cannot be explained without confusion, or without dividing the text into too many parts, then I would not divide the text at all; but I would divide the discourse into two or three parts; and I would propose, first, to explain the terms, and then the subject itself.

There are many texts, in discussing which, it is not necessary to treat of either subject or attribute; but all the discussion depends on the terms, *syncategorematica* (words, which, of themselves, signify nothing, but, in conjunction with others, are very significative). For example, John iii. 16, "God so loved the world." The categorical proposition is, God loved the world; yet, it is neither necessary to insist much upon the term *God*, nor to speak in a commonplace way of the love of God; but, divide the text into two parts; first, the gift which God in his love hath made of his son; secondly, the end for which he gave him, "that whosoever believeth in him should not perish, but have everlasting life."

There are texts of reasoning, which are composed of an objection and an answer, and the division of such is plain; for they naturally divide into the objection and solution. As, Romans vi. 1, 2, "What shall we say then," &c.

There are some texts of reasoning which are extremely difficult to divide, because they cannot be reduced into many propositions without confusion. As, John iv. 10, "If thou knewest the gift of God," &c. I think it might not be improper to divide it into two parts, the first including the general propositions contained in the words; and the second, the particular application of these to the Samaritan woman.

There are some texts which imply many important truths without expressing them; and yet it will be necessary to mention and enlarge upon them, either because they are useful on some important occasion, or because they are important of themselves. Then the text may be divided into two parts, one implied, and the other expressed.

In texts of history, divisions are easy; sometimes an action is related in all its circumstances, and then you may consider the action in itself first, and afterward the circumstances of the action.

To render a division agreeable, and easy to be remembered by the hearer, endeavour to reduce it as often as possible to simple terms.

As to subdivisions, it is always necessary to make them, for they very much assist the composition, and diffuse perspicuity into a discourse; but it is not always necessary to mention them; on the contrary, they must be very seldom mentioned, because it will load the hearer's mind with a multitude of particulars.

Discussion. There are four methods of discussion. Clear subjects must be discussed by observation, or continued application; difficult and important ones by explication or proposition.

I. *By Explication.* — The difficulty is in regard to the terms, to the subject, or to both.

1. *Explication of Terms.* — The difficulties of these arise from three causes; either the terms do not seem to make any sense, or they are equivocal, forming different senses; or, the sense they seem to make, at first appears perplexed, improper, or contradictory; or the meaning, though clear, may be controverted, and is exposed to cavil.

Propose the *ratio dubitandi*, which makes the difficulty; then determine it as briefly as you can.

2. *Of Things.* — Difficult things. If the difficulty arise from errors, or false senses, refute and remove them; then establish the truth. If from the intricacy of the subject itself, do not propose difficulties, and raise objections, but enter immediately into the explication of the matter, and take care to arrange your ideas well.

3. Important things, though clear, must be discussed by explication, because they are important.

There are two sorts of explications; the one, simple and plain, needs only to be proposed, and agreeably elucidated; the other must be confirmed, if it speak of fact, by proofs of fact; if of right, by proofs of right; if of both, proofs of both. A great and important subject, consisting of many branches, may be reduced to a certain number of propositions or questions, and discussed one after the other.

N. B. Sometimes what you will have to explain in a text will consist of one or more simple terms; of ways of speaking peculiar to Scripture; of particles called *syncategorematica;* and sometimes of different propositions.

1. Simple terms are the divine attributes, goodness, &c., man's virtues or vices, faith, hope, &c. Simple terms are either proper or figurative; if figurative, give the meaning of the figure, and, without stopping long, pass on to the thing itself. Some simple terms must only be explained just as they relate to the intention of the sacred author; in a word, explain simple terms as much as possible, in relation to the design of the sacred author. Sometimes the simple terms in a text must be discussed professedly, in order to give a clear and full view of the subject. Sometimes, when there are many, it might be injudicious to treat of them separately, but beautifully to do it by comparison.

2. Expressions peculiar to Scripture deserve a particular explanation, because they are rich in meaning; such as, "to be *in* Christ," "come *after* Christ," &c.

Particles called *syncategorematica* (such as *none*, *some*, *all*, *now*, *when*, &c.), which augment, or limit the meaning of the proposition, should be carefully examined; for often the whole explication depends upon them.

3. When the matter to be explained in a text consists of a proposition, give the sense clearly; if necessary, show its importance; if it require confirmation, confirm it.

In all cases, illustrate by reasons, examples, comparisons of the subject; their relations, conformities, or differences. You may do it by consequences; by the person, his state, &c., who proposes the subject; or the persons to whom it is proposed; by circumstance, time, place, &c. You may illustrate a proposition by its evidence or inevidence. It is discoverable by the light of nature, or only by revelation. Let good sense choose the best topics.

Sometimes a proposition includes many truths which must be distinguished; sometimes a proposition must be discussed in different views; sometimes it has different degrees, which must be remarked; sometimes it is general, and of little importance; then examine whether some of its parts be not more considerable; if so, they must be discussed by a particular application.

II. *By observation;* which is best for clear and historical passages. Some texts require both explication and observation. Sometimes an observation may be made by way of explication. Observations, for the most part, ought to be theological; historical, philosophical, or critical, very seldom. They must not be proposed in a scholastic style, nor commonplace form, but in a free, easy, familiar manner.

III. *By continual application.* — This may be done without explaining, or making observations. In this manner we must principally manage texts exhorting to holiness and repentance. In using this method something searching and powerful must be said, or better it should be let alone.

IV. *By proposition.* — The texts must be reduced to two propositions at least, and three or four at most, having a mutual dependence and connexion.

This method opens the most extensive field for discussion. In the former methods you are restrained to your text; but here your subject is the matter contained in your proposition.

The way of explication * is most proper to give the meaning of Scripture; this of systematical divinity; and it has this advantage, it will equally serve either theory or practice.

N. B. Though these four ways are different from each other, for many texts it may be necessary to use two or three, and for some, all the four; the discourse has its name from the prevailing method of handling it.

The conclusion. This ought to be lively and animating, full of great and beautiful figures. Aiming to move Christian affections. As the love of God, hope, zeal, repentance, self-condemnation, a desire of self-correction, consolation, admiration of eternal benefits, hope of felicity, courage, and constancy in afflictions, steadiness in temptations, gratitude to God, recourse to him by prayer, and other such dispositions.

There are three sorts of dispositions; the violent, tender, and elevated. To raise these, the conclusion should be violent, tender, or elevated. It may be sometimes mixed, it must always be diversified.

N. B. Let the peroration, or conclusion, be short; let it be bold and lively. Let some one or more striking ideas, not mentioned in the discussion, be reserved for this part, and applied with vigor.

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* See No. I. on the previous page.

MODEL OF THE SKELETON OF A SERMON.

The existence of God.

"The fool hath said in his heart, there is no God." Psalms xiv. 1.

"The fool hath said," — it is evident that none but a fool would have said it.

The fool, a term in Scripture, signifying a wicked man; one who hath lost his wisdom, and right apprehension of God; one dead in sin, yet one not so much void of rational faculties, as of grace in those faculties; not one that wants reason, but one who abuses his reason.

"Said in his heart"; i. e. he thinks, or he doubts, or he wishes. Thoughts are words in heaven. He dares not openly publish it, though he dares secretly think it; he doubts, he wishes, and sometimes hopes.

"There is no God," — no judge, no one to govern, reward, or punish. Those who deny the providence of God, do, in effect, deny his existence; they strip him of that wisdom, goodness, mercy, and justice, which are the glory of the Deity.

Men who desire liberty to commit works of darkness, would not only have the lights in the house dimmed, but extinguished. What men say against Providence, because they would have no check, they would say in their hearts against the very existence of God, because they would have no judge.

The existence of God is the foundation of all religion. The whole building totters, if the foundation be out, of course. We must believe that he is, and that he is what he declared himself, before we can seek him, adore him, and love him.

It is, therefore, necessary we should know why we believe, that our belief be founded on undeniable evidence, and that we may give a better reason for his existence, than that we have heard our parents and teachers tell us so. It is as much as to say, "There is no God," when we have no better arguments than those.

That we may be fully persuaded of, and established in this truth, endeavour,

I. To bring forward a few observations in the defence thereof.

1. All nature shows the existence of its Maker. We cannot open our eyes but we discover this truth shine through all creatures. The whole universe bears the character and stamp of a First Cause, infinitely wise, infinitely powerful. Let us cast our eyes on the earth which bears us, and ask, "Who laid the foundation?" Job xxxviii. 4. Let us look on that vast arch of skies that covers us, and inquire, "Who hath thus stretched it forth," Isaiah xl. 21, 22. "Who is it also who hath fixed so many luminous bodies, with so much order and regularity?" Job xxvi. 13. The various works of creation proclaim to us "His eternal power and godhead," Romans i. 20; Acts xiv. 16, 17; xvii. 26. Every plant, every atom, as well as every star, bear witness of a Deity. Who ever saw statues, or pictures, but concluded there had been a statuary and limner? Who can behold garments, ships, or houses, and not understand there was a weaver, a carpenter, an architect? All things that are, demonstrate some thing from whence they are. A man may as well doubt whether there be a sun, when he sees his beams gilding the earth, as doubt whether there be a God, when he sees his works. Psalms xix 1–6.

The Atheist is, therefore, a fool, because he denies, that which every creature in his constitution asserts; can he behold the spider's net, or the silk-worm's web, the bee's closets, or the ant's granaries, without acknowledging a higher being than a creature, who hath planted that genius in them? Job xxxix.; Psalms civ. 24. "The stars fought against Sisera," Judges v. 20. All the stars in heaven, and the dust on earth, oppose the Atheist. Romans i. 19, 20.

2. The dread of conscience is an argument to convince us of this truth. "Every one that finds me shall slay me," Genesis iv. 14, was the language of Cain; and the like apprehensions are not seldom in those who feel the fury of an enraged conscience. The psalmist tells us concerning those who say in their heart, "There is no God," that "they are in fear, where no fear is," Psalms liii. 5. Their guilty minds invent terrors, and thereby confess a Deity, whilst they deny it, — that there is a sovereign Being who will punish. Pashur, who wickedly insulted the prophet Jeremiah, had this for his reward, "that his name should be Magor-missabib," i. e. "fear round about," Jeremiah xx. 3, 4. When Belshazzar saw the handwriting, "his countenance was changed," Daniel v. 6. The apostle who tells us, that there is a "law written in the hearts of men," adds, their "consciences also bear witness," Romans ii. 15. The natural sting and horror of conscience are a demonstration that there is a God to judge and punish.

The Atheist is a fool, because he useth violence to his conscience. The operations of conscience are universal. The iron bars upon Pharaoh's conscience at last gave way. Exodus ix. 27.

3. *Universal consent* is another argument. The notion of a God is found among all nations; it is the language of every country and region; the most abominable idolatry argues a Deity. All nations, though ever so barbarous and profligate, have confessed some God. This universal verdict of mankind is no other than the voice of God, the testimony of reason, and the language of nature; there is no speech, nor tongue where this voice is not heard.

Is it not, therefore, folly for any man to deny that which nature has engraven on the minds of all?

4. *Extraordinary judgments.* When a just revenge follows abominable crimes, especially when the judgment is suited to the sin; when the sin is made legible by the inflicted judgments. "The Lord is known by the judgments which he executes," Psalms ix. 16. Herod Agrippa received the flattering applause of the people, and thought himself a God; but was, by the judgment inflicted upon him, forced to confess another. Acts xii. 21–23; Judges i. 6, 7; Acts v. 1–10.

5. *Accomplishments of prophecies.* To foretell things that are future, as if they did already exist, or had existed long ago, must be the result of a mind infinitely intelligent. "Show the things that are to come hereafter." Isaiah xli. 23. "I am God, declaring the end from the beginning." Isaiah xlvi. 10. Cyrus was prophesied of, Isaiah xliv. 28, and xlv. 1, long before he was born; Alexander's sight of Daniel's prophecy concerning his victories moved him to spare Jerusalem. The four monarchies are plainly deciphered in Daniel, before the fourth rose up. That power, which foretells things beyond the wit of man, and orders all causes to bring about

those predictions, must be an infinite power; the same as made, sustains, and governs all things according to his pleasure, and to bring about his own ends; and this being is God. "I am the Lord, and there is none else," Isaiah xlv. 6, 7.

What folly, then, for any to shut their eyes, and stop their ears; to attribute those things to blind chance, which nothing less than an infinitely wise and infinitely powerful Being could effect!

II. A few observations.

1. If God can be seen in creation, study the creatures; the creatures are the heralds of God's glory. "The glory of the Lord shall endure," Psalms civ. 31.

The world is a sacred temple; man is introduced to contemplate it. As grace does not destroy nature, so the book of redemption does not blot out the book of creation. Read nature; nature is a friend to truth.

2. If it be a folly to deny or doubt the being of God, is it not a folly also not to worship God, when we acknowledge his existence? "To fear God, and keep his commandments, is the whole duty of man."

We are not reasonable if we are not religious. "Your reasonable service," Romans xii. 1.

3. If it be a folly to deny the existence of God, will it not be our wisdom, since we acknowledge his being, often to think of him? It is the black mark of a fool, "God is not in all his thoughts," Psalms x. 4.

4. If we believe the being of God, let us abhor practical Atheism. Actions speak louder than words.

"They professed that they knew God," Titus i. 16. Men's practices are the best indexes to their principles. "Let your light shine before men," Matthew v. 16.

The following Skeletons are on a different plan.

1.

Psalm xlvi. 1, "God is our refuge and strength, a very present help in trouble."

Sorrow is our common lot, many seem to know little of it, the widow, fatherless, &c.; text needs no explanation.

I. The wonderful condescension of God in assuming this character towards man, — not, however, according to the usual reasoning, — man's greatness, — his progressive faculties will equal angels, &c. Surpass all intelligence except God, — but there will still be an infinite distance between God and man, — Man's moral estate; these the reasons.

II. The emphasis of the text, — *present*, *very present*, — our mechanical habits, — the divine presence not *realized*, — a man first awakened or convicted feels it, — but soon is lost, — suppose a pure and holy being were present at your sins, — as an angel, — but GOD is present! See the Christian in a storm at sea, — hearing the crash, indulging sin. —

Objection to the infinite God's caring for man, — all worlds particles of sand. — How should this thought affect us, — Mother! Jesus stood at the coffin of thy infant child, at the grave of thy parents! He is with thee. Shall we weep and repine even in a garret, when God is with us?

III. Cautiousness, of the text. — He is a help, — not sole deliverer, — there is something for us to do, — prayer is one reason of it. — Nothing otherwise. — Farmer. — Mechanic, — health by medicine.

IV. Applicability of the text to all the poor unfortunate, — stranger, — widow, — orphan, — mourner, — Christian in temptation, — quality of all, a guilty conscience.

2.

Rev. vii. 17, "God shall wipe away all tears from their eyes." Context. — Nature and probable design of these prophecies. —

I. Afflictions in the present state of the Christian, an important and advantageous part of his moral discipline. 1. The fact that they are permitted, shows they are advantageous. — How many instances, — texts.

2. They afford exercise for our Christian virtues, moral, — fortitude, patience, resignation.

3. They show us the futility of worldly comforts, — our friends die, — health and beauty fade, — wealth and pleasure must be left behind us.

II. This discipline is preparatory to another which shall be exempt from affliction.

1. The Scriptures assert the existence of such a place called heaven, Kingdom of God, Paradise, New Jerusalem, &c. It is implied in the doctrine of immortality.

2. It is consistent with all rational supposition. — Analogy between this world and other planets. — 3. All causes of sorrow shall cease there. — 4. It is everlasting in its duration. —

APPLICATION.

Do I address the mourner who has lost friends, estate, health? — the aged? — youth declining in early life? &c.

3.

Gal. iii. 18, "But it is good to be zealously affected always in a good thing.

Christianity is designed to call into activity the noblest sentiments of the heart, — firm resolve, — intrepid daring and undaunted perseverance, — zeal. — The Christian's life is a holy warfare, — a holy chivalry. — The Apostle lays down the proposition that if any thing is good, it is good to be zealously affected in that good cause, — Christianity is good considered,

I. In respect to its *origin*, — divine, — bears its marks, — it is interesting to contemplate nature, — but much more revelation, — the noblest gift of God to man. —

II. In its nature, — its theory of doctrines, — its code of moral rules was never equalled by 1. Philosophy, — 2. Education, — all improvement has failed without it. — Its nature renders it efficient in its effects, — its preservation, — triumph over infidelity. —

III. Its effects, — individual effects. — 1. Benevolence, — 2. Death, — 3. Peace of conscience.

2. General effects, 1. It prevents crime. 2. Elevates society. 3. Sustains good government. 4. War.

We should be zealous, 1. Because God commands us to be so, 2. The wants of the world call for it. 3. Our happiness hereafter will be proportioned to our zeal, — a philosophical as well as Scriptural fact. 4. We have high examples to copy, — the apostles, martyrs, and reformers, — Wesley, Whitefield, &c.

A LIST OF SUBJECTS SUGGESTED FOR THEMES, ESSAYS, CONFERENCES, COLLOQUYS, DISCUSSIONS, DISQUISITIONS, DISSERTATIONS, ORATIONS, POEMS, DESCRIPTIONS, NARRATIONS, &c.

1. On Attention.
2. “ Adversity.
3. “ Affectation.
4. “ Affection, parental.
5. “ Ardor of mind.
6 “ Art.
7. “ Attachment, local.
8. “ Autumn.
9. “ Anger.
10. “ Air.
11. “ Admiration.
12. “ Benevolence.
13. “ Beauty.
14. “ Beauties of Nature.
15. “ Biography.
16. “ Bad scholar.
17. “ Charity.
18. “ Chastity.
19. “ Clemency.
20. “ Compassion.
21. “ Conscience.
22. “ Constancy.
23. “ Courage.
24. “ Cruelty.
25. “ Carlessness.
26. “ Curiosity.
27. “ Control of the passions.
28. “ Control of the temper.
29. “ Cheerfulness.
30. “ Contentment.
31. “ Calumny.
32. “ Candor.
33. “ Cunning.
34. “ Diligence.
35. “ Disinterestedness.
36. “ Disease.
37. “ Duplicity.
38. “ Disobedience.
39. “ Dissipation.
40. “ Education.
41. “ Equity.
42. “ Early impressions.
43. “ Early rising.
44. “ Envy.
45. “ Evening.
46. “ Extravagance.
47. “ Eagerness.
48. On Formality.
49. “ Friendship.
50. “ Fortune.
51. “ Faith, religous.
52. “ Faith, publick.
53. “ Faith, private.
54. “ Fear.
55. “ Flattery.
56. “ Forgiveness.
57. “ Fidelity.
58. “ Government.
59. “ Gaming.
60. “ Generosity.
61. “ Grammar.
62. “ Good scholar.
63. “ Geography.
64. “ Grandeur.
65. “ Greatness.
66. “ Genius.
67. “ Habit.
68. “ Honor.
69. “ Honesty.
70. “ Happiness.
71. “ Humanity.
72. “ Humility.
73. “ Hypocrisy.
74. “ History.
75. “ Hope.
76. “ Indolence.
77. “ Indulgence.
78. “ Incontinence.
79. “ Industry.
80. “ Ingratitude.
81. “ Justice.
82. “ Jealousy.
83. “ Joy.
84. “ Kindness.
85. “ Learning.
86. “ Literature.
87. “ Love.
88. “ Love of fame.
89. “ Luxury.
90. “ Modesty.
91. “ Magnanimity.
92. “ Music.
93. “ Morning.
94. “ Moon.

95. On Melancholy.
96. “ Novelty.
97. “ Nobility.
98. “ Negligence.
99. “ Night.
100. “ Noise.
101. “ Noon.
102. “ Order.
103. “ Order of nature.
104. “ Oddity.
105. “ Obedience.
106. “ Obstinacy.
107. “ Ocean.
108. “ Pride.
109. “ Purity of manners.
110. “ Purity of thoughts.
111. “ Power of conscience.
112. “ Power of resolution.
113. “ Poverty.
114. “ Principle.
115. “ Patience.
116. “ Prudence.
117. “ Perseverance.
118. “ Patriotism.
119. “ Politeness.
120. “ Prodigality.
121. “ Providence.
122. “ Punctuality.
123. “ Poetry.
124. “ Precocity.
125. “ Piety.
126. “ Pity.
127. “ Quarrelling.
128. “ Quietness.
129. “ Religion.
130. “ Rashness.
131. “ Resolution.
132. “ Reflection.
133. “ Revenge.
134. “ Regularity.
135. “ Rhetoric.
136. “ Reading.
137. “ Resentment.
138. “ Sincerity.
139. On Sublimity.
140. “ Sickness.
141. “ Summer.
142. “ Spring.
143. “ Starry heavens.
144. “ Sun.
145. “ Self-government.
146. “ System.
147. “ Truth.
148. “ Taste.
149. “ Treachery.
150. “ Time.
151. “ Tyranny.
152. “ Talent.
153. “ Temptation.
154. “ Unanimity.
155. “ Uncharitable spirit.
156. “ Vanity.
157. “ Veracity.
158. “ Vivacity.
159. “ Vice.
160. “ Virtue.
161. “ Wit.
162. “ Worldly-mindedness.
163. “ Wealth.
164. “ World.
165. “ Winter.
166. “ Writing.
167. “ Youth.
168. “ Zeal.
169. Female virtues.
170. Knowledge is power.
171. Progress of error.
172. Government of the tongue.
173. Government of the thoughts.
174. Government of the temper.
175. Government of the affections.
176. Progress of knowledge.
177. Attachment to early habits.
178. The power of Association.
179. The immortality of the soul.
180. The uses of knowledge.
181. The happiness of innocence.

182. Beware of desperate steps, — the darkest day, —
Live till to-morrow, — will have passed away.
183. Oft from apparent ill our blessings rise.
184. Trifles captivate little minds.
185. True happiness is of a retired nature.
186. No man can learn all things.
187. What most we wish, with ease we fancy near.
188. Happy the man who sees a God employed
In all the good and ill that checker life.
189. Suspicion is a heavy armor, and
With its own weight, impedes us more.

190. Rise with the lark, and with the lark to bed.
The breath of night 's destructive to the hue
Of every flower that blows.
191. Sweet is the breath of morn.
192. Health is the vital principle of bliss,
And exercise of health.
193. How happy they who know their joys are true!
194. At every trifle scorn to take offence.
195. See to what deeds ferocious discord drives.
196. Trust not appearances.
197. Levity of manners is prejudicial to every virtue.
198. Who wins by force but half overcomes his foe.
199. Our tempers must be governed or they will govern us.
200. The planetary system.
201. The power of custom.
202. The use and abuse of worldly advantages.
203. The power and the glory of the Creator, as displayed in the works of creation.
204. The value of an unspotted reputation.
205. The advantages derived by mankind from the invention of the mariner's compass, — from the invention of the telescope, — the steam engine, — the art of printing.
206. The power of gravity and its importance on the material world.
207. The consequences of a faculty of locomotion uninfluenced by gravity.
208. The importance of order.
209. Every man the architect of his own fortune.
210. A rolling stone gathers no moss.
211. Never too old to learn.
212. The earth a scene of pleasure and improvement.
213. Diligence insures success.
214. Idleness destroys character.
215. Abilities without exercise cannot insure success.
216. Life is short and art is long.
217. The power of habit.
218. Power of conscience.
219. Narration and description united in an account of a voyage to Calcutta, — to South America, — Spain, — Portugal, — England, — Scotland, — Ireland, — France, &c., &c.
220. A superficial attention to a great variety of pursuits, prejudicial.
221. Contrivance proves design.
222. Hope never dies.
223. The false contempt of an enemy naturally leads to insecurity.
224. The danger which is despised arrives soonest.
225. He alone is free, who relies on his own resources, in dependence on Providence alone.
226. The soul has no secret which the conduct does not reveal.
227. The history and character of the Patriarchs Joseph, — Job, — Jacob, — Joshua, — the apostle Paul, &c.
228. The danger of disobedience.
229. Female character.
230. Female influence.
231. History of a looking-glass.
232. History of a needle.

233. History of a pin.
234. History of a cent.
235. History of a bible.
236. History of a belle.
237. History of a beau.
238. History of a hat.
239. Description of the city of Boston.
240. Description of the city of New York.
241. Description of the city of Philadelphia.
242. Description of the city of Baltimore, &c. &c.
243. The journal of a day's occupation.
244. The history of a school-room.
245. Journal of a voyage round the world.
246. An account of the various religions of the world, with their rise and progress.
247. Biography of Washington.
248. Biography of Columbus.
249. Biography of Napoleon Bonaparte.
250. But dreadful is their doom whom doubt has driven
To censure fate and pious hope forego.
251. A mother-wit and wise without the schools.
252. The quarrels of relatives are the most violent.
253. Those gifts are ever the most acceptable which the giver has made precious.
254. Remember to preserve an equal mind in arduous affairs.
255. Too much care undermines the constitution.
256. The earth opens equally for the prince and the peasant.
257. The things which belong to others please us more, and that which is ours is more pleasing to others.
258. The greatest genius has its weaknesses.
259. Vice lives and thrives by concealment.
260. No one lives for himself alone.
261. Love and wisdom dwell apart.
262. Modesty graces every other virtue.
263. The necessity of relaxation.
264. Avoid extremes.
265. Example is better than precept.
266. The pleasures of memory.
267. Aristocracy.
268. Popular clamor.
269. He labors in vain who strives to please all.
270. A visit to a school, public or private.
271. [redacted]
273. A birth-day celebration.
274. A marriage, baptism, funeral.
275. A shipwreck, storm at sea, a fire, a hurricane, an earthquake.
276. No citizen entirely useless.
277. Contention benefits neither party.
278. Intemperance the prime-minister of death.
279. Christianity the true philosophy.
280. Unintelligible language is a lantern without a light.
281. Education should be adapted to the condition.
282. Rank gives force to example.

283. Elevation is exposure.
284. Independence must have limits.
285. The dress is not the man.
286. The workman is known by his work.
287. Order and method render all things easier.
288. The influence and importance of the female character.
289. Is the expectation of reward or the fear of punishment the greater incentive to exertion?
290. The value of time, and the uses to which it should be applied.
291. The character of the Roman Emperor Nero, — of Caligula, — of Augustus, — of Julius Cæsar, — of Numa Pompilius.
292. The duties we owe to our parents and the consequences of a neglect of them.
293. How blessings brighten as they take their flight.
294. How dear are all the ties that bind our race in gentleness together.
295. The advantages of early rising: and the arguments which may be adduced to prove it a duty.
296. Misery is wed to guilt.
297. A soul without reflection, like a pile
Without inhabitant, to ruin runs.
298. Still where rosy pleasure leads
See a kindred grief pursue,
Behind the steps that misery treads
Approaching comforts view.
299. 'T is Providence alone secures,
In every change, both mine and yours.
300. Know then this truth, enough for man to know,
Virtue alone is happiness below.
301. Prayer ardent opens heaven.
302. Whatever is, is right.
303. Knowledge and plenty vie with each other.
304. When beggars die there are no comets seen;
The heavens themselves blaze forth the death of princes.

SUBJECTS FOR CONFERENCES.

1 On the mineral, animal, and vegetable kingdoms, as furnishing subjects of interesting inquiry.
2. On reflection, reading, and observation as affording a knowledge of human nature.
3. On the present character of the inhabitants of New-England, as resulting from the civil, literary, and religious institutions of our forefathers.
4. The stability of the General Government of the United States as affected by a national literature, common dangers, facility of mutual intercourse, and a general diffusion of knowledge.
5. The obligations of a country to her warriors, her statesmen, her artists, and her authors.
6. Public amusements, splendid religious ceremonies, warlike preparations, and display of a rigid police, as means of despotic power.
7. The comparative virtue of the enlightened and ignorant classes.
8. On the value to a nation of the abstract sciences, the physical sciences, and literature.
9. The associations excited by visiting Italy, Greece, Egypt, and Palestine considered with reference to their ancient history.

10. On the fine arts, as affecting the morals, refinement, patriotism, and religion of a country.
11. On architectrue, painting, poetry, and music, as tending to produce and perpetuate religious impressions.
12. On the comparative operation in obstructing the progress of truth, of the spirit of controversy, the reverence of antiquity, the passion of novelty, and the acquiescence in authority.
13. On the character of Hume, Robertson, Gibbon, and Mitford, as historians.
14. On the characteristics of man and government, as found in the savage, pastoral, agricultural, and commercial state.
15. On patronage, emulation, and personal necessity, as promotive of literary exertion.
16. On the effect of agriculture and manufactures on the morals of the community.
17. On the influence of Greek, Latin, English, and French literature on taste.
18. On novels formed on fashionable, humble, and sea life.
19. Natural, civil, ecclesiastical, and literary history, considered in relation to the tendency of each to improve and elevate the intellectual faculties.
20. Miss Edgeworth, Hannah More, and Mrs. Hemans.
21. The letters of Lady Mary Wortley Montagu, Horace Walpole, and Cowper.
22. Personal merit and powerful friends, as promoting advancement in life.
23. The influence of Young's and Cowper's poems.
24. The commercial spirit of modern times, considered in its influence on the political, moral, and literary character of a nation.
25. Sterne, Rabelais, and Cervantes.
26. The difference of feeling in the young and the old, with regard to innovation.
27. War, commerce, and missionary enterprises, as means of civilizing barbarous countries.
28. The political reformer, the school master, and the missionary.
29. The country gentleman and the plebeian.
30. Ancient and modern honors to the dead.
31. Common sense, genius, and learning, — their characteristics, comparative value, and success.
32. The prospects of a scholar, a politician, and an independent gentleman, in the United States.
33. Contemporary and subsequent narratives, of historical events.
34. Franklin, Davy, and Fulton. The comparative value of their discoveries and improvements.
35. The comparative influence of natural scenery, the institutions of society, and individual genius on taste.
36 Heraclitus, Democritus, Epicurus, and Diogenes.
37. The ages of Queen Elizabeth, Charles the Second, Queen Anne, and the present age, considered in a literary point of view.
38. Egypt as described by Herodotus, Greece under Pericles, the Augustan age of Rome, Spain under Isabella, Italy in the fifteenth and sixteenth centuries, and France under Louis the Fourteenth.
39. Reading, writing, observation of men and manners, and the study of nature, as means of intellectual development.

40. Popular elections, a free press, and general education.
41. The Roman ceremonies, the system of the Druids, the religion of the Hindoos, and the superstitions of the American Indians.
42. The literature and morals of a country, as affected by the efforts of individual minds, the prevailing religious faith, the established form of government, and the employment most general among the people.
43. Actions, words, manners, and expression of countenance, as indicative of character.
44. The poets of England, Spain, France, and Italy.
45. The military character of Napoleon, Washington, Wellington, Frederick the Great, and Charles the Twelfth.
46. The ages of Augustus, Lorenzo de Medicis, Louis the Fourteenth, and Queen Anne.
47. The religious institutions of Egypt, Greece, and Rome.
48. Politics, war, literature, and science, as a field for the exercise of talents.
49. Astronomy, Anatomy, the instinct of animals, and the moral and intellectual nature of man, as affording proof of an intelligent Creator.
50. History, biography, and fiction.
51. The evils of a life of solitude, of fashion, of business, and of public office.
52. On classical learning, the study of the mathematics, and of the science of the human mind, as contributing to intellectual culture.
53. On the operation of climate on the moral, intellectual, and military character.
54. On the power of the oriental, Gothic, and classical superstitions, to affect the imagination and the feelings.
55. On pastoral, epic, and dramatic poetry.
56. On the rank and value of the mental endowments of Shakspeare, Scott, Locke, Newton, and the Earl of Chatham.
57. Roman, Grecian, and Egyptian remains.
58. On the influence of spring, summer, autumn, and winter upon the thoughts, feelings, and imagination.
59. Britain, France, Italy, and Greece, as interesting to an American traveller.
60. On the pleasures of the antiquary, the traveller, the literary recluse, and the man of business.
61. On the beneficial effects of mechanics, chemistry, astronomy, and agriculture.
62. On the influence of peace upon the condition of the agriculturist, the manufacturer, the merchant, and the professional man.
63. On the views of life taken by Democritus, Heraclitus, Diogenes, and Zeno.
64. On the tendency of poetry, history, and ethical science, to promote improvement in virtue.
65. On the influence on personal happiness, of natural temper, ~~cultivated taste,~~ external condition, and social intercourse.
66. On novelty, sublimity, beauty, and harmony, as sources of gratification.
67. Ancient epics, considered as pictures of manners, as proofs of genius, or as sources of entertainment.
68. The union which a harmony of motive produces between men of different pursuits, and that which results merely from a similarity of action.

69. The respective claims of poetry, painting, architecture, and sculpture, as means of refinement of taste.
70. Personal memoirs and formal histories, as illustrations of national progress.
71. An old and a new country, as fields for enterprise.
72. The superiority of conscience to human laws.
73. Ancient and modern notions of liberty.
74. The scientific traveller and the missionary.
75. A profound philosophy and a wide observation of men, as elements of a statesman.
76. The pastoral and the hunter's life.
77. The war spirit in republics and in monarchies.
78. Modern explorations in Africa and America.
79. The influence of devotion to the person of the Sovereign in monarchies, and to that of a popular favorite in republics.
80. Explorations by sea and by land.
81. The study of grammer, logic, and the mathematics, as contributing to the development of the intellectual powers.
82. Personal beauty, elevation of rank, and the possession of riches, as passports in society.
83. The animal, the mineral, and the vegetable kingdoms, as fields of scientific discovery.
84. The pulpit, the press, and the school-room, as efficient agents on the morals of a people.
85. The horse, the cow, and the sheep, as contributing to the comfort and convenience of mankind.
86. The expectation of reward and the fear of punishment, as affecting a moral agent.
87. The pursuits of agriculture, the profession of arms, the business of trade, and the labors of the mechanic, as affecting the taste and morals of a people.
88. Color, form, and size, as elements of physical beauty.
89. Quickness of perception, retentiveness of memory, and plodding perseverance, as contributing to mental advancement.
90. The six follies of science. The quadrature of the circle; the multiplication of the cube; perpetual motion; the philosopher's stone; magic; and judicial astrology.

SUBJECTS FOR COLLOQUYS, OR COLLOQUIAL DISCUSSIONS.

1. Attachment to party as a ground of action, for an upright politician.
2. On the defects and advantages of history, as affording a knowledge of the motives and actions of individuals, and of the character of human nature.
3. On the ~~good and bad effects of emulation.~~
4. On the moral influence of the Christian Sabbath.
5. On the influence of fashion on the judgment of right and wrong.
6. On the influence of the multiplicity of books, on the interests of literature and science.
7. Deference to great names in philosophy, and to high rank in the social state.
8. The enthusiast and the matter of fact man.
9. On the advantages and disadvantages resulting to a scholar, from frequent intercourse with mixed society.

10. On the effects of literary reviews, as at present conducted.
11. On the comparative prevalence and strength of the principles of loyalty and independence in man.
12. On the character of ancient and modern patriotism.
13. Of establishing a University in the country or in a city.
14. Foreign travellers in the United States.
15. On the different views, which literary men take of the world at their first entrance upon it.
16. The difference of manners in Rome and in modern civilized states.
17. On active profession, as injuring or assisting the efforts of a literary man.
18. The comparative influence of governments and of individuals, in effecting great public improvements.
19. The literary influence of a reading public.
20. The views taken of a nation, by itself and others.
21. The moral effects of public, and of domestic amusements.
22. The effects of controversy on partisans, and on the public.
23. The influence of the Roman Gladiatorial shows, and of the Greek games on the character of the people.
24. The comparative effects of literature and of science, on the progress of civilization.
25. The effect, which acquaintance with foreign languages has upon the originality of a nation's literature.
26. The comparative influence of individuals and learned societies in forming the literary character of a nation.
27. The influence of the multiplication of books upon literature.
28. The study of nature, and of man, as affording a proper field for the poet.
29 The standard of taste.
30. The novels of Fielding, Richardson, and the author of Waverley.
31. The comparative importance of the expeditions to ascertain the North West passage, and the source of the Niger.
32. Intellectual, moral, and physical education.
33. The prospects of Christianity in India.
34. The satires of Horace and Juvenal.
35. How far the right should be controlled by the expedient.
36. On the comparative value of contemporaneous and posthumous fame.
37. On the evils of anarchy, and of an arbitrary government.
38. Diligent observation of facts and philosophical use of them.
39. On superstition and skepticism.
40. The self-devotion of the Christian martyr and the Roman patriot.
41. Poets and novelists of the poor.
42. Strafford and Sir Henry Vane the Younger.
43. The idea of the beautiful, as developed in Grecian literature and art.
44. The influence of the association of ideas on our practical operations.
45. The moral and intellectual influence of the principle of emulation, on systems of education.
46. Entertaining mysteries, novels of real life, and romantic or supernatural fictions, as affording similar species of delight.
47. The Sacred and Profane poets.
48. Milton and Isaiah.
49. Johnson and St. Paul.

50. Moore and David.
51. Addison and St. John.
52. Byron and Ezekiel.
53. Hume and Moses.

SUBJECTS FOR FORENSIC DISPUTATIONS.

1. Whether the increased facilities of intercourse between Europe and the United States, be favorable to this country.
2. Whether more evil or good is to be expected, from the disposition manifested at the present day, to try existing institutions by first principles.
3. Whether voting by ballot should be introduced into all elective and legislative proceedings.
4. Whether forms of government exert any important influence on the growth and character of national literature.
5. Whether any attempt should be made to preserve severity of manners in a modern republic.
6. Ought Congress to pass an international copy-right law ?
7. Is there reason to think that the public mind will ever be more settled than at present, about the character of Mary, Queen of Scots.
8. Whether more good than evil has resulted to the world, from the life and religion of Mahomet.
9. Whether popular superstitions, or enlightened opinions, be most favorable to the growth of poetical literature.
10. Whether the literature of America be injured by that of modern foreign countries.
11. Whether a want of reverence be justly chargeable on our age and country.
12. Whether the diversities of individual character be owing more to physical, than to moral causes.
13. Whether the advancement of civil liberty be more indebted to intellectual culture, than to physical suffering.
14. Whether the fine or the useful arts afford the better field for the display of originality.
15. Whether prosperity and increase of wealth have a favorable influence upon the manners and morals of a people.
16. Whether modern facilities of testing literary efforts by popular opinion, be unfavorable to the production of great works.
17. Whether the choice of a representative should be restricted to the inhabitants of the town, or district represented.
18. Whether the sum of human happiness on earth, be greater by a succession of generations, than it would have been by one continued race ; the number of inhabitants being the same.
19. Whether in a public seminary, the course of study established by rule should be the same for all.
20. Do savage nations possess a full right to the soil.
21. Whether a State have a right to recede from the Union.
22. Whether, in times of political discussion, it is the duty of every citizen to declare his opinion, and attach himself to some party.
23. Whether there were greater facilities, in ancient times, for an individual acquiring influence, than there are now.
24. Whether the inequalities of our social condition be favorable to the progress of knowledge.

25. Is it expedient to make colonies of convicts.
26. Is the cause of despotism strengthened by the extermination of the Poles.
27. Whether the inequalities of genius in different countries be owing to moral causes.
28. Whether inflicting capital punishments publicly has any tendency to diminish crime.
29. Whether the personal dependence, incident to a minute division of labor in the arts and sciences, be dangerous to our free institutions.
30. Whether the influences which tend to perpetuate, be stronger than those which tend to dissolve, the union of the United States.
31. Whether we should abstain from publishing the truth, from a fear lest the world be not prepared to receive it.
32. Whether the popularity of a literary work is to be received as an evidence of its real merits.
33. Is there any objection to a man's proposing himself for public office, and using means to obtain it.
34. Does proselytism favor the cause of truth.
35. Whether privateering be incident to the right of war.
36. Whether a written constitution be efficacious in securing civil liberty.
37. Whether the progress of knowledge lessen the estimation of the fine arts.
38. Whether the exclusion of foreign articles, to encourage domestic manufactures, be conducive to public wealth.
39. Whether the world be advancing in moral improvement.
40. Whether the progress of civilization diminish the love of martial glory.
41. Whether personal interest in a subject of investigation be favorable to the discovery of truth.
42. Whether the power of eloquence be diminished by the progress of literature and science.
43. Whether the prevalence of despotism in Asia be occasioned principally by physical causes.
44. Whether the present circumstances of Europe furnish reason to expect an essential amelioration of human affairs.
45. Do facts, or fiction, contribute most to mental enjoyment.
46. Whether writers of fiction be morally responsible for unchaste and profane language in their productions.
47. The policy of requiring property qualifications for office.
48. Ought capital punishments to be inflicted in time of peace.
49. Does the system of modern warfare indicate any advancement in civilization.

SUBJECTS FOR DELIBERATIVE, POLITICAL, CRITICAL, PHILOSOPHICAL, AND LITERARY DISCUSSIONS, DISQUISITIONS, INQUIRIES, &C.

1. On the right of legislative bodies to provide by law for the support of religion. (Deliberative Discussion.)
2. The character of a philosophical historian. (Philosophical Disquisition)
3. The effect of prevailing philosophical views on the style of elegant literature. (Disquisition.)

4. On the alleged degeneracy of animals and vegetables in America. (Philosophical Discussion.)
5. Whether works of imagination should be designed to produce a specific moral effect. (Literary Discussion.)
6. The English styles that have attracted the most imitators. (Literary Disquisition.)
7. "Mahomet Ali." (Political Disquisition.)
8. Whether national literature is to be regarded more as a cause or a consequence of national refinement. (Deliberative Discussion.)
9. Originality in literature, as affected by sound criticism. (Literary Disquisition.)
10. The influence of superstition on science and literature. (Philosophical Disquisition.)
11. On the materiality of light. (Philosophical Disputation.)
12. Is the preservation of the balance of power a justifiable cause of war. (Deliberative Discussion.)
13. On the causes of the variety of complexion and figure in the human species. (Philosophical Disputation.)
14. On the policy of encouraging manufacturing establishments in the United States. (Deliberative Discussion.)
15. The merits of Geological systems. (Disquisition.)
16. The comparative interest and importance, of Grecian and Roman history. (Literary Discussion.)
17. The causes of the present pecuniary distresses of the commercial world. (Disquisition.)
18. The effects of the Crusades. (Literary Inquiry.)
19. Changes in English style, since the time of Milton. (Literary Discussion.)
20. Comparative advantages of politics and literature, as professions in this country. (Deliberative Discussion.)
21. The influence of the dramatic writers on the age of Elizabeth and Charles the Second. (Literary Discussion.)
22. The restoration of Greece to political independence. (Deliberative Discussion.)
23. The literary influence of the early English prose writers. (Literary Disquisition.)
24. Of presenting literature and science in popular forms. (Literary Discussion.)
25. Manual and intellectual labor. (Philosophical Discussion.)
26. Will the present proposed parliamentary reform, endanger the monarchical and aristocratical portion of the British constitution. (Deliberative Discussion.)
27. Importance of independent criticism, to the growth of national literature. (Literary Disquisition.)
28. Causes of ill health in literary men. (Philosphical Disquisition.)
29. The influence of superstition on science and literature. (Philosophical Discussion.)
30. English biography and French memoirs. (Literary Discussion.)
31. Are political improvements best effected by rulers, or the people. (Deliberative Discussion.)
32. The influence of ancient art on ancient literature. (Literary Disquisition.)
33. The poet of an early age, and of a civilized one. (Literary Discussion.)

34. Comparative utility of the moral and physical sciences, in the present age. (Philosophical Discussion.)
35. On what does the security of our institutions depend? (Political Disquisition.)
36. The expediency of intervention by one nation in the civil and public contests of others. (Deliberative Discussion.)
37. The evils and benefits of large books. (Literary Discussion.)
38. Skepticism and love of truth, as indications of mental character and vigor. (Philosophical Discussion.)
39. Tendency of free institutions to bring first principles into question. (Deliberative Discussion.)
40. The influence of Lord Bacon's writings, on the progress of knowledge. (Philosophical Discussion.)
41. An author's writing many books, or resting his fame on a few. (Literary Discussion.)
42. Universal Suffrage. (Political Disquisition.)
43. The resources and encouragements of elegant literature in the Old and New World. (Literary Discussion.)
44. The comparative power of moral and physical causes, in forming the American character. (Philosophical Discussion.)
45. Are short terms of political office desirable? (Deliberative Discussion.)
46. Modern imitation of the ancient Greek tragedy. (Literary Disquisition.)
47. The real or supposed decline of science, at the present day. (Philosophical Disquisition.)
48. English novels in the reigns of George the Second, and George the Third. (Literary Discussion.)
49. The expediency of making authorship a profession. (Philosophical Discussion.)
50. Whether patriotism was inculcated to excess in the ancient republics. (Deliberative Discussion.)
51. The life and services of Linnæus. (Philosophical Disquisition.)
52. The observance of poetical justice in fictitious writings. (Literary Disquisition.)
53. Greek and Roman comedies. (Critical Disquisition.)
54. Education, as aiming to develope all the faculties equally, or to foster individual peculiarities of taste and intellect. (Philosophical Discussion.)
55. Utility of chemical knowledge to professional men. (Philosophical Disquisition.)
56. The expediency of religious establishments under any form of civil government. (Deliberative Discussion.)
57. On the practicability of reaching the North pole, and the advantages which would attend such an expedition. (Philosophical Disputation.)
58. Should the right of suffrage in any case depend upon different principles, as it respects different classes or individuals in the same country. (Deliberative Discussion.)
59. On the probability of prolonging the term of human life, by the aid of physical or moral causes. (Philosophical Discussion.)
60. Upon the Huttonian and Wernerian theories of the earth. (Philosophical Disputation.)
61. On the use of heathen mythology in modern poetry. (Literary Discussion.)

62. On the tendency of a legal provision for the support of the poor, to diminish human misery. (Deliberative Discussion.)
63. The moral tendency of the natural sciences. (Philosophical Discussion.)
64. The merits of the histories of Hume and Lingard. (Literary Discussion.)
65. Liberal principles, as affecting the strength of a government. (Deliberative Discussion.)
66. Political patronage in Republics. (Political Disquisitions.)
67. The poet of an early, and of a civilized age. (Literary Discussion; see No. 33.)
68. Are mental resources and moral energy most developed in unprincipled men? (Philosophical Discussion.)
69. Whether heat have an independent existence. (Philosophical Disputations.)
70. On the probable disposition and mutual relation of the fixed stars.
71. On the alleged improvement in the art of composition since the age of Queen Anne.
72. On the expediency of a national university. (Deliberative Discussion.)
73. Whether the climate of any country have undergone any permanent change. (Philosophical Disputation.)
74. Whether extensiveness of territory be favorable to the preservation of a republican form of government.
75. What reasons are there for not expecting another great epic poem. (Literary Inquiry.)
76. The probability of the study of the dead languages always being essential to a liberal education.
77. Why are men pleased with imitation, and disgusted with mimicry?
78. What grounds are there distinct from revelation, to believe in the immortality of the soul?
79. On the comparative utility of the moral and physical sciences, in the United States.
80. The views entertained of the duties and objects of public offices by the incumbents.
81. The use of a diversity of languages.
82. The amount and character of crime in an age of barbarism, and an age of laws.
83. An inquiry into the cause of the growth of the power of ancient Rome. The favoring circumstances, — character of the people, — local situation, — early institutions of the republic, — condition of other states.
84. The use of ballads and popular songs in a rude and in a civilized age.
85. The assistance derived from friends, party, and wealth in a democracy; and from ancestry, court favor, and title in a despotism.
86. The favorite of nature and the creature of art.
87. The connexion of religious celebrations with public festivities, as seen both in Pagan and Christian countries.
88. Comparison of Horace's reasons for abandoning irreligion, (See Book 1st, Ode 28th, (Parcus Deorum,) with those that might affect a modern skeptic.
89. Comparison of Hume with Sallust in the delineation of character.

90. Sketches of character, as given by the historian, with Shakspeare's (or the dramatist's) mode of aquainting us with men.
91. Spoken and written language, as deceptive or inefficient modes of communication. (*Note.* We are often disappointed in reading, what we much admired in hearing)
92. The advantages and disadvantages of negative character. (*Note.* "Deficiency of character is oftener taken for positive perfection; want of ardor is exalted into self-command and superior prudence. The cold and indifferent never offend by zealous interference, and never get into difficulties.")
93. The causes which have checked progress, or improvement in moral and physical science, or in arts and government.
94. The triumphs of the soldier and the philosopher, as of Alexander and Aristotle, Bonaparte and Cuvier.
95. Elevation of rank, as affecting turpitude of character.
96. The influence of successive generations, instead of one permanent race, on human improvement.
97. The English language as it is spoken, and as it is written.
98. Of what classes of pleasure and gratification are those unfortunate beings susceptible, who are destitute of the senses of sight and hearing, as well as the faculty of speech?
99. Is the loss of sight, or of speech, the greater deprivation?
100. Of making changes in the political constitution of free states, easy. (Deliberative Discussion.)
101. The history of Astronomy. (Disquisition.)
102. The grounds for thinking that the Malaria will eventually depopulate Rome. (Philosophical Disputation.)
103. The effects on American literature, of a community of language with England. (Literary Discussion.)
104. The comparative advantages of Western Africa and Hayti, for colonizing free blacks. (Deliberative Discussion.)

SUBJECTS FOR POEMS IN ENGLISH, LATIN, GREEK, &C.

1. Numina Veterum, or the Ancient Divinities.
2. Nature, the source of poetic inspiration.
3. On the discovery of Herculaneum. (Greek.)
4. On the pleasures and pains of the student.
5. On the pursuit of fame.
6. Ode to fancy.
7. Eloquence.
8. Anticipation.
9. A vision of ambition.
10. The missionary
11. Ad spem. (Latin.) To hope.
12. Novelty. (Greek.) *Περι νεοτητος.*
13. Ad pacem. (Latin.)
14. Contemplation.
15. On fame.
16. On rank and titles.
17. On civil liberty.
18. Refinement.

SUBJECTS FOR DISSERTATIONS.

1. On diversity of talents among mankind.
2. On the dependence of the mental operations, on the condition of the corporeal frame.
3. On the causes of the superiority of character in modern Europe.
4. On the causes, which, independently of their merit, have contributed to elevate the ancient classics.
5. Milton and Homer contrasted and compared.
6. On the literature of the Romans, as affected by their government, religion, and state of society.
7. The influence of the fine arts upon religion.
8. The interest attached to places where distinguished persons have dwelt, or which Poets have commemorated.
9. The importance of a popular history, in which the actions of men shall be represented according to the principles of the Christian religion.
10. The peculiar facilities, in modern times, for effecting great purposes in government and in religion.
11. A comparison of the domestic life of the ancient Greeks and Romans, and that of our own countrymen.
12. On the influence of Christianity in producing the moral and intellectual revival of Europe, after the dark ages.
13. On the utility of the study of political economy, considered in relation to our own country.
14. On the necessity of public and private patronage, to the advancement of literature in our country.
15. The geological age of the world.
16. Agitation, as a means of effecting reform.
17. The conflict of duties.
18. On the benefit accruing to an individual from a knowledge of the physical sciences.
19. On Christianity as affecting our domestic habits.
20. Severity of manners in a republic.
21. Heaven lies about us in our infancy.
22. The influence of fashion on our moral judgments.
23. The power of the law in free states.
24. The character of Chief Justice Marshall.
25. Distinctions of rank in the United States.
26. The encouragement to young men to educate themselves, exclusively or chiefly for high political offices.
27. Originality of thought, supposed to be necessarily lessened as the world grows older.
28. Modes of publishing, circulating, and perpetuating literary works in different ages and countries.
29. Lafayette.
30. The irresponsibleness of anonymous writings.
31. The respect due from conquerors to works of art.
32. The effect of maritime enterprises on the intellectual character of a nation.
33. The field opened for men of enterprise in the West.
34. Respect for public monuments, whether triumphal or for the dead.
35. Character and writings of Sir James Mackintosh.
36 Literary character of our first settlers.

37. The infirmities of men of genius.
38. The prospects of genuine liberty in Europe.
39. The benefits to be derived from the institution of Lyceums.
40. The benefit accruing to an individual from a knowledge of the exact sciences. (See No. 18.)
41. Prospects of young men in the different learned professions.
42. The character of Socrates.
43. Long life.
44. On the charge of ingratitude made against republics.
45. The effect of the universal diffusion of knowledge on the well-being of society.
46. The domestic life of the Romans.
47. The domestic life of the Greeks.
48. The domestic life of the ancient Egyptians.
49. On imagination and sensibility, as affected by the age of the individual.
50. Of making changes in an author's works, to adapt them to modern tastes.
51. On the reciprocal influence of literature and morals.
52. On simplicity and ornament in writing.
53. Characteristic defects of modern English poetry.
54. The effects of seclusion and of society upon the literary character.
55. Public opinion, as a standard of right.
56. The moral power of sympathy.
57. The different views which literary men take of the world, at their first entrance upon it. (See Colloquy, No. 15.)
58. The view which a great mind takes of its own productions.
59. The principal charges preferred against the present age, by philosophers and philanthropists.
60. Chaucer and his age.
61. Visits to remarkable places.
62. The contributions of oratory to literature.
63. The influence of the multiplication of books upon literature.
64. The effect of belief in immortality upon literature.
65. The restraints imposed, in modern times, on the warlike spirit.
66. The lyric poetry of Scotland.
67. The fate of reformers.
68. The dread of the prevalence of skepticism.
69. Ages of action and of reflection.
70. The moral tendency of the principles of Malthus.
71. The education of the senses.
72. On the acquisition and use of intellectual power.
73. The literary character of the sacred scriptures.

SUBJECTS FOR ORATIONS IN ENGLISH, FRENCH, LATIN, GREEK, SPANISH, HEBREW, &C., ESSAYS, &C.

1. The utilitarian system of education.
2. Self-sacrifice.
3. Philanthropy.
4. On the names of Deity in the Hebrew scriptures. (Hebrew.)
5. On the old age of the scholar.
6. On the importance of classical literature.
7. On the durability of our political institutions.
8. The effect of miracles on the character of the Jews. (Hebrew.)

9. On the progress of the exact sciences in France and England. (Essay.)
10. On the progress of literature. (Greek.)
11. On the Roman character and institutions. (Latin.)
12. On the dignity and utility of the philosophy of the human mind.
13. The aspect of revolutions, on the advancement of the mind.
14. On the decline of poetry.
15. On the cultivation of the taste and imagination.
16. On the fallacy of history.
17. On literary evils.
18. On the influence of philosophy on Christianity.
19. On the influence of the arts and sciences on civil liberty.
20. On the different styles of eloquence prevailing at different periods of society.
21. Public opinion.
22 The spirit which should accompany our republican institutions.
23. Public station.
24. A salutatory oration.
25. A valedictory oration.
26. On an acquaintance with the Spanish language and literature. (In Spanish.)
27. On the character of Byron.
28. On the progress of refinement.
29. On the condition and prospects of the American people.
30. On the sublimity of the Holy Scriptures.
31. De recentioribus cum antiquis collatis; or ancients and moderns compared. (In Latin.)
32 On American feeling.
33. On national eloquence.
34. The influence of commerce upon letters.
35. A modern canon of criticism.
36. Supposed degeneracy of the age.
37. No good that is possible, but shall one day be real.
38. Public recreations.
39. Empiricism.
40. The literary profession.
41. Moral effort.
42. De virorum illustrium exemplis. (Latin.) The examples of illustrious men.
43 Criticism.
44. The Christian philosophy, its political application.
45. Mental refinement.
46. Popularity.
47. Decision of character, as demanded in our day and country.
48. The character of Lord Bacon.
49. The diversities of character.
50. Literary justice.
51. Superstition.
52. The influence of speculative minds.
53. American Aristocracy.
54. The value of the political lessons left us by the founders of our free institutions.
55. Enthusiasm.
56. De mortuis nil nisi bonum. (Latin.) Speak no evil of the dead.
57. The spirit of reform.

58. The spirit of ancient and modern education.
59. The lot of the portrayer of passion.
60. The love of truth — a practical principle.
61. The progress of man.
62. Radicalism.
63. Ancient veneration for the public.
64. The dangers of intolerance under a popular government.
65. The dangers to which the minds of young men in our country are exposed.
66. The character and prospects of the State of New York.
67. Mutation of Taste.
68. Patriotism.
69. Every man a debtor to his profession.
70. Of living in times of great intellectual excitement.
71. The diffusion of scientific knowledge among the people.
72. The importance of efforts and institutions for the diffusion of knowledge.
73. Early prejudices.
74. The advancement of the age.
75. The progress of human nature.
76. Moral sublimity.
77. Home — the American home.
78. The permanence of literary fame.
79. The claims of the age on the young men of America.
80. On Physiognomy. (In Hebrew.)
81. Sur la Révolution Française. (French.) On the French Revolution.
82. On decision of character.
83. On innovation.
84. On the restoration of Greece.
85. De institutorum Americanorum eventûs et libertatis causæ conjunctione. (Latin.)
86. The Middle Ages.
87. De oraculis. (Latin.)
88. The heroic character.
89. The duties of republican citizens.
90. The duties of an American citizen.
91. On republican institutions as affecting private character.
92. On imagination as affecting individual happiness.
93. On war.
94. De Romanæ libertatis et eloquentiæ casu. The decline of Roman liberty and eloquence.
95. Views of happiness.
96. De Caii Marii ævo. (Latin.) The age of Caius Marius.
97. Skepticism.
98. De festis diebus qui nostra in Universitate celebrantur. (Latin.)
99. Modern patriotism.
100. De literis Latinis.
101. The sacrifices and recompense of literary life.
102. Quid de artibus ingenuis in civitatibus Americæ sperandum sit.
103. The American literary character.
104. De Locorum in animum vi.
105. Martyrdom.
106. Socrates. (Greek.)
107. De priscorum diis. (Latin.) The ancient divinities.

108. On the reciprocal influence of genius and knowledge.
109. On the revolutionary spirit of modern times.
110. On the durability of the Federal Union.
111. Present influences on American literature.
112. The return to Palestine.
113. De Græcarum literarum studio. (Latin.)
114. De vita in Universitate nostra.
115. Elements of poetry and romance in America.
116. De philosophiæ studio.
117. The pride of scholarship.
118. The physical sciences.
119. The present and former condition of Greece. (Greek.)
120. De oratoribus Americanis.
121. Periodical literature.
122. De hujus temporis indole.
123. The teacher.
124. De eloquentiæ studio in scholis nostris neglecto.
125. American political influences.
126. De literarum scholis nostris.
127. The scholar's hope.
128. De rebus preteritis et presentibus.
129. Pursuit of universal truth.
130. Literæ Americanæ.
131. Revolutions of literature.
132. De linguæ Latinæ hoc tempore usu.

ERRATA.

Page 204, in the "Reply," for *at dinner*, read *to dinner*.
" 339, line 27th, for *wife of an other*, read *wife of an author*.
" 340, line 5th from the bottom, insert the word *previous* between *long* and *mental*.
" " line 3d from the bottom, for *appear*, read *appeal*.
" 341, first line, for *passions*, read *passion*.
" " line 18th from the bottom, insert *him* after *preceded*.
" " line 12th from the bottom, insert *if* after *not*.
" " line 4th from the bottom, for *true*, read *here*.
" 342, dele the quotation marks after *empty*, and insert them after *compositor*, four lines below.
" " line 6th, for *interest*, read *interests*.
" 348, in the title of the Model, for *Superstition*, read *Superstitions*.
" " line 11th from the bottom, for *these*, read *those*.

The following beautiful allegory was prepared for the 150th page, but was accidentally omitted.

"A humming-bird once met a butterfly, and, being pleased with the beauty of its person and glory of its wings, made an offer of perpetual friendship.

"'I cannot think of it,' was the reply, 'as you once spurned me, and called me a drawling dolt.'

"'Impossible,' exclaimed the humming-bird; 'I always entertained the highest respect for such beautiful creatures as you.'

"'Perhaps you do now,' said the other; 'but when you insulted me, I was a caterpillar. So let me give you this piece of advice: Never insult the humble, as they may one day become your superior.'"

A part of page 44 has been accidentally repeated on page 316.

LIST OF WORKS CONSULTED IN THE PREPARATION OF THIS VOLUME.

In presenting a list of authorities which have been consulted in the preparation of this volume, the author makes this general acknowledgment; that, as usefulness, not originality, has been his aim, he has in some instances *copied verbatim* from the pages of those, in whom he has found anything of value subservient to his purpose; in some he has taken the liberty to alter the phraseology, and in others entirely to remodel the principles which he has found scattered throughout these authorities. The works to which he has been most largely indebted, are Booth's Principles of English Composition, Walker's Teacher's Assistant, Newman's, Blair's, Whately's, and Jamieson's Rhetoric, and Jardine's Principles of English Composition. Other works from which he has gleaned something of value, or hints, for the improvement of what he has elsewhere gathered are as follow:

Rippingham's Rules of English Composition; Rice's Composition; Carey's English Prosody; Roe's Elements of English Metre; Steele's Prosodia Rationalis; Crabbe's Synonymes; Harris' Hermes; Pickbourne on the English Verb; D'Israeli's Curiosities of Modern Literature; Walker's, Johnson's, Sheridan's, Richardson's, and Webster's Dictionaries; Locke's Essay on the Understanding; Watts on the mind; Dictionary of Quotations; Andrew's and Stoddard's, and Adam's Latin Grammars; Murray's, Brown's, Felton's, Lennie's, Parker's and Fox's English Grammars; Hedge's Logic; Enclyclopædia Americana; Dictionary of Arts and Sciences; Towne's Analysis of Derivative Words; American First Class Book; Mayo's Lessons on Objects; Millar's Practice of English Composition; Lockhart's Life of Scott; Taylor's Elements of Thought; Hannam's Pulpit Assistant; Claude's Essay on the Composition of a Sermon; The London Quarterly Journal of Education; Beauties of History; The Spectator; Inn's Rhetorical Class Book; Lallemand's Artillery Service.*

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* On the 182d page will be found a list of particulars which should enter into general descriptions. In "Lallemand's Artillery Service," under the article "Reconnoitring," will be found similar and more extensive lists of particulars for descriptions, as useful to the literary writer, as to the topographical engineer. The author regrets that he could not procure the valuable work of Lallemand, in season to be rendered available in that part of this volume.

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