4

ECLECTIC EDUCATIONAL SERIES

ELEMENTS

OF

COMPOSITION AND RHETORIC

WITH

COPIOUS EXERCISES IN BOTH CRITICISM AND CONSTRUCTION

BY

VIRGINIA WADDY

Teacher of Rhetoric in the Richmond High School, Richmond, Va.

1888

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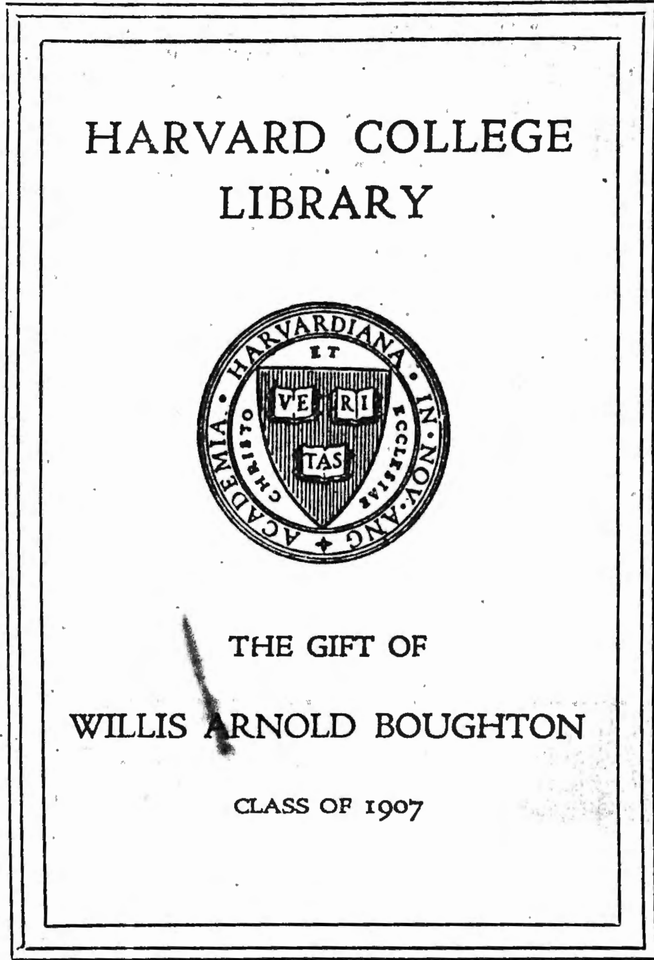
Poetry is the enthusiasm of life imparted through the medium of melodious verse

Edwin T

Educ T 768.89.875

Memory is the use
of one word for another
because of relation



listen at this

I smell a rat, I see him floating in the air I will nip him in the bud

1st army 16 chiefs 11 ms.

Pref and Introduction

Style

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PREFACE.

THE object aimed at in the preparation of this work has been to furnish a practical treatise on Composition and Rhetoric,— one sufficiently elementary for the lower grades of the high school, and at the same time comprehensive enough to give a fair knowledge of the principles and graces of Rhetoric.

While the discussion of simple, complex, and compound sentences is the province of Grammar,—a subject usually completed before that of Rhetoric is begun,—it has been deemed advisable to include these topics, for the pupil seldom possesses the maturity of mind to comprehend thoroughly the laws of Grammar, even when he undertakes to master the elements of Rhetoric; moreover, his attention has been directed almost exclusively to analytical processes, to the neglect of synthetical; hence, he may be skillful in discovering the relations of words in sentences formed by others, and be but a bungler in giving expression to his own ideas. For a like reason, also, the subject of Concord, which perhaps belongs still more strictly to Grammar, is included; not all of the syntactical arrangements are noticed, only those wherein the grammatical principle receives a special signification from the rhetorical point of view.

The Reproductions furnish material for practice upon the principles under discussion. As a means of securing ease of expression, they are of great value; the material for the discourse being furnished, the pupil is thus enabled to concentrate his attention upon the form. A more advanced step towards original writing is found in the Developments. These give play to the imagination, and supply the details of a connected story; they also furnish an excellent test of style, because they give no

assistance. In the first Developments, hints are given to guide the pupil. This aid should be given with succeeding Developments only where the pupil may not fully understand the poem, or where he might be discouraged without such assistance.

Although it may be said that the finer principles of literary taste, fancy, and allusion, and the subtle music of rhythm, are obtained only through a special sense developed by long and minute discipline, and belong to the delicate and difficult science of criticism, there are included in this treatise extracts from masters of style, to which attention is directed; for it must be conceded that, since a true appreciation of what is best in our literature requires years of careful criticism, the student's attention should be given to such criticism as soon as his mind has attained sufficient maturity for the consideration of the subject.

The "Exercises" with which the book abounds are given, that the pupil may learn discourse by applying it. Some learners may, perhaps, need less of such practice than others; the teacher can, therefore, omit what is deemed superfluous.

This work is in every respect the outgrowth of the class-room; much of the subject-matter and many of the exercises have been given as oral instruction in the author's classes, and it is hoped that in other hands it will stand the only true test of a school-book,—the test of trial.

Most grateful acknowledgment is due to Prof. W. F. Fox, Principal of the Richmond High School, for assistance and encouragement during the progress of the work.

Thanks are also due to several publishers for kindness in allowing selections to be made from their publications,—to Messrs. Houghton, Mifflin, & Co., to the Century Company, to Messrs. J. B. Lippincott Co., to Messrs. Chas. Scribner's Sons, to Messrs. Roberts Bros., to Mr. Parke Godwin, and to others whose names are mentioned in connection with the selections copied.

RICHMOND, VA., *January*, 1890.

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COMPOSITION AND RHETORIC.

CHAPTER I.

THE SIMPLE SENTENCE.

Composition is the art of combining ideas, or thoughts, and arranging them in order. As an art, it is regulated by the principles of **Rhetoric.**

Rhetoric, derived from a Greek verb meaning *to speak*, is the science that discusses the means whereby thoughts may be forcibly presented. Aristotle, the oldest writer on the subject, defines rhetoric as "the faculty of perceiving all the possible means of persuasion on every subject." As its etymology suggests, it was originally limited to spoken discourse; but since the principles which apply to spoken discourse apply with equal force to written discourse, the meaning of the term has been so extended as to include both written and spoken composition.

Composition and Style.—The two important divisions of Rhetoric are Composition and Style.

A Simple Sentence consists of one independent proposition. It contains only one subject and one predicate; but an indefinite number of words and phrases may be brought into the sentence, and grouped about the subject and the predicate as modifiers of these elements.

"But, grandam"—"Nay, for pity's sake
Don't vex me about your crown,
But say if the ribs of a ship should break
And the ship's crew all go down
Of a night like this, how long it would take
For a strong-limbed lad to drown!"

"But, grandam"—"Nay, have done," she said,
"With your fairy and her crown!
Besides, your arm upon my head
Is heavy; get you down!"
"O ma'am, I'm so sorry to give you a pain!"
And the child kissed the wrinkled face time and again.

And then she told the story through
Of the fairy of the dell,
Who sold God's blessed gift of the dew
When it was n't hers to sell,
And who shut the sweet light all away
With her thick black wings, and pined all day.

And how at last God struck her blind,
The grandam wiped a tear,
And then she said, "I should n't mind
If you read to me now, my dear!"
And the little girl, with a wondering look,
Slipped her golden hair from the leaves of the book.

And the grandam pulled her down to her knee,
And pressed her close in her arm,
And kissing her, said, "Run out and see
If there is n't a lull in the storm.
I think the moon, or at least some star,
Must shine, and the wind grows faint and far."

Next day again the grandam spun,
And oh, how sweet were the hours!
For she sat at the window toward the sun,
And next the field of flowers,
And never looked at the long gray sea,
Nor sighed for her lad that was lost, "Ah, me!"

ALICE CARY.

THE PREPARATION OF A TOPICAL OUTLINE.

The pupil is now required to make his own topical outline. Such an outline should be made with every *Reproduction* before attempting to give the story in other words.

Observe carefully the following directions for making an outline:

1. Search your material for leading thoughts,—these will form the general topics.

2. Make as few topics as possible; raise nothing to the rank of a topic which may properly stand under one already found.

3. Make each topic complete in itself; no two topics should cover the same ground; no one topic disguised in different words should appear twice.

4. A general topic may consist of sub-topics arranged under it.

5. Be careful to consider the *order* of the topics; no point to the clear understanding of which some other point is necessary, should precede that other.

6. The list of topics should give a clear conception of the whole subject.

REPRODUCTION V.

ON THE DEATH OF A FAVORITE CAT, DROWNED IN A TUB OF GOLDFISHES.

'TWAS on a lofty vase's side,
Where China's gayest art had dyed
The azure flowers that blow,
Demurest of the tabby kind,
The pensive Selima, reclined,
Gazed on the lake below.

Her conscious tale her joy declared;
The fair round face, the snowy beard,
The velvet of her paws,
Her coat that with the tortoise vies,
Her ears of jet, and emerald eyes,
She saw, and purred applause.

Still had she gazed, but, midst the tide,
Two angel forms were seen to glide,
The Genii of the stream:
Their scaly armor's Tyrian hue,
Through richest purple, to the view
Betrayed a golden gleam.

The hapless nymph with wonder saw:
A whisker first, and then a claw,
With many an ardent wish,
She stretched in vain to reach the prize:
What female heart can gold despise?
What Cat's averse to fish?

Presumptuous maid! with looks intent,
Again she stretched, again she bent,
Nor knew the gulf between:
(Malignant Fate sat by and smiled)
The slippery verge her feet beguiled;
She tumbled headlong in.

Eight times emerging from the flood,
She mewed to every watery god
Some speedy aid to send.
No dolphin came, no Nereid stirred,
Nor cruel Tom or Susan heard:
A favorite has no friend.

From hence, ye Beauties! undeceived,
Know one false step is ne'er retrieved,
And be with caution bold:
Not all that tempts your wandering eyes
And heedless hearts, is lawful prize,
Nor all that glistens, gold.

THOMAS GRAY.

DEVELOPMENT I.

The exercise called *Development* is designed to give practice in *original* composition. In the following selection much that the imagination can supply has been omitted. For example, we might tell *who* the little girl is; we might tell something of her home at this glad Christmas time; *whose* kind hands tucked her snugly in bed; *who* bade her close her eyes in sleep; what gifts she desired from Santa Claus; the contents of the stocking, etc. It is not necessary to keep strictly to the statements; they may be varied to suit the story as you prefer to state it. Be careful to supply all that is needed to make a *connected* story; avoid introducing anything not *consistent* with every other part; and develop the parts *proportionately*.

CHRISTMAS.

THEY put me in the great spare bed, and there they bade me sleep:
I must not stir; I must not wake; I must not even peep!
Right opposite that lonely bed, my Christmas stocking hung;
While near it, waiting for the morn, my Sunday clothes were flung.

I counted softly, to myself, to ten, and ten times ten,
And went through all the alphabet, and then began again;
I repeated that Fifth Reader piece—a poem called "Repose,"
And tried a dozen other ways to fall into a doze—

When suddenly the room grew light. I heard a soft, strong bound—
'Twas Santa Claus, I felt quite sure, but dared not look around.
'Twas nice to know that he was there, and things were going rightly,
And so I took a little nap, and tried to smile politely.

"Ho! merry Christmas!" cried a voice; I felt the bed a-rocking;
'Twas daylight—Brother Bob was up! and oh, that splendid stocking!

BESSIE HILL, in *St. Nicholas*.

DEVELOPMENT II.

NUTTING-TIME.

THE month was October, the frosts had come down,
The woodlands were scarlet and yellow and brown;
The harvests were gathered, the nights had grown chill,
But warm was the day on the south of the hill.

'Twas there with our bags and our baskets we went,
And searching the dry leaves we busily bent;
The chestnuts were big and the beech-nuts were small,
But both sorts are welcome to boys in the fall.

And when, in the ashes beneath the bright flame,
On eves of November, with laughter and game,
The sweetmeats are roasted, we recollect still
How fine was the day on the south of the hill.

H. I., in *St. Nicholas.*

Tell how much the nut-gathering had been talked of, and how long; who formed the party; whose quick eyes were first to spy the nuts; whose nimble fingers helped to fill each basket; how the squirrels stared in startled wonder at the merry party whose voices broke the usual stillness of the woods; how they regarded this invasion of their rights; of the journey home—all heavily laden; what is the dearest recollection of that happy day?

DEVELOPMENT III.

AT THE SEASIDE.

HEAPING up the shining pebbles,
Spading in the glistening sand,
Building fierce but mimic forts

That from foes shall guard the land,
Making lovely landscape gardens
That are watered by the spray,—
Ah! 'tis surely pleasant,
On the beach to play.

Hand in hand with merry playmates
Wading where the billows break,
Swift their feet the way retracing,
Lest the waves their steps o'ertake,
Merry childish laughter pealing
Out from hearts so wildly gay,—
Ah! 'tis surely pleasant,
On the beach to play.

Give the names of your playmates; tell who is the merry, daring leader in your play; describe your gardens or the forts you have constructed; tell how often the incoming wave has kissed your retreating feet; the delightful sail over the bright waters; give any other amusements in which you might engage; describe the feelings awakened on beholding the awful grandeur of the ocean.

DEVELOPMENT IV.

TRUST.

SEARCHING for strawberries ready to eat,
Finding them crimson and large and sweet,
What do you think I found at my feet—
Deep in the green hill-side?

Four brown sparrows, the cunning things,
Feathered on back and breast and wings,
Proud with the dignity plumage brings,
Opening their four mouths wide.

No mower was there to startle the birds
With the noisy whet of his reeking scythe;
The quail, like a cow-boy calling his herds,
Whistled to tell that his heart was blithe.

Now all was bequeathed with pious care—
The groves and fields fenced round with briers—
To the birds that sing in the cloisters of air,
And the squirrels, those merry woodland friars.

T. BUCHANAN READ.

SUBJECTS FOR COMPOSITION.

1. Holiday.
2. Little Barefoot.
3. Will-o'-the-wisps.
4. Planting the Tree.
5. A Sheaf of Wheat.
6. Pictures in the Fire.
7. The Old Arm-Chair.
8. The Apple-Woman.
9. The Uses of Pencils.
10. A Lost Child's Story.
11. A Day in the Country.
12. My First Day at School.
13. The Life of a Lazy Man.
14. The Day-Dreams of a Cat.
15. An Old Mill and the Miller.
16. A Council of Rats and Mice.
17. The Story of a Faded Shawl.
18. The Boy Who Always Forgot.
19. How the Soldier Lost his Arm.
20. The Trials of a Street-Car Conductor.

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CHAPTER X.

THE PARAGRAPH.

A COMPOSITION of any length—unless the very briefest note—requires a division into paragraphs in order to please the eye and to render the relation of its parts readily intelligible.

The art of constructing paragraphs is not acquired without labor and patience. One may be skillful in framing sentences, and not succeed in combining them into connected paragraphs. It is well, therefore, to analyze carefully those of writers on different subjects, so as to learn their method of forming them.

There are three qualities to be aimed at in the construction of paragraphs: (1) Unity; (2) Continuity; (3) Variety.

Unity. — In order that a paragraph shall possess the quality of unity, it is requisite that the sentences composing it shall relate, each and all, to the one definite division of the subject which they illustrate and explain. A paragraph should have but a single theme, — *one central thought*, — and all digressions from this principal thought should be excluded. No sentence has any right to a position in connection with others, unless it is closely related to the preceding sentence or to the one following.

Continuity. — In order that a paragraph shall possess the quality of continuity, it is requisite that the sentences be so constructed and so placed as to carry the line of thought naturally and suggestively from one to the other.

It is vitally important that the sentences be so connected that their relations will be clearly seen. The highest art is required to cause the stream of thought to flow smoothly, bearing the reader along without doubts or interruptions. Accurate thinking and considerable practice in writing will, however, give facility in seizing the true relation of thoughts and expressing them with clearness and exactness.

Sentences are connected by co-ordinate conjunctions, and by conjunctional phrases; as, *at the same time*, *on the contrary*, *in like manner*, *in short*, *to conclude*, *so far*, etc. The expression of continuous thought, accordingly, requires skill in the management of such particles; it is by the proper use of these connectives that threads of thought are woven into a beautiful fabric; yet it requires as much judgment to avoid the excessive use of conjunctions as to use them correctly. A lavish use of conjunctions renders the style dragging and stiff; on the other hand, to dispense with the use of them has a tendency to break up the paragraph into short, independent sentences, among which no connection can be found, and which it is impossible to retain in the memory. Conjunctions may frequently be avoided by the structure of the sentence, the relation of a sentence to the preceding being distinctly indicated by means of inversion, contrast, or words referring to something that has gone before. By this means we may form a series of sentences in which the succeeding will appear to be suggested by some expression or turn of thought in the one preceding. This method, when skillfully employed, imparts a high degree of beauty to the style.

The following sentences will illustrate the nature of this mode of reference. The words of reference are in *italics:*

I addressed him in some lines from the Iliad, considering that, of such languages as I possessed, *Greek*, in point of longitude, came geographically nearest to an Oriental one. He worshiped me in a devout manner, and replied in what I suppose was Malay. *In this way* I saved my reputation with my neighbors; for the *Malay* had no means of betraying the secret. He lay down upon the floor for about an hour, and then pursued his journey. *On his departure* I presented him with a piece of opium. *To him*, as an Orientalist, I concluded that opium must be familiar.—*De Quincey.*

Variety.—In order that a paragraph possess the quality of variety, it is requisite that the constituent sentences shall differ both in length and in structure.

A continued uniformity of length or structure exhausts the attention and becomes intolerably irksome. Even to begin or end sentences too often in the same manner is objectionable. Writers differ greatly as to the length of sentences; some prefer long, others short. Short sentences are generally more lively and familiar, and better adapted to light and informal writing, to works of entertainment and popular instruction. Long sentences require a greater effort of attention, which is sometimes an advantage, sometimes a disadvantage—they may, by presenting the thought as a whole, assist the memory; but, even if periodic, they may be difficult to follow, and, if loose, they may provoke impatience. Long sentences are adapted to elaborate, exact, and dignified composition.

The most effective writing requires a combination of long and short sentences—the one for clearness and force, the other for dignity and impressiveness.

The first sentence of a paragraph should be as short as the sense will permit. The attention of the reader is thus arrested at the outset, without being subjected to any unnecessary strain. When interest and feeling have been aroused, longer sentences are more appropriate. A long

sentence, gathering up the various threads of thought, has its appropriate place at the close. To follow a very long sentence with a very short one is objectionable.

The qualities of a well constructed paragraph are exemplified in the following:

(*The theme*): Death is at all times solemn, but never so much so as at sea. (*First illustration*): A man dies on shore: his body remains with his friends, and "the mourners go about the streets"; but when a man falls overboard at sea and is lost, there is a suddenness in the event, and a difficulty in realizing it, which gives to it an air of awful mystery. (*Second illustration, partly repetitionary*): A man dies on shore: you follow his body to the grave, and a stone marks the spot. You are prepared for the event. There is always something which helps you to realize it when it happens, and to recall it when it has passed. (*Third illustration*): A man is shot down by your side in battle, and the mangled body remains an object, and a real evidence; but, at sea, the man is near you—at your side—you hear his voice, and in an instant he is gone, and nothing but vacancy shows his loss.—*Dana.*

In rural occupation there is nothing mean and debasing. It leads a man forth among scenes of natural grandeur and beauty; it leaves him to the workings of his own mind, operated upon by the purest and most elevating of external influences. Such a man may be simple and rough, but he can not be vulgar. The man of refinement, therefore, finds nothing revolting in an intercourse with the lower orders of rural life, as he does when he casually mingles with the lower orders of cities. He lays aside his distance and reserve, and is glad to waive the distinctions of rank, and to enter into the honest, heartfelt enjoyments of common life. Indeed, the very amusements of the country bring men more and more together, and the sound of hound and horn blend all feelings into harmony. I believe this is one great reason why the nobility and gentry are more popular among the inferior orders in England than they are in any other country; and why the latter have endured so many excessive pressures and extremities, without repining more generally at the unequal distribution of fortune and privilege.—*W. Irving.*

The style of Bunyan is delightful to every reader, and invaluable as a study to every person who wishes to obtain a wide com-

mand over the English language. The vocabulary is the vocabulary of the common people. There is not an expression, if we except a few technical terms of theology, which would puzzle the rudest peasant. We have observed several pages which do not contain a single word of more than two syllables. Yet no writer has said more exactly what he meant to say. For magnificence, for pathos, for vehement exhortation, for subtle disquisition, for every purpose of the poet, the orator, and the divine, this homely dialect, the dialect of working men, is perfectly sufficient. There is no book in our literature on which we would so readily stake the fame of the unpolluted English language, no book which shows so well how rich that language is in its own proper wealth, and how little it has been improved by all that it has borrowed.—*Macaulay.*

There is one mind common to all individual men. Every man is an inlet to the same, and to all of the same. He that is once admitted to the right of reason is made a freeman of the whole estate. What Plato has thought he may think; what a saint has felt he may feel; what at any time has befallen any man, he can understand. Who hath access to this universal mind is a party to all that is or can be done, for this is the only and sovereign agent.—*Emerson.*

EXERCISE LXXI.

DIRECTION.—Combine the following statements or facts in each paragraph into a paragraph of your own, supplying what is needed, and write on the first line of each paragraph the topic it develops:

1. Now a class in Latin is called to recite. Forth steps a row of queer-looking little fellows. They wear square-skirted coats. They wear small-clothes, with buttons at the knee. They look like so many grandfathers. Like grandfathers in their second childhood. These lads are to be sent to Cambridge. They are to be educated for the learned professions. Old Master Cheever has lived so long. Seen so many generations. He can almost prophesy. The sort of man each boy will be. One urchin a doctor. Will administer pills. Potions. Stalk gravely through life. Perfumed with asafœtida. Another will wrangle at the bar. Fight his way to wealth. Honors. In his declining age. A worshipful member of his majesty's council. A third shall be a worthy successor. The master's favorite. The old

Puritan ministers. In their graves. He shall preach. Great unction. Effect. Leave volumes. Sermons. Print and manuscript. Benefit of future generations.

2. Certain. At the time. His conduct excited disapprobation. Great and general. While Elizabeth lived. Disapprobation was not expressed. Loudly. Deeply felt. Great change at hand. Health of the Queen long decaying. Operation of age. Disease. Assisted by acute mental suffering. Pitiable melancholy of last days. Generally ascribed. Fond regret for Essex. Disposed to attribute. Dejection. Physical causes. Partly. Conduct of courtiers. Ministers. Did all in their power. Conceal intrigues. Court of Scotland. Keen sagacity. Not deceived. Did not know the whole. Knew. Surrounded by men. Impatient. New world. At her death. Never been attached. Affection. Now slightly attached. Interest. Prostration and flattery. Conceal the cruel truth. Whom she had trusted. Promoted. Never loved her. Fast ceasing to fear her. Unable to avenge herself. Too proud. Complain. Suffered. Sorrow and resentment. Prey. Heart. After a long career. Power, prosperity, and glory. Died. Sick and weary of the world.

EXERCISE LXXII.

DIRECTION.—Study the general groups of facts carefully, see what ones of each group are related in meaning and can be united, form as many paragraphs out of each group as you think there should be, and write on the first line of each paragraph the topic developed:

1. The personal character as well as history of the bold outlaw is stamped on every verse. Against luxurious bishops and tyrannic sheriffs Robin Hood's bow was ever bent and his arrow in the string. The will was kept secret during the short remainder of his life. On the third of November, 1700, he expired. And I sank down where I stood, and hid my face against the ground. All Madrid crowded to the palace. The gates were thronged. I lay still a while; the night wind swept over the hill and over me, and died moaning in the distance. The antechamber was filled with embassadors and grandees, eager to learn what dispositions the deceased sovereign had made. He attacked and robbed, and sometimes slew, the latter without either compunction or remorse. The rain fell fast, wetting me afresh to the

CHAPTER XIII.

PROSE COMPOSITION.

Prose.—The term *Prose* is applied to all composition which is not in verse. It means the ordinary, straightforward manner of discourse, in distinction from the inverted order so common in poetry.

Although no exact classification has been made of the varieties of prose composition, the principal forms are Discourses, Letters, Essays, Treatises, Travels, History, Fiction, Biography, News.

DISCOURSES.

A Discourse differs from other kinds of composition in the fact that it is intended to be read or spoken to the persons addressed, instead of being read by them.

The principal kinds of discourses are Orations, Addresses, Sermons, Lectures, and Speeches. Conversation is discourse between two or more people; its value as a preparation to written discourse is beyond estimate. It widens one's view of his subject, puts him in better possession of his thought, teaches him how to communicate it, and gives him the art of putting it so as to make it most effective.

An Oration is a discourse of the most formal and elaborate kind. It is generally in commemoration of some great event, or in eulogy of some distinguished person, or on an occasion justifying the most careful preparation. It

RYANT.

is, therefore, never familiar and colloquial, but graceful, polished, and dignified, disclosing rare scholarship, and abounding, often, in classic allusion. Everett's oration on "Washington" is a fine example.

An Address is nearly akin to an oration, but somewhat less formal in character, and much less restricted in regard to the occasion and the subject.

The occasions demanding an address are many and various. The Governor of a State, the President of a College, or the President of an Association, on entering upon the duties of his office, usually delivers an address.

A Sermon is a formal discourse delivered by a clergyman before a religious body. It is founded usually on some passage of Scripture, and is intended for religious instruction. No other species of oral discourse ranks with the sermon in variety and dignity of topics, and in the importance of the motives arrayed and of the ends presented.

A Lecture is a discourse on any subject, secular or religious. Lectures are usually formal or methodical discourses, intended for instruction, though not a few are meant to amuse, and some to persuade. Those whose sole object is to create amusement, and that not of the most elevated kind, have no legitimate claim to the title of lecture.

A Speech is always intended to be spoken, and it is limited to no particular subject or occasion.

The most common places for making speeches are legislative assemblies, courts of justice, and various kinds of popular conventions, political, educational, and religious.

The subject-matter of these speeches is usually thoroughly prepared, but commonly the speeches are not written out—the wording of the thought being left to the occasion;

sometimes, however, thought and expression are inspired by the occasion, and the speech is delivered extemporaneously,—composed at the time and in the act of delivery.

In the construction of all the more formal kinds of discourse certain principles are to be observed. First, the discourse must maintain a certain *unity of subject*,—the topics introduced must have some common bond of union, connecting and subordinating them all to one leading thought or purpose. Secondly, it should be *adapted to the hearers*, both in the subject selected and in the manner of treating it. Thirdly, it should be *symmetrical*,—the parts should be related each to each in due order and proportion.

The parts of a discourse are: (1) The introduction; (2) The statement of the subject; (3) The main discourse; (4) The conclusion.

1. *The Introduction, or Exordium*, is one of the most important and one of the most difficult parts of a discourse. Its object is to render the hearers well disposed, attentive, and open to persuasion. It should be easy and natural, accurate, calm, and modest; further, it should not anticipate any of the main points of the discourse.

2. *The Statement* should be made in few and simple words, and with the utmost possible clearness.

3. *The Main Discourse* must be left much to the judgment and invention of the writer or speaker. No two subjects ordinarily are to be handled precisely alike; no two writers handle the same topic exactly in the same way under different circumstances; but whatever be the method of treatment, the discussion should be honest and thorough.

4. *The Conclusion, or Peroration*, like the Introduction, requires special care. The object in the conclusion is to leave as strong an impression as possible upon the minds of the audience.

Letters.

Letters are written communications addressed by the writer to some other person or persons. Not every one can reasonably aspire to write histories or works of fiction, or any of the other varieties of composition; but every one writes letters, and the difference between a letter well written and one badly written is so great as to demand the most careful consideration of the subject.

Usually letters are upon matters purely personal and private, and are prompted by friendship or by business; sometimes they are upon topics of general interest, and are thought worthy of publication. The letters of distinguished persons, from the universal desire to learn all that can be known of the writer's character and situation, by reason of the importance of the subject discussed or by the exquisite style in which his thoughts are couched, have been gathered into volumes, and form a valuable part of literature.

Letters should be natural and simple in style; a stiff and labored manner is to be as much condemned as an affectation of brilliancy. The style of a letter should not be too highly polished; it ought to be neat and correct, smoothly flowing, and graceful through sprightliness and wit.

The Form.—In writing a letter there are five things to consider—the heading, the address, the body of the letter, the subscription, or conclusion, and the superscription.

The Heading includes two points, namely, the *place* where, and the *time* when, the letter is written. If you write from a city, you should give the street and number as well as the city and State. If you write from a small country place, give your post-office address, the name of

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the county, and that of the State. The *date* consists of the month, the day of the month, and the year.

The heading is usually begun on the first ruled line, and a little to the left of the middle of the page. If the heading is short, it may stand on one line. If it occupies more than one line, the second line should begin farther to the right than the first, and the third farther to the right than the second. If the heading occupies more than one line, the date should stand upon a line by itself. The number of the house, the day of the month, and the year, are written in figures, the rest in words. Each important word begins with a capital letter, each item is set off by a comma, and the whole closes with a period. Thus:

Scioto, Ohio, Nov. 2, 1886.

Lebanon, Ky.,
    June 4, 1875.

221 W. Franklin St.,
        Richmond, Va.,
            July 8, 1880.

Glendower, Albemarle Co., Va.,
        November 10, 1887.

The Address consists of the *name*, the *title*, and the *place of business* or the *residence* of the one addressed, and the *salutation*. It is necessary in addressing a letter to know what title to give. A young lad usually has the prefix *Master;* an unmarried woman, *Miss;* a married woman or widow, *Mrs.;* a man who has no other title,

Mr. *Messrs.* precedes the names of several gentlemen. Prefix *Dr.* to the name of a physician, or place the title *M. D.* after the name. *Esquire*, a title of dignity next below a knight, is prefixed to the name of a justice of the peace and other magistrates, and, by courtesy, is extended to men of the liberal professions and pursuits. Prefix *Rev.* to the name of a clergyman; *Rt. Rev.* to that of a Bishop; *Rev. Dr.* or *Rev.* before that of a Doctor of Divinity, and *D. D.* after it. To the name of the President, to that of a governor or an embassador, prefix *His Excellency;* to that of a cabinet officer, a member of congress, a member of a State legislature, a law judge, or a mayor, prefix *Hon.* The prefix *Hon.* extinguishes the title of *Esquire* after the name, but not any title of special honor, as *LL. D.* Guard against an excessive use of titles—the higher implies the lower. When one reaches *D. D.* or *LL. D.*, he drops his *A. B.* or his *A. M.* It is customary, however, to retain both the two higher titles, *D. D.* and *LL. D.*, written in the order conferred.

The President of the United States is addressed thus; on the outside of the letter:

To the President,
Executive Mansion,
Washington, D. C.

Inside:

Mr. President,—I have the honor, etc.

Salutations vary with the station of the one addressed, or the writer's degree of intimacy with him; as, *Sir*, *Dear Sir*, *My dear Sir*, *Madam*, *Dear Madam*, *Rev. Sir*, *My dear Madam*, *My dear Dr. Finlay*, *My dear Son*, etc.

The address follows the heading, beginning on the next line, and standing on the left side of the page; or, if the letter is written to an intimate friend, or if it is an official letter, the address may be placed at the bottom after the conclusion. In other letters, especially those on ordinary business, it should be placed at the top. Never omit it from a letter that is not written in the third person. If the address occupies more than one line, the initial words of these lines should be written each a little to the right of the preceding, as in the heading. Every important word in the address should begin with a capital letter. Each item of it should be set off by a comma, and the whole should close with a period. The important words in the salutation should begin with a capital letter, and the whole be followed by a colon or a comma. Thus:

Hon. John W. Daniel,
Washington, D. C.
Dear Sir :
We have—

Mr. James F. Harrison,
Pres. Board of Commerce,
720 Pine St., St. Louis, Mo.
My dear Sir,—Your—

Messrs. Houghton, Mifflin, & Co.,
4 Park Street,
Boston, Mass.
Gentlemen :
Your letter of the 4th instant—

The Body of the Letter.—Begin the body of the letter at the end of the salutation, and on the same line or on the line below; if on the same line, follow the salutation by a comma followed by a dash. Paragraph and punctuate as in other kinds of writing. Write neatly and with care; the letter "bespeaks the man." *Letters of friendship* should be natural and familiar. It is a great mistake in writing such letters to suppose that only the marvelous is worth writing about. It is the incidents of every-day life, the characteristic little acts and speeches of the members of the household, that one longs to hear about when away. *Business letters* should be brief, and the sentences short and to the point. *In formal notes* the third person is generally used instead of the first and second; there is no heading, no introduction, no signature, only the name of the place and the date at the bottom, on the left side of the page. Thus:

Mr. and Mrs. James R. Field invite Mr. H. M. Logan to meet their niece, Miss Gertrude Townsend, on Friday evening at six o'clock.

22 Genesee Av., Oct. 2.

Mr. H. M. Logan will be most happy to accept Mr. and Mrs. Jas. R. Field's kind invitation to meet Miss Townsend, Friday evening.

144 Olive Street, Oct. 2.

The Conclusion consists of the *complimentary close* and the *signature*. The complimentary close consists of the closing words of respect or affection, and is expressed in many forms; thus, *Your sincere friend; Your loving daughter; Yours truly; Respectfully yours; Very truly yours,* etc.

The signature consists of your christian name and your surname. In addressing a stranger, write your christian name in full. A lady writing to a stranger should prefix her title in parenthesis — (*Miss*) or (*Mrs.*) — to her own name.

The conclusion should begin near the middle of the first line below the body of the letter, and each line should begin a little to the right of the preceding, as in the heading and the address. Begin each line of it with a capital letter, and punctuate as in other writing, following the whole with a period.

The Superscription is the address upon the envelope. It is the same as the address, consisting of the name of the one addressed, the titles, the number of the house, the street, the city, and the state. The name should be about midway between the top and the bottom of the envelope, and about equally distant from the two ends. The spaces between the lines should be the same, and the initial of each line should be placed to the right of the one preceding, as in the address, the last line ending near the lower right-hand corner. Thus:

STAMP.

Hon. Chas. R. Newcomb,
122 Fayette Av.,
Louisville,
Ky.

Both safety of carriage and respect for the one addressed, demand that the superscription be written in a legible hand.

ESSAYS.

An Essay is a composition treating a subject in a manner somewhat formal and systematic. Essays vary in size from short compositions to elaborate and lengthened works, treating the subject with great fullness and dignity. Of this latter class Macaulay's "Essays," and those of Carlyle, are illustrations.

No other species of writing ranges over so wide and varied a field of topics, and none other allows such freedom and diversity in the handling; hence the great number of essayists—a number almost identical with that of writers, for essays are written by almost every one who is engaged in any kind of authorship. Essays now usually appear first as contributions to magazines. If they have met with favor in this form, they are sometimes collected and published in separate volumes.

TREATISES.

A Treatise implies a more formal and methodical treatment than an essay, but is not necessarily a full and elaborate discussion of the subject, though it is expected to embrace the whole. An essay, on the other hand, may select particular parts of a subject; it may also abound in ornaments and figures, and reveal the personality of the writer, while a treatise is usually plain in style, rarely admitting rhetorical ornament; it aims to set forth the bare facts and truths of a subject, and is, therefore, comparatively impersonal. Treatises are usually upon some definite branch of science, as astronomy, botany, algebra, arithmetic, rhetoric, logic, and the like.

TRAVELS.

A Book of Travels is a work describing, or picturing, places and peoples visited by the author. Since he tells us things which we can not see for ourselves, the traveler should be specially accurate in regard to facts generally; we look to him for the exact truth. While we can not expect works written in the haste and excitement of actual travel to have a finished and elegant style, yet there are books written by travelers of the present day that abound in passages of eloquent description, exciting narrative, and delightful humor.

HISTORY.

A History (from the Greek, *historein*, to learn, to know by inquiry), is a narrative of events arranged in a methodical manner, so as to show the connection of cause and effect. As the proper office of the historian is to record truth for the instruction of mankind, the fundamental qualities required of him are impartiality, fidelity, and accuracy. He must not enter into faction, nor give scope to affection; but, cool and dispassionate, he must present to his readers a faithful copy of the men and the events that have influenced the destinies of nations.

In the conduct and management of his subject, the historian should aim at unity; his work should not consist of separate, unconnected parts, but should be bound together by some connecting principle, producing the effect of something that is one, whole, and entire. In his effort to render his narration agreeable he must not neglect chronological order, but must be able to form some connection among the affairs which he relates, so as to introduce them

in a proper train. His style should be grave and dignified; no affectation of pertness or of wit is allowed. In the application of the lessons of History to questions agitating the world at the time of the historian, there is need, at one time, for the most vigorous and logical exercise of his reasoning faculty, at another, for the spacious flights of his imagination, and throughout a demand for a wording which shall range from dry and matter-of-fact up through all grades of expression to the ornate and elegant.

The delineation of character is one of the most splendid parts of historical composition; it is, at the same time, one of the most difficult. Some historians have given us pen portraits that are masterly and enduring; others have painted in colors already fading.

It is necessary that the soundest morality pervade all historical writing. Both in describing character, and in relating transactions, the author should always show himself to be on the side of virtue.

Chronicles, Annals, Memoirs, and Biographies are species of historical composition.

A Chronicle is a history in which the events are stated with special reference to the order of time.

Annals are facts arranged in strict chronological order, and divided into distinct years.

A Memoir is a species of history composed from personal experiences and memory. This species of composition does not demand the same research or the same varied information that is found in history; the author relates only that with which he himself has been connected, or that which has fallen under his personal observation. The writer is not subject to the same laws of dignity and gravity. He

may talk freely of himself; he may descend into the most familiar anecdotes.

A Biography is the history of an individual, setting before us what manner of man he was, and what he did. The biography of one in any way eminent in public life is largely a history of his times. Biography deals much with character; it abounds in personal incidents and anecdotes, which afford the reader the opportunity of seeing the characters and tempers, the virtues and failings, of eminent men; and which admit him into a thorough and intimate acquaintance with such persons. In such work the biographer is helped by the letters of his subject. In these the man speaks more fully and frankly than in his public efforts. His hopes and fears, his struggles, defeats, and triumphs, are apt to find expression in his letters, and in these he displays his inner self to us. And so, especially in recent times, letters form a very large part of biographies—often the most valuable part.

In writing biographical sketches, the following outline will serve as a guide:

Ancestry.
Birth—time; place.
Education—(all formative influences) home; school; books; nature; public events; travel.
Orderly statement of the chief events in which he participated, and the part he took in them.
Death—time; place; circumstances.
Estimate of character—personal appearance; mental qualities; moral qualities; influence on the world; comparison with others.

An Autobiography is a biography of an individual written by himself. The writer records the actions of his private as well as his public life; and explains, as no other can, the motives and circumstances which controlled him.

FICTION.

A Work of Fiction is a production which depicts the lives of imaginary persons. It sometimes deals with real men and women, but, even in this case, it does not claim to relate what they actually said and did.

The names most commonly given to works of fiction are Novels and Romances. These terms are for the most part used interchangeably; but, strictly speaking, a novel is a fictitious narrative, designed to represent the operation of human passions, especially that of love; while a romance is a kind of novel of an extravagant nature, which treats of wild or startling adventures, particularly in love or war.

Fiction has to do with the motives that influence persons, with the behavior of the persons under such influence, and with the development of character under the conditions imposed. In its portrayal of character, it seeks to give a just insight into human nature; by means of the dialogue, in which the novel abounds, each person reveals his peculiarities and furnishes us a picture of himself so true as to require only a few touches by the author to make it as vivid as reality.

Some novels teach us much concerning the customs, habits, manners, domestic and social life, and even the history of the people during the age in which the scenes are laid. Other novels, with a higher purpose, aim to interest us in classes of society whose condition should be improved, to lay open, to the attention of the public, certain evils, and, if need be, to bring legislation into play to redress them. The novels written by Chas. Dickens are of this class.

Fiction is one of the latest departments of literature, yet one of the most extensive. Its growth is wonderful; sup-

ply keeps pace with an ever increasing demand. Though fiction gives insight into human nature, teaches history, lays bare the shams of social life, probes festering evils, abounds in striking thoughts and rare descriptions, and possesses all the wealth of style, yet it should not be read to the neglect of other branches of literature. The youth of our country should be restrained in novel reading; it should be read as an amusement and a relaxation, only alternating with more solid reading.

The greater part of the fiction now published and read has no other object than mere pleasure, and that not of a pure kind; the reading of such novels is a mere mental dissipation, unfitting the reader to enjoy literature of a more elevated kind, or to properly perform the active duties of life. To become intensely alive to fancied suffering, and be kindled to warm sympathy with fictitious personages without opportunity to express these feelings by acts, and to do what he is moved to do, are unhealthful, and tend to deaden him to the woes and sufferings of the real world.

NEWS.

News forms a most extensive branch of literature. Next to letter-writing, there is no species of composition of which so much is done.

The daily newspaper contains the only literature that reaches a large proportion of the people, and it should therefore embody the best qualities of literary style. Very generally, however, this is not the case.

One of the most common and serious faults of news-writers is the use of slang words and phrases. This is too often mistaken for wit.

Newspapers are frequently below the standard of pure English; the pupil should therefore bear in mind that words are not to be accepted simply because they are used by the morning journals.

In addition to the use of pure, grammatical English, the qualities of style to be cultivated by a writer of news are *accuracy*, *condensation*, and *clearness*.

1. **Accuracy** in a news item has a twofold signification. The language should *accurately* convey the meaning which the writer intends, and the facts themselves should be undeniable. A careful selection of words, and a proper construction of sentences, will enable the writer to express himself so that his meaning can not be mistaken.

2. **Condensation** requires that the writer should give his information in the briefest manner consistent with clearness of statement. It does not imply that he should suppress the details of an occurrence, for these the reader will demand. He should, however, state a fact but once, and that in concise language.

3. **Clearness** is most imperatively demanded of a news writer. People read news in haste, hence the meaning should be so plain that "he may run that readeth it."

The business of writing news is very different from that of writing editorials. The one simply records the facts of the day; the other discusses those facts, and gives opinions about them, commending or condemning, explaining or defending, persuading and exhorting, assigning causes and suggesting remedies. The one writes with special reference to accuracy, clearness, and brevity; the other employs almost every grace and excellence of style known to rhetoric, and needs for his task a knowledge as varied as the entire range of subjects included in the scope of his paper.

EXERCISES IN PARAPHRASE AND COMPOSITION.

GRACE DARLING.

AMONG the dwellers in the silent fields
The natural heart is touched, and public way
And crowded street resound with ballad strains,
Inspired by ONE whose very name bespeaks
Favor divine, exalting human love;
Whom, since her birth on bleak Northumbria's coast,
Known unto few, but prized as far as known,
A single Act endears to high and low
Through the whole land—to Manhood, moved in spite
Of the world's freezing cares—to generous Youth—
To Infancy, that lisps her praise—to Age,
Whose eye reflects it, glistening through a tear
Of tremulous admiration. Such true fame
Awaits her *now;* but, verily, good deeds
Do not imperishable record find
Save in the rolls of heaven, where hers may live
A theme for angels, when they celebrate
The high-souled virtues which forgetful earth
Has witnessed. Oh! that winds and waves could speak
Of things which their united power called forth
From the pure depths of her humanity!
A Maiden gentle, yet, at duty's call,
Firm and unflinching as the Light-house reared
On the Island-rock, her lonely dwelling-place. * * *

All night the storm had raged, nor ceased, nor paused,
When, as day broke, the Maid, through misty air,
Espies far off a Wreck amid the surf,
Beating on one of those disastrous isles—
Half of a Vessel, half—no more; the rest
Had vanished, swallowed up with all that there
Had for the common safety striven in vain,

Or thither thronged for refuge. With quick glance
Daughter and Sire through optic-glass discern,
Clinging about the remnants of this Ship,
Creatures, how precious in the Maiden's sight!
For whom, belike, the old Man grieves still more
Than for their fellow-sufferers engulfed
Where every parting agony is hushed,
And hope and fear mix not in further strife.
"But courage, Father! let us out to sea—
A few may yet be saved." The Daughter's words,
Her earnest tone, and look beaming with faith,
Dispel the Father's doubts: nor do they lack
The noble-minded Mother's helping hand
To launch the boat; and with her blessing cheered,
And inwardly sustained by silent prayer,
Together they put forth, Father and Child!
Each grasps an oar, and struggling on they go—
Rivals in effort; and, alike intent
Here to elude and there surmount, they watch
The billows lengthening, mutually crossed
And shattered, and regathering their might;
As if the tumult, by the Almighty's will
Were, in the conscious sea, roused and prolonged
That woman's fortitude—so tried—so proved
May brighten more and more!

True to the mark,
They stem the current of that perilous gorge,
Their arms still strengthening with the strengthening heart,
Though danger, as the Wreck is neared, becomes
More imminent. Not unseen do they approach;
And rapture, with varieties of fear
Incessantly conflicting, thrills the frames
Of those who, in that dauntless energy,
Foretaste deliverance; but the least perturbed
Can scarcely trust his eyes, when he perceives
That of the pair—tossed on the waves to bring
Hope to the hopeless, to the dying, life—
One is a Woman, a poor earthly sister;
Or, be the Visitant other than she seems,

A guardian Spirit sent from pitying Heaven,
In woman's shape. But why prolong the tale,
Casting meek words amid a host of thoughts
Armed to repel them? Every hazard faced
And difficulty mastered, with resolve
That no one breathing should be left to perish,
This last remainder of the crew are all
Placed in the little boat, then o'er the deep
Are safely borne, landed upon the beach,
And, in fulfillment of God's mercy, lodged
Within the sheltering Light-house. Shout, ye Waves!
Send forth a song of triumph. Waves and Winds,
Exult in this deliverance wrought through faith
In Him whose Providence your rage hath served!
Ye screaming Sea-mews, in the concert join!
And would that some immortal Voice—a Voice
Fitly attuned to all that gratitude
Breathes out from floor or couch through pallid lips
Of the survivors—to the clouds might bear—
Blended with praise of that parental love,
Beneath whose watchful eye the Maiden grew
Pious and pure, modest and yet so brave,
Though young so wise, though meek so resolute—
Might carry to the clouds and to the stars,
Yea, to celestial Choirs, GRACE DARLING'S name!

WORDSWORTH.

DEVELOPMENT XVII.

BRANKSOME-HALL.

NINE-AND-TWENTY knights of fame
Hung their shields in Branksome-Hall;
Nine-and-twenty squires of name
Brought them their steeds to bower from stall;
Nine-and-twenty yeomen tall
Waited, duteous, on them all:
They were all knights of mettle true,
Kinsmen to the bold Buccleuch.

Ten of them were sheathed in steel,
With belted sword and spur on heel:
They quitted not their harness bright,
Neither by day nor yet by night:
They lay down to rest,
With corslet laced,
Pillowed on buckler cold and hard;
They carved at the meal
With gloves of steel,
And they drank the red wine through the helmet barred.

Ten squires, ten yeomen, mail-clad men,
Waited the beck of the warders ten;
Thirty steeds, both fleet and wight,
Stood saddled in stable day and night;
Barbed with frontlet of steel, I trow,
And with Jedwood-axe at saddle-bow;
A hundred more fed free in stall:—
Such was the custom of Branksome-Hall.

SIR WALTER SCOTT.

DEVELOPMENT XVIII.

THE ROBIN.

THE fowls of heaven,
Tamed by the cruel season, crowd around
The winnowing store, and claim the little boon
Which Providence assigns them. One alone,
The redbreast, sacred to the household gods,
Wisely regardful of the embroiling sky,
In joyless fields and thorny thickets leaves
His shivering mates, and pays to trusted man
His annual visit. Half-afraid, he first
Against the window beats; then, brisk, alights
On the warm hearth; then, hopping o'er the floor,
Eyes all the smiling family askance,
And pecks, and starts, and wonders where he is;
Till, more familiar grown, the table-crumbs
Attract his slender feet.

JAMES THOMSON.

DEVELOPMENT XIX.

REQUIESCAT.

FAIR is her cottage in its place,
  Where yon broad water sweetly, slowly glides.
It sees itself from thatch to base
  Dream in the sliding tides.

And fairer she, but, ah, how soon to die!
  Her quiet dream of life this hour may cease.
Her peaceful being slowly passes by
  To some more perfect peace.

ALFRED TENNYSON.

Weave into this a story of some one well known to you, and whose home you may suppose this "fair cottage" to be; change the character, if necessary, to suit your purpose. In thus introducing narration, do not forget that the theme is principally descriptive, and that you should aim to produce a vivid picture of the scene.

DEVELOPMENT XX.

JACK FROST.

RUSTILY creak the crickets: Jack Frost came down last night,
He slid to the earth on a starbeam, keen and sparkling and bright;
He sought in the grass for the crickets with delicate icy spear,
So sharp and fine and fatal, and he stabbed them far and near.
Only a few stout fellows, thawed by the morning sun,
Chirrup a mournful echo of by-gone frolic and fun.
But yesterday such a rippling chorus ran all over the land,
Over the hills and the valleys, down to the gray sea-sand.
Millions of merry harlequins, skipping and dancing in glee,
Cricket and locust and grasshopper, happy as happy could be.
Scooping rich caves in ripe apples, and feeding on honey and spice,

Drunk with the mellow sunshine, nor dreaming of spears of ice!
Was it not enough that the crickets your weapon of power should pierce?
Pray what have you done to the flowers? Jack Frost, you are cruel and fierce.
With never a sign or a whisper, you kissed them, and, lo! they exhale
Their beautiful lives; they are drooping, their sweet color ebbs, they are pale,
They fade and they die! See the pansies, yet striving so hard to unfold
Their garments of velvety splendor, all Tyrian purple and gold.
But how weary they look, and how withered, like handsome court dames, who all night
Have danced at the ball till sunrise struck chill to their hearts with its light.
Where hides the wood-aster? She vanished as snow-wreaths dissolve in the sun
The moment you touched her. Look yonder, where sober and gray as a nun
The maple-tree stands that at sunset was blushing as red as the sky;
At its foot, glowing scarlet as fire, its robes of magnificence lie,
Despoiler! stripping the world as you strip the shivering tree
Of color and sound and perfume, scaring the bird and the bee,
Turning beauty to ashes—O to join the swift swallows and fly
Far away out of sight of your mischief! I give you no welcome, not I!

CELIA THAXTER.

DEVELOPMENT XXI.

A WINTER SABBATH WALK.

How dazzling white the snowy scene! deep, deep
The stillness of the winter Sabbath day—
Not even a foot-fall heard. Smooth are the fields,
Each hollow pathway level with the plain:
Hid are the bushes, save that here and there
Are seen the topmost shoots of brier or broom.
High-ridged, the whirled drift has almost reached
The powdered key-stone of the church-yard porch.
Mute hangs the hooded bell; the tombs lie buried;
No step approaches to the house of prayer.
The flickering fall is o'er: the clouds disperse,
And show the sun, hung o'er the welkin's verge,
Shooting a bright but ineffectual beam
On all the sparkling waste.

* * * * * * *

How beautiful the plain stretched far below,
Unvaried though it be, save by yon stream
With azure windings, or the leafless wood!
But what the beauty of the plain, compared
To that sublimity which reigns enthroned,
Holding joint rule with solitude divine,
Among yon rocky fells that bid defiance
To steps the most adventurously bold?
There silence dwells profound; or if the cry
Of high poised eagle break at times the hush,
The mantled echoes no response return.

JAMES GRAHAME.

DEVELOPMENT XXII.

THE ANGLER.

AN angler by a brook doth lie;
Upon his hook, a painted fly;
A dream's soft shadow in his eye.
  Thus, like a charmèd prince he seems,
Destined a glorious prize to win,
Which, like a jeweled javelin,
Poised, as in air, on quivering fin
  Before his vision gleams.

With purest blue, the blissful sky
Pavilions him right royally.
Sometimes an oriole flames on high;
A bee, impetuous, sparkles by;
  A bobolink, ecstatic, flings
Bubbles of music down the air;
And so he gathers everywhere
From realms of ease, all joys most rare,
  Like pearls on silken strings.

A Masque of Poets.

DEVELOPMENT XXIII.

SOUNDS AT EVENING.

SWEET was the sound, when oft, at evening's close,
Up yonder hill the village murmur rose.
There, as I passed with careless steps and slow,
The mingling notes came softened from below;
The swain responsive as the milk-maid sung,
The sober herd that lowed to meet their young,
The noisy geese that gabbled o'er the pool,
The playful children just let loose from school,
The watch-dog's voice that bayed the whispering wind,
And the loud laugh that spoke the vacant mind;—
These all in sweet confusion sought the shade,
And filled each pause the nightingale had made.

OLIVER GOLDSMITH.

DEVELOPMENT XXIV.

THE MONEY-SEEKER.

WHAT has he in this glorious world's domain?
Unreckoned loss which he counts up as gain;
Unreckoned shame, of which he feels no stain;
Unreckoned dead he does not know were slain.

What things does he take with him when he dies?
Nothing of all that he on earth did prize:
Unto his groveling feet and sordid eyes
How difficult and empty seem the skies!

A Masque of Poets.

DEVELOPMENT XXV.

MOTH-EATEN.

I HAD a beautiful garment,
  And I laid it by with care;
I folded it close, with lavender leaves,
  In a napkin fine and fair:
"It is far too costly a robe," I said,
  "For one like me to wear."

There were guests who came to my portal,
  There were friends who sat with me;
And clad in soberest raiment
  I bore them company;
I knew that I owned a beautiful robe,
  Though its splendor none might see.

There were poor that stood at my portal,
  There were orphaned sought my care;
I gave them the tenderest pity,
  But had nothing beside to spare;
I had only the beautiful garment,
  And the raiment for daily wear.

At last on a feast-day's coming,
  I thought in my dress to shine;
I would please myself with the luster
  Of its shifting colors fine;
I would walk with pride in the marvel
  Of its rarely-rich design.

So out from the dusk I bore it,—
  The lavender fell away,—
And fold on fold I held it up
  To the searching light of day.
Alas! the glory had perished
  While there in its place it lay.

TH.

Poets.

Who seeks for fadeless beauty
  Must seek for the use that seals,
To the grace of a constant blessing,
  The beauty that use reveals;
For into the folded robe alone
  The moth with its blighting steals.

MARGARET E. SANGSTER.

DEVELOPMENT XXVI.

RESPECT THE BURDEN.

GREAT Garibaldi, through the streets one day
  Passing triumphant, while admiring throngs
  With acclamations and exultant songs
For the uncrowned kingly man made way,
Met one poor knave, 'neath heavy burden bowed,
Indifferent to the hero and the crowd.

His zealous followers would have driven aside
  The sorry creature, but that good man said,
  Laying a kind hand on the suffering head,
"Respect the burden." Then, majestic-eyed
He paused, and passed on, no man saying him nay;
The heavy-laden also went his way.

Thou happy soul, who journeyest like a king
  Along the rose-strewn road, whate'er thy lot,
  "Respect the burden." Thou mayst see it, or not,
For one heart is to another a sealed thing:
Laughter there is which hideth sobs or moans;
Firm footsteps may leave blood-prints on the stones.

Respect the burden, whatsoe'er it be,
  Whether loud outcries vex the startled air,
  Or in dumb agonies of loss, despair
Lifts her still face, so like tranquillity;
Though each strained heart-string break, she never shrinks;
Says, "Let this cup pass from me," stoops and drinks.

O heavy burden! why 't is borne, or how,
None know—save those who bear, and He whose hand
Has laid it on, saying, "My beloved, stand
Upright, and take this chrism upon thy brow,
God's own anointed. Sore thy load may be,
But know—within it thou art carrying ME."

DINAH MARIA MULOCK.

DEVELOPMENT XXVII.

THE THREE FISHERS.

THREE fishers went sailing away to the West,
Away to the West as the sun went down;
Each thought on the woman who loved him the best,
And the children stood watching them out of the town;
For men must work, and women must weep,
And there 's little to earn, and many to keep,
Though the harbor-bar be moaning.

Three wives sat up in the light-house tower,
And they trimmed the lamps as the sun went down;
They looked at the squall, and they looked at the shower,
And the night-rack came rolling up ragged and brown:
But men must work, and women must weep,
Though storms be sudden, and waters deep,
And the harbor-bar be moaning.

Three corpses lay out on the shining sands,
In the morning gleam, as the tide went down,
And the women are weeping, and wringing their hands
For those who will never come home to the town;
For men must work, and women must weep,
And the sooner it 's over, the sooner to sleep;
And good-by to the bar and its moaning.

CHARLES KINGSLEY.