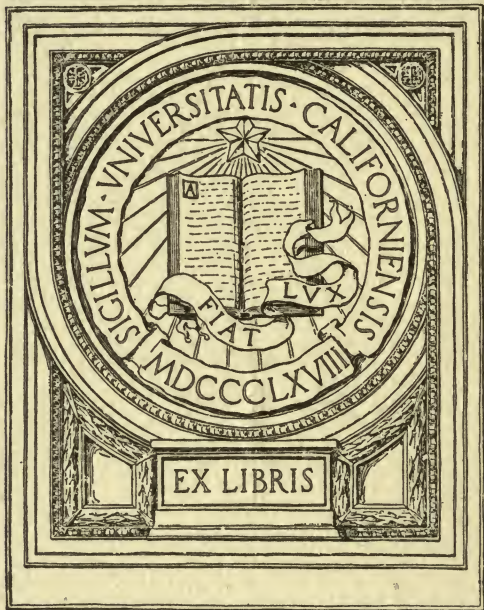


ELEMENTS OF  
COMPOSITION AND RHETORIC.

GIFT OF  
*Benjamin Weed.*



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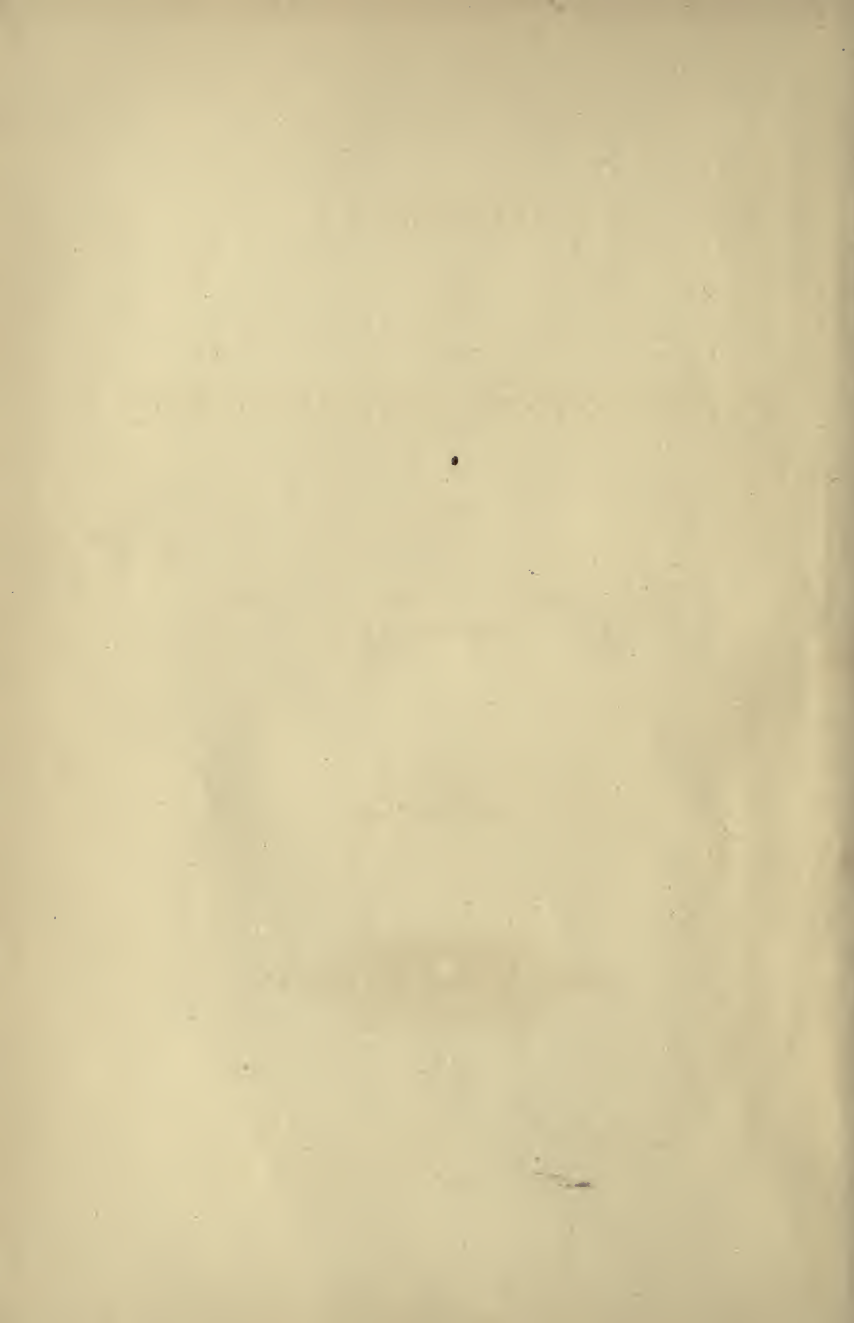








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# ELEMENTS

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.*



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AMERICAN BOOK COMPANY

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ALBANY, N. Y.

Printed at  
The Eclectic Press  
Cincinnati, U. S. A.

## PREFACE.

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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 classroom; 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.



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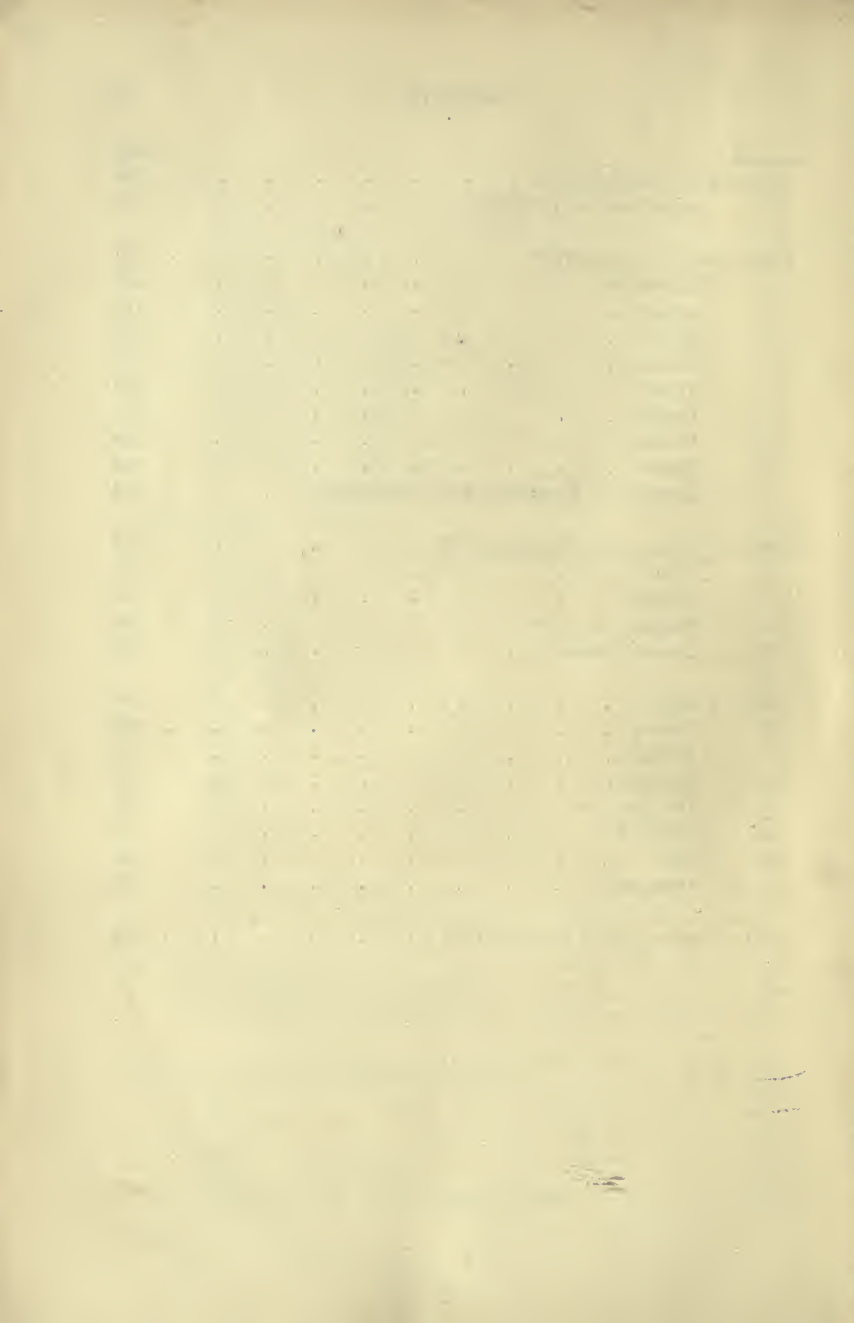
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# COMPOSITION AND RHETORIC.

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## 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.

The subject and the predicate can be enlarged only by the addition of *words* and *phrases*; for, if another proposition, either subordinate or independent, be introduced, the sentence is no longer simple, but complex or compound, according to the nature of the proposition introduced. The following examples will severally illustrate the simple, the complex, and the compound sentence:

After reading the papers, I returned them.

Since this sentence contains but one subject and one predicate, it is restricted to a single proposition, and is, therefore, *simple*.

When I had read the papers, I returned them.

What was expressed in the first sentence by means of the *phrase* "after reading the papers," is in the second sentence expressed by means of the *clause* "when I had read the papers." This clause contains a subject and a predicate, but, for completeness of meaning, depends on some word in the succeeding clause. Such clauses are subordinate, or dependent, and sentences containing such clauses are *complex*.

I read the papers, and I returned them.

In the third sentence we use neither the phrase nor the dependent clause, but express the ideas by means of independent propositions. Such a sentence is *compound*.

In its simplest form, the simple sentence consists of subject and predicate, without adjuncts. The first of the following sentences is in its simplest form. Observe how the subject and the predicate are enlarged, in the three sentences following, by the gradual addition of certain particulars. Thus:

	John		ran.
	Merry John		ran quickly.
Merry John, the blacksmith's son,			ran quickly down the hill.
Merry John, son of the blacksmith of White Plains,			ran quickly down the hill to bring a bucket of water.

We see, therefore, that, by a skillful introduction of words and phrases, even the simple sentence may be long and difficult, and may express much.

### Words introduced as modifiers are:

(1) Adjectives; as, "*Honest* men can speak for themselves."

(2) Adverbs; as, "The house fell *suddenly*."

(3) Nouns used as complements; as, "He is considered a good *man*."

(4) Nouns used as adjective modifiers—either possessive or explanatory; as, "Thy *father's* virtue is not thine"; "Mr. Barret, a *surgeon*, was writing a history of Bristol."

(5) Words used independently; as, "*O, sir*, hear me!"

DIRECTION.—Write sentences illustrating all the points made above.

Phrases introduced as modifiers may be prepositional, infinitive, participial, or adjectival.

Prepositional Phrase.—A preposition and its object, forming a prepositional phrase, may be brought into the sentence and perform the office of:

(1) An adjective modifier; as, "The clouds of *smoke* will disappear."

(2) An adverb modifier; as, "They walked *beyond us*."

Without its preposition the noun may be used adverbially and become:

(1) An indirect object; as, "Give *John* the book"; or

(2) A noun of measure, direction, or time; as, "He sat an *hour*."



**An infinitive phrase**, "to" with its verb, may be brought into the sentence, and become:

- (1) A subject; as, "*To forget an injury* is noble."
- (2) A complement; as, "The duty is *to act*"; "He told me *to go home*"; "The doctor bade the man *(to) walk*."
- (3) An adjective modifier; as, "Music hath charms *to soothe* the savage breast."
- (4) An adverb modifier; as, "Aim *to speak* well."
- (5) An explanatory modifier; as, "This law, *to love*, is recognized by Christians."
- (6) An independent phrase; as, "*To speak plainly*, your habits are your worst enemies."
- (7) It may be the principal term of another phrase; as, "They are about *to fall*."

**A participle or a participial phrase** may be brought into the sentence and become:

- (1) A subject; as, "*Dying for a principle* is a high degree of virtue."
- (2) An adjective modifier; as, "Flowers, *withering*, soon perish"; "The Knight, *having called the squire aloud*, dismounted."
- (3) A complement; as, "Hope appeared *smiling*"; "I saw a man *laughing*."
- (4) The principal word of a prepositional phrase; as, "*By taking pains*, you will succeed."
- (5) The principal word in a phrase used as a complement; as, "Excuse my *answering your question*."
- (6) It may be independent; as, "*Confessing the truth*, there were many bad traits in the character of Queen Elizabeth."

**The adjective phrase** is one introduced by a word used regularly as an adjective. Thus: "He was a man

*generous in all things*"; "His garden, *gay with flowers*, was open to us."

The absolute phrase is without grammatical dependence on any other word. It may consist of the name of a person or thing spoken of in exclamatory phrases; as, "*O their dreadful end!*" or of a noun with a limiting adjective or participle; as, "*The storm having ceased*, we departed"; or of the name of the person or thing addressed, modified by words or phrases; as, "O, pardon me, *thou bleeding piece of earth.*"

DIRECTION.—Write sentences illustrating all the points made above.

EXERCISE I.

DIRECTION.—Supply appropriate subjects, so as to make complete *simple sentences*. Thus:

- . . . . . tends his flock. *The shepherd* tends his flock.
- . . . . . commends the scholar.
- . . . . . overcomes difficulties.
- . . . . . promotes health.
- . . . . . make long voyages.
- . . . . . buries its eggs in the sand.
- . . . . . lies between the tropics.
- . . . . . will prove a source of happiness.
- . . . . . yields a costly fur.
- . . . . . sounds the charge.
- . . . . . walks rapidly over the hot desert.

DIRECTION.—Supply appropriate predicates, so as to make complete *simple sentences*. Thus:

King John of France . . . . . King John of France *was led in triumph through the streets of London.*

- A child eighteen months old . . . . .
- The President of the United States . . . . .
- Two honest tradesmen . . . . .
- In the flower of youth and beauty, she .

Montcalm, fighting gallantly at the head of the French, . . . .  
 Patrick Henry, styled by his contemporaries the "Orator of Nature," . . . . .  
 Tea and coffee, for a long time used only as luxuries, . . . . .  
 The gleaming rushes . . . . .  
 After walking at a brisk pace for half an hour, he . . . . .  
 General Arnold, commander of West Point, . . . . .\*

#### POSITION OF PHRASES.

As a simple sentence may consist of an indefinite number of words and phrases, a variety of changes in the arrangement of its parts may be made. Thus the sentence, "On a pleasant spring morning, with my little curious friend beside me, I stood on the beach opposite the promontory," may be arranged in several ways; as,

With my little curious friend beside me, I stood, on a pleasant spring morning, on the beach opposite the promontory.

I stood on the beach opposite the promontory, with my little curious friend beside me, on a pleasant spring morning.

On a pleasant spring morning, I stood on the beach opposite the promontory, with my little curious friend beside me.

**The particular position** that a phrase should occupy will generally depend on the sense intended; therefore, phrases should usually be placed beside the parts of the sentence they are designed to modify. This is especially true of all phrases used as adjective elements, but phrases used adverbially may be placed in almost any part of the sentence. The taste of the writer must determine which is the best place. Should the sentence contain a number of phrases, they should not be grouped together at the be-

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\* TO THE TEACHER.—The pupil should here be taught the punctuation of simple sentences. The rules for such punctuation, together with examples illustrating the rules, will be found in Chapter XVI.



ginning, at the end, or in the middle, but they should be distributed in such a way that the sentence shall be agreeable to the ear. For example, in the sentence, "They were imprisoned for three months in the town of Clinch in an old stone house, dark and damp, and altogether barren of human comforts," the phrases are all placed together after the verb, and the effect is unpleasant. By distributing the phrases, the statement may be more neatly expressed; thus,

For three months, they were imprisoned in the town of Clinch in an old stone house, etc.; or, They were, for three months, imprisoned in the town of Clinch in an old stone house, etc.

Clearness of meaning is of the utmost importance, and often depends upon the arrangement of phrases. Hence it is well in constructing sentences to try several arrangements and carefully avoid those that admit the least doubt as to the meaning.

It sometimes happens that several arrangements of a simple sentence present the meaning with equal clearness; yet there may be still a choice of structure. It is not enough that we express ourselves so as to be clearly understood; we should endeavor to arrange our sentences neatly, elegantly, and harmoniously. Hence, when the several varieties of structure have been made, ask yourself the following questions: Which construction is *clearest*? Which is *neatest*? Which is *most harmonious*?

## EXERCISE II.

DIRECTION.—Change the position of the words and phrases in the following sentences in four ways, without altering the meaning:

1. Dogs, in their love for man, play a part in nearly every tragedy.
2. The sea for many hundred miles rolls and flashes over a shallow bottom.

3. In the far East, tiny humming-birds are eagerly sought by the ladies of high rank.

4. You have but to peep, in any lane, or brake, in spring, into a bird's nest to see a number of mysterious spheres lying cozily in their mossy couch.

5. Directly in front of the tent, and at no great distance from it, a thick net-work of vines stretched between two trees.

6. The sun has thrown its shadow upon the pewter dial two hours beyond the meridian time.

7. Nations, therefore, have fittingly rejoiced in every century since the creation, in the joyfulness of harvest.

8. Then, standing in the center of his court, in the great hall of Hatfield House, the Lord of Misrule bade his herald declare him Lord Supreme from Christmas Eve to Twelfth Night.

9. Alone, in unuttered sympathy, the two ascended the steps of the sacred temple to approach the shrine.

10. With a merry heart and a glad countenance, he eagerly entered his mother's room early in the morning before breakfast.

#### SYNTHESIS OF SIMPLE SENTENCES.

**Synthesis** is the process of combining separate statements into a single sentence. The following is the method:

<i>Separate Statements.</i>	{	<ol style="list-style-type: none"> <li>1. An Italian mariner made his appearance at various courts.</li> <li>2. He made his appearance successively.</li> <li>3. These courts were in the south and west of Europe.</li> <li>4. He was a citizen of Genoa.</li> <li>5. Genoa was a little republic.</li> <li>6. He made his appearance in the fifteenth century.</li> <li>7. It was in the last quarter of the century.</li> </ol>
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*Combined.*—In the last quarter of the fifteenth century, an Italian mariner, a citizen of the little republic of Genoa, made his appearance successively at various courts in the south and west of Europe.\*

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\* NOTE.—It will be observed that in the combined sentence all the elements contained in each of the separate statements are woven together.

Statement 1 is the principal proposition, or skeleton sentence.

Rhetorical analysis, the opposite of synthesis, is the separation of a single sentence into the different statements implied in it. The following illustrates the method:

The Natural Bridge, over Cedar Creek, is a rocky mass spanning the bed of the stream at a height of 215 feet.

<i>Analysis.</i>	{	<p>The Natural Bridge is a rocky mass.</p> <p>It is over Cedar Creek.</p> <p>It spans the bed of the stream.</p> <p>It spans it at a height of 215 feet.</p>
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### EXERCISE III.

**DIRECTION.**—Combine each of the following groups of statements into a simple sentence. Try the sentence in various orders, and tell which construction you prefer, and why. Attend carefully to the punctuation :

1. A favorite diversion was hunting. A favorite diversion was hawking. These were diversions of the Middle Ages. They occurred at intervals. They occurred during the intervals of war.

2. Former kings possessed large forests. These forests were in all parts of England. The Conqueror was not content with these forests. He resolved to make a new forest. He decided to make it near Winchester. Winchester was the usual place of his residence.

3. Alice Cary and her sister Phœbe planted the tree. They planted it in their youth. It is the large, beautiful sycamore. It is seen in passing along the Hamilton turnpike. It is seen in passing from College Hill to Mt. Pleasant. These places are in Ohio.

4. It was an idle question. It was put to a railway acquaintance. A name was spoken. It was spoken in a moment. The landlady's

Statement 2 contributes the single word "successively."

Statement 3 furnishes the adjective phrase "in the south and west of Europe."

Statement 4 adds the phrase "a citizen of Genoa"; this phrase is put in apposition with the subject.

Statement 5 adds the words "little republic."

Statements 6 and 7, combined, appear in the form of an adverbial phrase, "in the last quarter of the fifteenth century," which serves as a modifier of the predicate.

name was spoken. She was the best landlady in all Germany. She was the dearest in all Germany. She was the jolliest in all Germany.

5. The youth was Narcissus. He was hunting one day. He was hunting in the forest. He chanced to see the fountain. The fountain was flashing. It was flashing beneath a stray sunbeam.

6. The daylight faded away. The moonbeams crept down. They crept into the little glade. They came to bear him company. They came to be with him in his faithful watch. They came to stay till morning.

7. The prince was a dissolute young man. He was a debauched young man. He was eighteen years of age. He bore no love to the English. He declared his intention. He intended to yoke the English to the plow. He would yoke them like oxen. He would do this on coming to the throne.

8. It was a monster of a bee. It had been wandering overhead. It was now among the leaves. It was now flashing through the strips of sunshine. It was now lost in the dark shade. It finally appeared to be settling. It appeared to be settling on the eyelid of David Swan.

9. Their two faces were grim. Their two faces were wrinkled. They were ghastly with guilt and fear. Their faces bent over their victim. They looked horrible. Their looks might have caused them to be mistaken for fiends.

10. We should suit our behavior to men. We should suit it to the several degrees of men. Of these degrees, there are three. We should suit our behavior to our superiors. We should suit it to our equals. We should suit it to those below us. This is the principal point of good breeding.

11. Ben was still stunned by the change. The change was sudden. It was terrible. The change was in his affairs. Ben sat gazing out of the window. It was the window of the coach. He hoped to see some phenomenon. He wished the phenomenon to be monstrous. He hoped to see it in the street. He wished it to prove the awful state to be only a dream. The awful state of his affairs inspired this hope.

12. The glow showed him a figure. The figure was shown by the fire's glow. It was a wood fire. The glow was a dull red. The figure was seated. It had its back to him. The figure sat on the hearth. It bent over the light. The light was fitful.

13. To come alone was to remind him. To come thus with the chaise was to remind Sampson Brass. It was for Kit to come in this



way. Brass was reminded of some mission. The mission called Mr. Swiveller to some place. It might be to Peckham Rye again. It would surely be to some distant place. From this distant place he could not be expected to return for two or three hours. It might be for a much longer period. This longer stay was altogether probable.

14. The water sports with its freight. The water is resistless. The freight is ghastly. The water bruises its freight against the slimy piles. It hides it in mud. It hides it in long grass. The grass is rank. The water drags its freight heavily. It drags it over rough stones. It drags it over gravel. It feigns to yield it to its own element. It lures it away. It flings it at last on a swamp. The swamp is a dismal place. The water flings its freight to remain there forever.

15. Miriam bade farewell to this nest. It was a dove's nest. She bade farewell from the threshold. She did this with a long regard. She turned from this one little nook. It was a nook of pure thoughts. It was a nook of innocent enthusiasms. She had now stained it with her dark trouble.

16. The Niobe of Nations is made to bewail. She is made to bewail anew. She bewails with sincerity. This is doubtless. She is made to bewail the loss of part of her population. It is a large part. She derives this part from other lands. This part affords her prosperity. It is a remnant of prosperity. She still enjoys this remnant. She is made to bewail this loss on the approach of summer.

17. The Indian wife sailed with her husband for England. She sailed in 1616. She had been instructed in the English language. She bore an English name. She was "the first Christian of her nation."

18. The first band of emigrants sailed from England, November, 1633. This band consisted of about two hundred gentlemen. They possessed considerable rank and fortune. They professed the Roman Catholic faith. They had with them a number of inferior adherents. They sailed in a vessel called *The Ark and the Dove*. The band was under the command of Leonard Calvert.

19. Patrick Henry electrified the minds of his colleagues. He did this by his brilliant displays of argument and eloquence. This was in March, 1775. He had electrified them before. His colleagues were hesitating and reluctant. They hesitated to enter upon a contest with the mother-country. This occurred in the Virginia Convention. Patrick Henry was styled by his contemporaries the "Orator of Nature."

20. Edward Plantagenet was the eldest son of King Edward III. He was born at Woodstock, in 1330. He was commonly called the Black Prince. He was called the Black Prince from the color of his armor. The color of the armor was specially chosen. It set off the fairness of his skin and hair.

#### EXERCISE IV.

DIRECTION.—Analyze the following simple sentences :

1. Indian Territory is a large tract originally set apart for Indian tribes removed from their homes east of the Mississippi.

2. The South Atlantic States were the scene of stirring events in the Revolutionary War, being at one time the chief battle-ground.

3. Its mountain-ranges, clad in forests, contain great mineral wealth, to some extent developed.

4. Indigo is a blue dye obtained from the leaves of several species of plants largely cultivated throughout the warm regions of Asia.

5. In 1520, Magellan entered the Pacific by passing through the strait since called by his name.

6. At the dawn of day, on the 12th of October, 1492, Columbus saw before him a level island, several leagues in extent, and covered with trees like a continuous orchard.

7. The Spaniards found the native tribes, everywhere on the route, in a state of cultivation beyond that of nomadic hordes, with fixed places of abode and a liberal subsistence from the tillage of their lands.

8. The national vanity of the English, highly stimulated by the victory of Agincourt, and the short-lived conquest of French territory, was now exasperated by the reverses of the war in France.

9. According to a tradition in our family, Henry Hudson, the great navigator, on being blessed with a view of the enchanting island of Manhattan, exhibited, for the first and only time in his life, strong symptoms of astonishment and admiration.

10. At daybreak the next morning, the red ensign, the well-known signal for battle, was seen flying over Varro's headquarters, just in front of the main army then forming in order of battle on the right bank of the river.

## CHAPTER II.

### THE COMPLEX SENTENCE.

**A Complex Sentence** consists of one independent, or principal, proposition, and one or more subordinate propositions, or clauses.

Every clause contains a subject and a predicate, and every proposition contains a subject and a predicate, hence, independent propositions are likewise clauses; but, as subordinate propositions perform merely the functions of adjectives, or adverbs, or nouns, we shall use the word "clause" with special reference to those dependent, or subordinate, propositions, introduced by connectives.

#### CLAUSES.

There are three kinds of clauses: (1) The adjective clause; (2) The adverbial clause; (3) The substantive, or noun, clause.

1. An adjective clause performs the office of an adjective. It may modify any noun or pronoun in the principal proposition. It is generally joined to the principal statement by a relative pronoun or by a conjunctive adverb, as "where," "when," "why"; thus,

He prayed for those *whose love had been his shield.*

"Whose love had been his shield" is an adjective clause, connected with the principal statement, "he prayed for those," by means of the relative "whose." The clause modifies the pronoun "those."

He came to a garden *where rich roses bloomed*.

“Where rich roses bloomed” is an adjective clause, introduced by the conjunctive adverb “where,” and modifying the noun “garden.”

This was a time *when brave hearts trembled*.

“When brave hearts trembled” is an adjective clause, introduced by the conjunctive adverb “when,” and modifying the noun “time.”

The hate *which we all bear with the most Christian patience*, is the hate of those *who envy us*.

“Which we all bear,” etc., is an adjective clause modifying the noun “hate.” “Who envy us” is an adjective clause modifying the pronoun “those.”

Adjective clauses may be classified as *restrictive* and *non-restrictive*. A restrictive clause limits the application, or the meaning, of the word it modifies; as, “The person *who stole my money* is in this company.” A non-restrictive clause does not so limit, or restrict, the application of the word it modifies; thus, “Their dark faces were set off by cloth caps, *which were drawn down aslant over their brows*.”\*

The relative pronoun introducing an adjective clause not restrictive, should be “who” or “which.” Example: “I heard this from the commander, who (and he) heard it from the aid that carried the message.”

The relative introducing a restrictive clause should be “that,” if euphony allows.

Abbott says, “‘Who,’ ‘which,’ etc., introduce a new

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\* NOTE.—For fuller explanation of restrictive and non-restrictive clauses, the pupil is referred to “Adjective Clauses” under the rules for the punctuation of complex sentences, Chapter XVI.



fact about the antecedent, whereas 'that' introduces something without which the antecedent is incomplete or undefined."

The principal cases where "who" and "which" are used, instead of "that," to introduce restrictive clauses are:

1. If the antecedent is qualified by the adjective "that," the relative pronoun must not be "that."

Notice how disagreeable the repetition of "that" in the sentence, "*That* cloak *that* I wore to-day is not *that that* you admire."

2. Near "that" used as a conjunction it is sometimes unadvisable to use "that" as a relative. Example: "There is the horse *that* I said *that* I regretted *that* I had bought."

3. To avoid ending a sentence with a preposition, it is often necessary to place the preposition before the relative; now, since "that" can not be preceded by a preposition, "whom" or "which" must in such cases be used instead. Example: "This is the fence *that* I fell *over*." This would be more agreeably expressed thus: "This is the fence over which I fell."

4. After pronominal adjectives used as personal pronouns, "who" is preferred to "that." Thus: "There are some, others, several, many *who* hold," etc.

5. When "that" is separated from its antecedent and from its verb, and made emphatic by its separation, "who" or "which" should be used instead. Abbott illustrates this objectionable use of "that" by the sentence, "There are many persons *that*, though unscrupulous, are commonly good-tempered, and *that*, if not strongly incited by self-interest, are ready for the most part to think of the interest of their neighbors."

6. Since "that" applies to both persons and things, its use may be somewhat ambiguous when the antecedent does

not express which is meant. This is the case with such antecedents as "one" and "all." Now "who" instead of "that" would decide at once for persons; "which" for things.

### EXERCISE V.

DIRECTION.—Point out and classify the adjective clauses in the following sentences, and tell what they modify. In cases where the restrictive relative "that" is not used to introduce restrictive relative clauses, state the reason why:

1. Behavior is a mirror, in which every one shows his image.
2. Books that you may carry to the fire and hold readily in your hand are the most useful after all.
3. Tall are the oaks whose acorns drop into dark Auser's rill.
4. Earnest people, who try to get a reality out of human existence, are necessarily absurd in the view of the revelers.
5. Hilda's disappearance, which took place the day before, was known to them through a secret channel.
6. We paint such qualities as we do not possess.
7. The evil that men do lives after them.
8. The sorrows that wring our hearts often leave them better fitted for life's realities.
9. Cats that wear gloves catch no mice.
10. I have something that will suit you.
11. There are times when every active mind feels itself above any and all human books.
12. Thrice is he armed that hath his quarrel just.
13. Congress, which was in session since last December, has adjourned.
14. They remind me of that portion of Aladdin's palace which he left unfinished.
15. Kenyon saw that she was in one of those moods of elevated feeling which is really more passionate than emotions far exceeding it in violence.
16. This is the mark beyond which I jumped.

( 2. An adverbial clause is a clause equivalent to an adverb. It modifies a verb, an adjective, an adverb, or a

participle, and denotes the various circumstances of place, time, cause, manner, degree, consequence, etc. It is joined to the principal statement by a subordinate conjunction or by a conjunctive adverb.

The subordinate conjunctions most frequently used to introduce adverbial clauses are:

if	since	though	supposing that
than	as	whether	inasmuch as
unless	for that reason	as if	in order that
except	that	notwithstanding	so—as
because	lest	provided that	as—as
for			

The conjunctive adverbs used to introduce adverbial clauses are:

when	as	ere <sup>*</sup>	after
while	until	before	since

*If all be well, we shall leave home in a week.*

“If all be well” is an adverbial clause, expressing condition, introduced by the subordinate conjunction “if,” and modifying the principal predicate “shall leave home in a week.”

Expect nothing, *lest you be disappointed.*

“Lest you be disappointed” is an adverbial clause expressing result, introduced by the subordinate conjunction “lest.”

Corruption wins not more *than honesty receives.*

“Than honesty receives” is an adverbial clause of comparison, introduced by the subordinate conjunction “than.”

We listened *while he played.*

“While he played” is an adverbial clause of time, intro

duced by the conjunctive adverb "while," and modifying the principal predicate "listened."

*Where your treasure is*, there will your heart be also.

"Where your treasure is" is an adverbial clause of place, introduced by the conjunctive adverb "where."

### EXERCISE VI.

DIRECTION.—Classify the adverbial clauses in the following sentences, and tell what they modify :

1. Though they fell, they fell like stars.
2. Halt, where thou art.
3. We only did as we were politely requested.
4. Had he thy reason, would he skip and play?
5. We set out early in the morning, that we might reach the summit of the mountain by sunset.
6. Stay a little, that we may make an end the sooner.
7. The colorless substance known in ancient times as bird-lime, is the gluten remaining after the starch in flour has been washed away.
8. When love begins to sicken and decay, it useth an enforced ceremony.
9. It is turning out a fine day, notwithstanding the morning was wet.
10. Long and curious speeches are as fit for despatch as a robe or a mantle, with a long train, is for a race.
11. He died as he had lived.
12. He then treated me with such unaffected kindness, that I was moved to copious tears.
13. When you run into debt, you give another power over your own liberty.
14. She saw not the bird, though it whirled untroubled by fear in wanton circles about her head.
15. This law is short, in order that it may be more easily understood by the ignorant.

3. A substantive, or noun, clause is a clause equivalent to a noun. A noun clause may be :



(1) The subject of a verb; as, "*That you have wronged me* doth appear in this."

(2) An attribute complement, or predicate clause; as, "Plato's definition of man is, '*Man is a two-legged animal without feathers.*'"

(3) An explanatory modifier—in apposition; as, "Dr. Watts' statement, that '*Birds in their little nests agree,*' is very far from being true."

(4) An object complement—the direct object of a verb or participle; as, "Then the maiden clasped her hands and prayed *that savèd she might be*"; "Having learned *that it was best to visit the ruins at midnight,* we set out just after dark."

(5) The object of a preposition, the preposition being either expressed or understood; as, "Bonaparte thought little about *what he should do in case of success.*"

**The noun clause is generally introduced** by an interrogative or relative adverb, by a subordinate conjunction, or by the interrogative pronouns "who" or "what." Thus:

*Who had handled the gun,* perplexed the good hunter no little.

"Who had handled the gun" is a noun clause, subject of "perplexed," and is introduced by the interrogative pronoun "who."

Some said *that she had not been seen for six days.*

"That she had not been," etc., is a noun clause, object of "said," and is introduced by the subordinate conjunction "that."

*When he will come,* is hidden from us.

"When he will come" is a noun clause, subject of "is hidden," and is introduced by the interrogative adverb "when."

## EXERCISE VII.

DIRECTION.—Point out the noun clauses in the following sentences, and tell what functions they perform :

1. The whole force of conversation depends on how much you can take for granted.
2. That fortune favors the brave is a cheering maxim.
3. I heard that a battle had been fought.
4. How far I have succeeded is for you to judge.
5. I will find out whence you derive that idea.
6. We could never understand why he left so suddenly.
7. Mark, now, how a plain tale shall put you down.
8. Tell me not in mournful numbers,  
Life is but an empty dream.
9. Charles Lamb, reading the epitaphs in the church-yard, inquired, "Where be all the bad people buried?"
10. A sober melancholy was spread over my mind by the idea, that I had taken everlasting leave of an old and agreeable companion.
11. We listened attentively to them relating what they had seen in their travels.
12. I attempt to impress nothing upon you except, "Be careful still of the main chance."
13. What man dare, I dare.
14. Know ye not that a little leaven leaveneth the whole lump?
15. What has chiefly perplexed us, however, among our friend's adventures, is the mode of her release.\*

## EXERCISE VIII.

DIRECTION.—Complete the following complex sentences by supplying *adjective clauses*:

1. The man . . . . . shows prudence.
2. France is the country where . . . . .
3. He received the reward . . . . .

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\*TO THE TEACHER.—The pupil should here be taught those rules that apply specially to the punctuation of complex sentences. See Chapter XVI.

4. A metal . . . . . is said to be ductile.
5. The house . . . . . has been burnt.
6. Botany is the science . . . . .
7. Offices of trust should be conferred only on those. . . . .
8. John Wycliffe . . . . . died in 1384.

DIRECTION.—Complete the following complex sentences by supplying *adverbial clauses*:

1. Be ready . . . . .
2. . . . . the temperature of the ground seldom falls below the freezing point.
3. The chase did not end *till* . . . . .
4. Are friends as numerous in adversity . . . . . ?
5. When . . . . . be not terrified.
6. The Romans took Cincinnatus from the plow, *that* . . . . .
7. Foul deeds will rise . . . . .
8. He calls pleasure the bait of evil, *because* . . . . .

DIRECTION.—Complete the following complex sentences by supplying *noun clauses*:

1. . . . . requires no demonstration.
2. His excuse for not being present was . . . . .
3. The King could not understand . . . . .
4. We believe . . . . .
5. . . . . is right.
6. . . . . is a traitor.
7. When the trial is concluded, we shall know . . . . .
8. His courage and success illustrate the proverb . . . . .
9. I am more willing to give . . . . than to ask . . . . .

#### SYNTHESIS OF COMPLEX SENTENCES.

Statements may be combined into a complex sentence by making one statement the principal proposition, and the other statement, or statements, dependent upon it. The dependent statements may be embodied in the sentence by means of modifying words, phrases, or clauses. Thus:

*Separate Statements.* { Egypt has recently annexed large territory on the south.  
By this annexation, it now extends to the equator.  
Egypt was once the most powerful country in the world.  
Egypt was once the most civilized country in the world.  
Egypt is still the most important division of Africa.

*Combined.*—Egypt, once the most powerful and civilized country in the world, and still the most important division of Africa, has recently annexed large territory on the south, so that it now extends to the equator.

The rhetorical analysis of a complex sentence is effected by separating the sentence into the statements implied in it. Thus:

“A caliph, who once reigned in Bagdad, built a palace renowned for beauty and magnificence.”

*Analysis.* { A caliph built a palace.  
The caliph reigned in Bagdad.  
The palace was renowned for beauty.  
The palace was renowned for magnificence.

**Variety of Arrangement.**—As in the simple sentence variety of arrangement is obtained *by changing the position of phrases*, so in the complex sentence variety is effected *by changing the position of phrases and clauses*. Thus the sentence, “Into the lock of the wicket which opened into the castle garden, at the dead hour of midnight, the page put the key, when all was silent in the garden,” may be varied thus:

At the dead hour of midnight, when all was silent in the garden, the page put the key into the lock of the wicket which opened into the castle garden.

When all was silent in the garden, at the dead hour of midnight, the page put the key into the lock of the wicket which opened into the castle garden.

At the dead hour of midnight, the page, when all was silent in the garden, put the key into the lock of the wicket which opened into the castle garden.



## EXERCISE IX.

**DIRECTION.**—Change the position of the clauses and phrases in the following sentences in at least three ways, without altering the construction or destroying the sense. In making the changes, bear in mind the directions given for the proper placing of the clauses :

1. Last night, as I lay fettered in my dungeon, I heard a strange, ominous sound.

2. In prayer you will find that a state of mind is generated which will shed a holy influence over the whole character.

3. In days long ago, when birds and flowers and trees could talk, in a country far over the sea, there was a beautiful fountain.

4. If I were a prince, I would hire or buy a private literary teapot, in which I would steep all the leaves of new books that promised well.

5. In the meantime, I talked on with our boarders, much as usual, as you may see by what I have reported.

6. As I rode along the pleasant way, watching eagerly for the object of my journey, the rounded tops of the elms rose from time to time at the roadside.

7. However, before their astonished eyes, a little flower rose from the water's edge, just where their friend had died.

8. His ear, though he did not seem to listen, caught every word of the boastful talk.

9. When, at last, the *White Ship* shot out of the harbor of Barfleur, there was not a sober seaman on board.

10. Soon after, the royal family, perceiving, too late, that they were mere prisoners in the Tuileries, undertook to escape to Coblenz, where the great body of emigrants resided.

**Directions for the Synthesis of Complex Sentences.**—In combining a number of given statements into a complex sentence, be guided by the following directions :

1. Consider carefully the nature of the assertion in each of the given statements so as to select the leading thought for the principal proposition, and to determine what connection the remaining statements have with the leading thought.

2. A clause should be placed beside the statement containing the word it modifies, or to which it is grammatically related.

3. An adjective clause must follow the noun it modifies; an adverbial clause usually follows the word it modifies, but a clause denoting time, place, cause, condition, concession, may precede it.

4. Words, phrases, and clauses should be placed as near as possible to the words with which they are grammatically connected.

5. In a long conditional sentence, where the condition is introduced by "if" or "though," place the antecedent, or "if-clause," first. Never, except when the "if-clause" is *very emphatic*, should it be placed after the consequent.

### EXERCISE X.

DIRECTION.—Combine each of the following groups into one *complex sentence*:

1. The portrait of Parris is one of the best things in Mr. Upham's book. Parris was the minister of Salem village. In the household of Parris three children began their tricks. These children became accusers and witnesses. They became such under the assumed possession of evil spirits.

2. Benvenuto Cellini saw a salamander come out of the fire. He saw it in his boyhood. On seeing the salamander, his grandfather gave him a sound beating. He gave him the beating forthwith. By means of the beating Cellini might better remember the unique prodigy. Cellini tells us this.

3. A youthful angel comes to us. At his coming, we are as yet small children. At his coming, those two grown ladies have not offered us the choice of Hercules. He holds in his right hand cubes like dice. In his left hand, he holds spheres like marbles.

4. William Pitt entered public life at a very early age. He was the second son of the first Earl of Chatham. William Pitt was the prime minister of George III. He held this office at an early period of life.

At such period, most men are just completing a professional education.

5. The battle of Bunker Hill was fought on the 17th of June. It was fought in the year 1775. It proved the bravery of the Americans. It was followed by great moral results.

6. Some persons seem to be preparing themselves for eternity. They seem to be preparing even in this life. They prepare for a smileless eternity. They look hopefully forward to this eternity. They prepare for it by banishing all gayety from their hearts. They prepare for it by banishing all joyousness from their countenances.

7. The natives of Virginia seized on a quantity of gunpowder. It was their first seizure of gunpowder. They sowed it for grain. They expected to reap a plentiful crop of combustion. They expected to reap this by the next harvest. They expected a crop so plentiful as to blow away the whole colony. The gunpowder seized by the natives belonged to the English colony.

8. Again and again, the frigate appeared to be rushing on shoals. It appeared to be rushing blindly. The sea was covered with foam. Destruction would have been certain. It would likewise have been sudden. Then the clear voice of the stranger was heard. The voice warned them of their danger. The voice incited them to their duty.

9. To behold the peasantry is a pleasing sight. To behold them in their best finery is a pleasing sight. Their ruddy faces are pleasing. Their modest cheerfulness is delightful. To see them on a Sunday morning is a pleasing sight. To see them thronging tranquilly along the green lanes to church is most pleasant. At the time of their going the bell is sending its sober melody across the quiet fields.

10. A clear river ran at the foot of this hill. The river was deep-banked. It was bounded on one side by a slip of rich level meadow. On the other side it was bounded by a kind of common. The common was for the village geese. The white feathers of the geese lay scattered over its green surface. They were scattered there in the summer season.

11. It is a sad thing to be born a sneaking fellow. It is much worse than to inherit a hump-back. It is worse than to inherit a couple of club-feet. Looking upon such a fellow causes me sometimes a peculiar feeling. The feeling tells of the necessity of our loving the crippled souls. May I be allowed to use the expression "crippled souls"? We should love them with a certain tenderness. This tenderness we need not waste on noble natures.

12. You may observe a toil-worn man. He is seated upon a hob at the door. He is without coat or waistcoat. His shoulder is peeping through the remnant of a shirt. The shoulder is red. Muscular. Sunburnt. The man is mending his shoes. He mends them with a piece of twisted flax. The twisted flax is called *lingel*.

13. Johnson showed roughness and violence. He showed these qualities in society. They were to be expected in such a man. This man's temper was not naturally gentle. It had been long tried by the bitterest calamities. It had been tried by the want of meat. It had been long tried by the want of fire and clothes. It had been tried by the importunity of creditors. It had been tried by the insolence of booksellers. The derision of fools had tried it. The insincerity of patrons had tried it. It had been tried by bread. Such bread is the bitterest of all food. It had been tried by those stairs—the most toil-some of all paths. It had been tried by deferred hope. Deferred hope makes the heart sick.

### EXERCISE XI.

DIRECTION.—Separate the following complex sentences into the different statements contained in them :

1. In the month of July, when the grass on the meadow was long, many an hour have I spent in solitary enjoyment, watching the wavy motion produced on its pliant surface by the sunny winds, or the flight of the cloud shadows, like gigantic phantoms, as they swept rapidly over it.

2. On Christmas day, 1770, I was surprised by a message from my godfather, saying that he had sent a man and a horse to bring me to Ashburton, and desiring me to set out without delay.

3. Straghan made such haste, that the Earl of Sutherland, who at least pretended to have gathered together a body of fifteen hundred men to meet Montrose, chose rather to join with Straghan.

4. Of these, one was a man of six or eight and fifty, who sat on a chair near one of the entrances of the booth, with his hands folded on the top of his stick, and his chin appearing above them.

5. The walls of Sir Roger's great hall are covered with the horns of several kinds of deer that he has killed in the chase, which he thinks the most valuable furniture of his house, as they afford him frequent topics of discourse, and show that he has not been idle.



## CHAPTER III.

### THE COMPOUND SENTENCE.

**A Compound Sentence** consists of two or more independent propositions.

The propositions joined to form a compound sentence are of equal rank (co-ordinate). They are usually connected by means of co-ordinate conjunctions; but they may stand joined by their very position in the sentence—connected without any conjunction expressed.

**Co-ordinate Conjunctions** are divided into four classes; namely, copulative, adversative; alternative, illative.

**Copulative Conjunctions.**—When the members of a compound sentence are in the same line of thought, the second adding to the first, the third to the second, and so on, they should be joined by copulative conjunctions. The following is a list of the principal copulative conjunctions:

and	as well as	not only—but	moreover
also	secondly	partly—partly	now
likewise	first—then	further	well

**Adversative Conjunctions.**—When the propositions present thoughts in contrast or in opposition to one another, they should be joined by adversative conjunctions. The following are the principal adversative conjunctions:

but	still	yet	however
but then	nevertheless	only	notwithstanding

**Alternative Conjunctions.**—When the members present thoughts in alternation—expressing that which may be chosen or omitted, they should be joined by alternative conjunctions. The following are the principal alternative conjunctions:

else	or	either—or	whether—or
otherwise	nor	neither—nor	

**Illative Conjunctions.**—When the members express thoughts one of which shall be an effect or consequence of the other, or an inference from it, they should be joined by illative conjunctions. The following are the principal illative conjunctions:

therefore	whence	so	consequently
wherefore	thus	so that	accordingly
hence	so then	then	for

The following sentences illustrate the various kinds of connection:

(*Copulative*) All the world's a stage, *and* all the men and women merely players.

(*Adversative*) True, he served the state in his youth; *but then* he betrayed it in his old age.

(*Alternative*) *Either* Rome must destroy Carthage, *or* Carthage will be a perpetual threat to Rome.

(*Illative*) They went away from town abruptly, *so that* I had no opportunity of seeing them again.

**Conjunction Omitted.**—Where the connection between the members is either copulative or adversative, the conjunction is frequently omitted. Abbott says, "When sentences are short, conjunctions may be advantageously omitted. The omission gives a certain forcible abruptness; as, 'You say this; I (on the other hand) deny it.'" Other illustrations are:

Moderate lamentation is the right of the dead; excessive grief, the enemy to the living.

Fools build houses; wise men live in them.

Ideas quickly fade; they often vanish quite out of the understanding.

Some sentences *complex in form* are equivalent to *compound* sentences. When the relation of the members is copulative, the conjunction may be absorbed in a *relative pronoun* or a *conjunctive adverb*; as,

James called for John, *who* [= *and he*] responded at once.

They shouted at the dog, *which* [= *and it*] fled in affright.

We shall discuss this next week, *when* [= *and then*] we may possibly come to a decision.

The monkey climbed into a tree, *where* [= *and there*] it sat chattering to me.

While such constructions are frequently met with even in good authors, it is better to avoid them. Modern writers seldom use relative pronouns or conjunctive adverbs to introduce independent propositions; and where we find forms passing into disuse, it is safer not to employ them. The following lines from Prof. Bain's *Composition and Rhetoric* furnish additional explanation on this point: "A relative pronoun refers one clause to another in the same sentence, but rarely connects two successive sentences. The old English usage of commencing a sentence with *who* for *and he* is now obsolete; the reason being that the relative expresses a close connection between the members joined."

## EXERCISE XII.

DIRECTION.—Add to each of the following statements another statement, so as to make a *copulative compound sentence*. Thus:

Return, and . . . . . Return, and *I will deal with thee*.

1. He turned from the road, *and* . . . . .

2. His action was not only considerate, *but* . . . . .



3. Raleigh persevered in his attempts at colonization . . . . .
4. Steam is used to propel great trains across the continent; it is *also* . . . . .

DIRECTION.—Add to each of the following statements another statement, so as to make an *adversative compound sentence*. Thus:

He was often warned of the danger, but . . . . .

He was often warned of the danger, but, *for all that, he persisted in his mad attempts*.

1. Philosophy makes us wiser men; . . . . .
2. It is a hard case; *still* . . . . .
3. Charms strike the sight, *but* . . . . .
4. We seek ever the light of knowledge . . . . .
5. He was wise and virtuous, *yet* . . . . .
6. A whole city on fire is a spectacle full of horror . . . . .

DIRECTION.—Add to each of the following statements another statement, so as to make an *alternative compound sentence*. Thus:

He must return soon . . . . . He must return soon, *or his affairs will go wrong*.

1. I have no tears, *else* . . . . .
2. Be generous, *otherwise* . . . . .
3. Come ye in peace here, *or* . . . . .
4. We must take the current when it serves, *or* . . . . .
5. Man does not stand in awe of man, *nor* . . . . .

DIRECTION.—Add to each of the following statements another statement, so as to make an *illative compound sentence*. Thus:

They are idle; consequently . . . . . They are idle; consequently *they are discontented*.

1. This agreeth not well with me; *wherefore*, . . . . .
2. Pope desired to excel; *therefore* . . . . .
3. Our memories are most retentive in youth; *consequently* . . . . .
4. Happiness does not consist in self-love; *hence* . . . . .
5. The Turkish government has possessed only two secrets for governing—to drain and to brutify its subjects; *hence* . . . . .
6. These barbarous tribes meet only to attack and to destroy each other; *so that* . . . . .
7. Infancy conforms to nobody; *so that* . . . . .
8. The shadow of the earth, in every position, is round; . . . . .
9. Pittsburgh is the center of a rich coal region; *hence* . . . . .

## CONTRACTED COMPOUND SENTENCES.

The members of a compound sentence may have a common part in either the subject or the predicate; in which case the sentence is said to be contracted. Thus:

1. "The king must reach Italy, or forfeit his crown forever," is equivalent to, "The king must reach Italy, or *the king must* forfeit his crown forever"—(contracted in the subject; partly, also, in the predicate).

2. "A man of real information becomes a center of opinion, and therefore of action" = "A man of real information becomes a center of opinion, and therefore *a man of real information becomes a center* of action"—(contraction in the subject and adjunct, and in the predicate).

3. "I come to bury Cæsar, not to praise him" = "I come to bury Cæsar; *I come* not to praise him"—(contraction in the subject and in the predicate).

4. "Stone walls do not a prison make, nor iron bars a cage" = "Stone walls do not a prison make, nor *do* iron bars *make* a cage"—(contraction in the predicate).

5. "Religious controversy sharpens the understanding by the subtlety and remoteness of the topics it discusses, and embraces the will by their infinite importance" = "Religious controversy sharpens the understanding by the subtlety and remoteness of the topics it discusses, and *religious controversy* embraces the will by the infinite importance *of the topics it discusses*"—(contraction in the subject, and in adjuncts).

When the predicate relates to two or more subjects in combination, the sentence is not *contracted* but *simple*; as, "(Four and three) make seven"; "(Tennyson and Swinburne) are the only great living poets."

## EXERCISE XIII.

DIRECTION.—Contract the following compound sentences, and state the nature of the contraction :

1. How France was saved from this humiliation will now be seen, and how the great alliance was preserved will now be seen.

2. The apple-trees slope with the hill, and in the spring the apple-trees are covered with a profusion of the most beautiful blossoms, and in the autumn the apple-trees are generally weighed down with their load of red fruit.

3. In a few years, perhaps next year, the fine gentleman will shut up his umbrella, and the fine gentleman will give it to his sister, and the fine gentleman will fill his hand with a crab-tree cudgel instead of the umbrella.

4. In the strength and ardor of youth, Rome sustained the storms of war; in the strength and ardor of youth, Rome carried her victorious arms beyond the seas and mountains; in the strength and ardor of youth, Rome brought home triumphant laurels from every country of the globe.

5. I was buried for a thousand years; I was buried in stone coffins; I was buried with mummies and sphinxes; I was buried in narrow chambers at the heart of the eternal pyramids.

6. The island does not abound in grand prospects; the island does not abound in sublime prospects; but the island abounds rather in little home-scenes of rural repose and sheltered quiet.

7. My Uncle Toby went to his bureau, and my uncle Toby put his purse into his breeches pocket, and, having ordered the corporal to go early in the morning for a physician, my Uncle Toby went to bed and fell asleep.

8. The fowls of the air furnish sustenance to man, and the beasts of the field furnish sustenance to man, and the dwellers of the deep furnish sustenance to man.\*

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\*NOTE.—The members of a compound sentence are subject to the rules of punctuation that have been given for the simple and for the complex sentence; but the pupil should here be taught the rules that apply specially to the punctuation of the compound sentence. See Chapter XVI.

## SYNTHESIS OF COMPOUND SENTENCES.

In combining detached statements into compound sentences, the nature of the separate statements should be carefully considered, so as to connect in construction the members that are connected in sense; the closest attention should be given to the selection of the proper conjunction when one is required. Remember that conjunctions mark every turn, every change of relation; therefore, it is of the highest importance that the writer be able to estimate closely, in every instance, the nature and extent of their influence.

In the synthesis of compound sentences, much use is made of contraction; the participial phrase is very useful, and it is often advantageous to express certain ideas by means of dependent clauses. The members of a compound sentence may be:

(1) Simple; as,

“Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds.”

(2) Simple and Complex; as, “My uncle is a tall, hard-faced man; I fear him when he calls me ‘child.’”

(3) Complex; as, “To be content with what is sufficient, is the greatest wisdom; he who increases his riches, increases his cares.”

(4) Compound sentences are sometimes made up of two or more *members used in pairs*; as, “Homer was the greater genius; Virgil, the better artist; in the one we most admire the man; in the other, the work.”

The following examples illustrate the combination of detached statements into a compound sentence:



*Separate Statements.* { The *Royal George* went down with all her crew.  
 Cowper wrote an exquisitely simple poem about it.  
 The leaf holding this poem is smooth.  
 The leaf bearing the lines on his mother's portrait is blistered with tears.

*Combined.*—When the *Royal George* went down with all her crew, Cowper wrote an exquisitely simple poem about it; but the leaf which holds it is smooth, while that which bears the lines on his mother's portrait is blistered with tears.

*Separate Statements.* { 1. Sir Roger went out fully satisfied with his entertainment.  
 2. We guarded him to his lodging.  
 3. We guarded him in a certain manner.  
 4. In this same manner we brought him to the playhouse.  
 5. We were highly pleased.  
 6. I, for my own part, was highly pleased with the performance of the piece.  
 7. I was pleased not only with this.  
 8. The piece was excellent.  
 9. I was highly pleased by the satisfaction given by the piece.  
 10. This satisfaction it had given to the good old man.

*Combined.*—Sir Roger went out fully satisfied with his entertainment, and we guarded him to his lodging in the same manner that we brought him to the playhouse, being highly pleased, for my own part, not only with the performance of the excellent piece, but with the satisfaction which it had given to the good old man.—*Addison*.\*

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\*NOTE.—In combining the statements embraced in the second group of the examples given above, statement 1 forms the first member.

Statement 2 forms the second member.

Statement 3 is changed to a prepositional phrase, used adverbially.

Statement 4 forms a dependent clause of comparison.

Statement 5 becomes a participial phrase.

Statements 6 and 9 are expressed as co-ordinate phrases.

Statement 7 is given in the words "not only."

Statement 8 is expressed by the word "excellent."

Statement 10 appears as a relative clause.



## EXERCISE XIV.

DIRECTION.—Combine the statements in each of the following groups into a *compound sentence*:

1. The slow, regular swells of the great Pacific may be heard through the day. One, listening, may hear them. They may be heard like a solemn undertone. It is like a solemn undertone to all the noises of the town. At midnight those successive shocks fall upon the ear. They produce a sensation of inexpressible solemnity. All else is still at midnight.

2. Only one sound fell upon the ear. That sound was the steady step of the camel. Its feet were crunching through the hard crust. We passed through long stretches of soft sand. Then even the sound of the steady step seemed muffled. The broad foot sank under us almost without a sound. This foot equals the tiger's in being soft and springy.

3. The merchant was impressed with awe. This awe the humblest sleeper usually sheds around him. The merchant trod lightly. The gout would not allow him to tread more lightly. His spouse took good heed not to rustle her silk gown. By reason of the rustling, David might possibly start up all of a sudden.

4. In spite of her fatness, Fraulein Hahlreiner's step was elastic and light. Her hands and feet were delicately shaped. Her broken English was the most deliciously comic and effectively eloquent language. I have never heard spoken a language exceeding it in eloquence. She cooked our dinner for us at two. She went shopping for or with us at five. She threw us into fits of laughter at eight. She threw us into laughter by some unexpected bit of mimicry or droll story. She tucked us up at bedtime with an affectionate "Good night. Sleep well!" All these things, I can say for her.

5. The first introduction of tea into Europe is not known. It came into England from Holland, in 1666. According to common accounts it came thus. At this time Lord Arlington and Lord Ossory brought over a small quantity. A pound of tea then sold for sixty shillings. The custom of drinking tea became fashionable.

6. Ten years afterwards coffee as a beverage became highly fashionable in France. It was made fashionable by the Turkish ambassador. He was in Paris. The elegance of the equipage recommended

it to the eye. The elegance of the equipage charmed the women. The coffee was poured into brilliant porcelain cups. The napkins were fringed with gold. Turkish slaves presented it on their knees to the ladies. The ladies were seated on the ground on cushions. These things turned the heads of the Parisian dames.

7. We must sail sometimes with the wind. We must sail sometimes against it. We must do these things to reach the port of heaven. We must not drift. We must not lie at anchor. We must sail.

8. In Naples, even the lowest class enjoy every blessing. Every blessing to make the animal happy is theirs. They rejoice in a delicious climate. They revel in high spirits. They have a happy facility of satisfying every appetite. They enjoy a conscience giving no pain. They are happy in a convenient ignorance of their duty.

9. This scene was silent. All the figures might have been shadows—[adverbial clause of comparison]. The fire-lit apartment might have been a picture—[adverbial clause of comparison]. This scene was hushed. I could hear the cinder fall from the grate—[adverbial clause of result]. I could hear the clock tick in its obscure corner—[adverbial clause of result]. I even fancied—[something]. I could distinguish the click-click of the woman's knitting-needles.

10. The royal litter reeled more and more. Several of the nobles supporting it were slain. At length it was overturned. The Indian prince would have come with violence to the ground. His fall was broken by the efforts of Pizarro. His fall was also broken by the efforts of some other of the cavaliers. They caught him in their arms.

11. At break of day the kind people saw all the country under water. The country included many fields. These fields, the day before, were beautiful with yellow wheat. They were beautiful with the green tops of turnips. Other crops had beautified these fields. These kind people were, at break of day, looking out for Sandy Smith and his family. The surface of the flood was strewed with trees. It was strewed with every kind of wreck from farms. Every kind of wreck from barns and from houses strewed the surface of the flood.

12. The Indian men are hunters. The Indian men are warriors. Such they are in their youth. The Indian men are counselors. They are counselors in their old age. All their government is by counsel of the sages. There is no force. There are no officers to compel obedience. There are no officers to inflict punishment.

13. The mocking-bird many times deceives the sportsman. He sends the sportsman in search of birds. These birds, perhaps, are not

within miles of the sportsman. The mocking-bird exactly imitates their notes. This admirable mimic frequently imposes on birds themselves. The birds are decoyed by the fancied calls of their mates. They dive, with precipitation, into the depths of thickets. They dive because of a scream. This scream seems to be the sparrow-hawk's.

14. Cæsar was killed. Brutus came forward. He evidently wanted to say something about the deed. The Senators did not wait to listen. They rushed through the door. They made their escape. They filled the people with confusion. They filled the people with indescribable alarm. Some people closed their houses. Others left their tables and places of business. Some ran to the place. They ran to the place to see—[something]. This something had happened. Others ran away. These others had seen it.

#### EXERCISES IN COMPOSITION.

The following selections are designed to give practice in connected composition.

The exercise is to be a *Reproduction* of the poem in prose. To make a pleasing reproduction, it is necessary:

- (1) To read the poem until it is thoroughly understood.
- (2) To know the *essential* parts so well as to be able to write a continuous story, preserving a careful proportion of parts.
- (3) To give the poem fully enough and gracefully enough to produce an agreeable effect.

To insure a pleasing effect in prose composition, it is necessary to *avoid rhyme*. To be independent in the expression of the ideas it is necessary to *avoid the language of the poem*.

When the poem is clearly understood it should be laid aside, and the list of topics used to assist the memory. The pupil should, from this list, write out the story in *his own words*.

*REPRODUCTION I.*

## A NEST IN A POCKET.

A LITTLE bird went to and fro,  
Once in the nesting season,  
And sought for shelter high and low,  
Until, for some queer reason,  
She flew into a granary  
Where, on a nail suspended,  
The farmer's coat she chanced to see,  
And there her search was ended.

The granary was in a loft,  
Where not a creature met her;  
The coat had hollows deep and soft—  
Could anything be better?  
And where it hung, how safe it was,  
Without a breeze to rock it!  
Come, little busy beak and claws,  
Build quick inside the pocket!

You never saw a prettier nest  
In rye-field or in clover,  
Than this wherein she sat at rest  
When building work was over.  
Three speckled eggs soon warmly lay  
Beneath the happy sitter;  
Three little birds—oh, joy!—one day  
Began to chirp and twitter.

You would have laughed to see them lie  
Within the good man's pocket,  
Securely hid from every eye  
As pictures in a locket!  
Busy, and blissfully content,  
With such a place for hiding,  
The little mother came and went  
To do their small providing.



And not a creature wandered in,  
Her nestlings to discover,  
(Except a wasp that now and then  
About her head would hover.)  
Until—ah, can you guess the tale?—  
The farmer came one morning,  
And took his coat down from the nail  
Without a word of warning!

Poor little frightened motherling!  
Up from her nest she fluttered,  
And straightway every gaping thing  
Its wide-mouthed terror uttered.  
The good man started back aghast;  
But merry was his wonder  
When in the pocket he at last  
Found such unlooked-for plunder.

He laughed and laughed. "Upon my word,"  
He said aloud, "I never!—  
Who could suppose a little bird  
Would do a thing so clever?  
Come, now! 't would be a shame to harm  
The fruit of such wise labor.  
I would n't hurt you for a farm,  
My pretty little neighbor!"

He put the coat back carefully:  
"I think I have another;  
So don't you be afraid of me,  
You little bright-eyed mother.  
I know just how you feel, poor thing,  
For I have youngsters, bless you!  
There, stop your foolish fluttering—  
Nobody shall distress you."

Then merrily he ran away  
To tell his wife about it,—  
How in his coat the nestlings lay,



And he must do without it.  
 She laughed and said she thought he could!  
 And so, all unmolested,  
 The mother-birdie and her brood  
 Safe in the pocket rested,

Till all the little wings were set  
 In proper flying feather,  
 And then there was a nest to let—  
 For off they flocked together.  
 The farmer keeps it still to show,  
 And says that he's the debtor;  
 His coat is none the worse, you know,  
 While he's — a little better.

MARY E. BRADLEY, in *St. Nicholas*.

#### TOPICAL OUTLINE.

*Introduction.*—The bird's search for shelter.

<i>Discussion.</i>	{	She flies into a granary.
		She finds the soft hollows in the farmer's coat.
		She builds a nest.
		Soon there chirp three little birds.
		The mother undisturbed provides for them.
		The farmer comes for his coat.
		The fright of the mother and the nestlings.
		The farmer quiets their fears.
		He runs to tell his wife.
		What the wife says.
The birds take their flight.		
The farmer keeps the nest to show.		

*Conclusion.*—The effect of the farmer's kindness on his own heart.\*

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\*NOTE.—In all kinds of discourse there are but three main divisions—the *introduction*, the *discussion*, and the *conclusion*. The introduction is short, and is designed to pave the way for the discussion. The discussion includes all that bears directly on the subject. The conclusion consists of an inference or application, and fitly closes the discourse.

*REPRODUCTION II.*

## THE PUPIL OF CIMABUE.

A SHEPHERD boy beneath the pines  
That clothe the solemn Apennines.

All through the day he played his pipe,  
Or watched the wanderings of his sheep,  
Or, when the pine-cone seeds were ripe,  
He stored them like a squirrel's heap,  
Or, half-awake and half-asleep,  
He dreamed among the tangled vines.

Below him, shining in the sun,  
Through Vespignano's verdant vale  
He saw the slender rivulets run;  
Above him, by the day made pale,  
The moon, a phantom vessel, sail  
Past reefs of cloud in rugged lines.

Of stray lost sheep or lonely lamb  
Sometimes he heard the plaintive bleat.  
Then he would answer, "Here I am,"  
And on his pipe make music sweet,  
And run to meet and gladly greet  
The animal with friendly signs.

A shepherd boy beneath the pines  
That clothe the solemn Apennines.

Once, as he sat beside a rock,  
For his caress the favorite came,  
The gentlest sheep of all the flock,  
Shapely of form, full-fleeced, and tame;  
He stroked her head and called her name,  
While in his mind grew grand designs.

“Can I not picture her?” he thought.  
Then, satisfied with pats and praise,  
The sheep a tuft of clover sought,  
And with bent head began to graze;  
The child, not moving from his place,  
Upon the rock drew rapid lines.

And while the boy was busy still  
With pencil made of sharpened slate,  
A mounted man rode up the hill,  
And seeing the child, he chose to wait  
And watch the work—for he was great  
In art, and knew Art’s countersigns.

A shepherd boy beneath the pines  
That clothe the solemn Apennines.

And when he saw, the task being done,  
The sheep depicted faithfully,  
Old Cimabue said, “My son,  
Will you not come to live with me,  
My pupil and my friend to be,  
And leave your lonely Apennines?”

The boy, all blushing at his words,  
Said, “Ah, my master, if I may!  
My father, leading home his herds,  
Comes even now along the way;  
And I must do as he shall say—  
His ‘yes’ accepts, his ‘no’ declines.”

Right readily the father yields  
His son the “yes” of his desire;  
And Giotto left his upland fields,  
With heart and fancy all on fire,  
To climb the hill of Fame—far higher  
Than any slope of Apennines.

A shepherd boy beneath the pines  
That clothe the solemn Apennines.

## TOPICAL OUTLINE.

*Introduction.*—Describe the place of pasture, and tell how the shepherd passed the time while tending his sheep.

*Discussion.* { The favorite of the flock comes one day for his caress.  
His love for her awakens in him a great desire.  
His effort to picture her on the rock.  
The great artist finds the boy busy with pencil of sharpened slate.  
Cimabue waits to see the work completed.  
The artist requests the boy to go with him and live as his pupil and his friend.  
The boy's strong wish to go, provided his father's consent can be obtained.  
The father readily gives the desired permission.

*Conclusion.*—Giotto's success as an artist.

## CHAPTER IV.

### TRANSFORMATION OF ELEMENTS.

THE elements of a sentence may be transformed by substituting one part of speech, or modifier, for another. *Words* may be transformed to *phrases* or *other word elements*. By omission and contraction, *clauses*, dependent or independent, may be transformed to *phrases* or *single words*; *phrases*, to *single words* or to *other phrase elements*.

### EXERCISE XV.

DIRECTION.—In the following sentences, change, where you can, the adjectives, adverbs, and nouns in the possessive case, to *prepositional phrases*. Thus: The sensible man, *the man of sense*; He labored cheerfully, *he labored with cheerfulness*; The soldier's duty, *the duty of the soldier*.

1. The country's food may have been lessened only by a fourth part of its usual supply.
2. This dreadful object might quell the bravest men's courage.
3. I noticed these objects cursorily.
4. A large old pointer dog rested its head on the girl's knee.
5. The other girl's lap was the black cat's cushion.
6. With the servant's aid, I contrived to mount a stair-case.
7. Let his shames quickly drive him to Rome.
8. Have you perused the duke's letters?
9. The sun really gives vigor.
10. The passengers walk through the woods fearing and dreading.
11. Uninterrupted sunshine would parch our hearts.
12. Natural good is closely connected with moral good and natural evil.
13. To an energetic man this is easy.
14. The water is flowing very rapidly.



## EXERCISE XVI.

DIRECTION.— Change, if possible, the prepositional phrases in these sentences to *adjectives*, to *adverbs*, or to *nouns in the possessive case*. Thus: Wines of France, *French wines*; He spoke with calmness, *he spoke calmly*; The word of God, *God's word*.

1. A soul without reflection runs to ruin.
2. Too soon the flowers of spring will fade.
3. Shakespeare is without doubt the poet of nature.
4. The flowers of late sprung a beauteous sisterhood.
5. The palace of the royal family was destroyed by fire on the fifth night.
6. He knew the subtle art of no school-man.
7. He spoke with decision.
8. They rest in peace.
9. Three fishers went sailing toward the west.
10. Hope is the dream of a waking man.
11. In a laughing manner, they accept my reflections.
12. Our actions disclose the secret in the heart.
13. A strong mind, in all cases, hopes.
14. A fine day is commended by every one.
15. The animal with long ears gives a kick to the bucket.
16. The age, without question, produces daring profligates, and hypocrites of an insidious character.

## EXERCISE XVII.

DIRECTION.— In the following sentences, change, where you can, the participles to *infinitive phrases*, and the infinitive phrases to *participles*. Thus: Earning is having, *to earn is to have*.

1. Dying, but dying bravely—.
2. Lying is base.
3. To bear your father's name is indeed an honor to you.
4. To laugh would be want of grace.
5. Waiting on the bank for the river to run by is foolish, indeed.
6. To smile at the jest is to become a principal in the mischief.
7. Walking by moonlight was her favorite amusement.

8. To take offence at every trifling scorn shows great pride or little sense.
9. Praying is contemplating the facts of life from the highest point of view.
10. To believe your own thought, to believe that what is true for you in your private heart is true for all men,—that is genius.
11. To tell all that we think is inexpedient.
12. Confessing the truth, I was greatly to blame for my indiscretion.
13. To pull down the false and to build up the true, and to uphold what there is of true in the old,—let this be our endeavor.
14. Striving to make men contented is undertaking an impossibility.
15. The stranger was heard to warn them of the danger, and to incite them to duty.
16. This duty, to obey, is recognized.
17. In this place, they at first began meeting, singing, praying, preaching, and baptizing.
18. Being delightful is being classic.
19. To spend too much time in studies is sloth; to use them too much for ornament is affectation.
20. Hoping too much from the patronage of powerful individuals is dooming one's self to disappointment.
21. To take only the historical parts of the Old Testament, there is nothing like them in the power of exciting awe and admiration.

#### CONTRACTION.

By means of contraction, compound sentences are reduced to complex and to simple sentences. To contract a compound sentence into a complex sentence, we convert one of the independent members into a clause; to contract a complex sentence into a simple sentence, we convert the dependent clauses into words or phrases. The following examples illustrate the method:

Compound.—*You are perplexed*, and I see it.

Complex.—I see *that you are perplexed*.

Simple.—I see *your perplexity*.

Compound.—*The child loves his parents*, therefore he obeys them.

Complex.—The child obeys his parents, *because he loves them.*

Simple.—The child obeys, *from love to his parents.*

1. The adjective clauses of a complex sentence may be contracted by dropping the *subject* and the *verb*. Thus: "The child, *who was overcome by fatigue*, soon fell asleep," may be changed to, "The child, *overcome by fatigue*," etc.

The adverb clauses of a complex sentence may be contracted by dropping the *subject*, *verb*, and *connective*. Thus: "The Romans took Cincinnatus from the plow, *that he might be dictator*," changed to, "The Romans took Cincinnatus from the plow *to make him dictator*."

2. An adjective clause may be contracted into a *prepositional phrase* with a *noun* for the principal word. Thus: "A man, *who is indolent*," changed to, "A man *of indolent character*."

An adverb or a noun clause may be contracted into a *prepositional phrase* with a *participle* or a *noun* for the principal word. Thus: "*When that the poor have cried*, Cæsar hath wept," changed to, "*At the cry of the poor*, Cæsar hath wept"; "We hoped *that he would recover*," changed to, "We hoped *for his recovery*."

3. Adjective, adverb, and noun clauses may be contracted to *participles*, or to *phrases* containing *participles*. Thus: "This is the only course *which is left to us*," changed to, "This is the only course *left to us*"; "*As he came forward*, he took his brother's hand," changed to, "*Coming forward*, he took his brother's hand"; "We regret *that we never reached the goal*," changed to, "We regret *having never reached the goal*."

4. Adjective, adverb, and noun clauses may be contracted to *infinitive phrases*. Thus: "The sailors found no

haven *where they might cast anchor*," changed to, "The sailors found no haven *to cast anchor*"; "He strove *that he might conquer*," changed to, "He strove *to conquer*"; "*That we do good to our enemies* is commanded," changed to, "*To do good to our enemies* is commanded."

5. **Adverb clauses** may be contracted to *absolute phrases*. Thus: "*When the rain ceased*, we resumed our journey," changed to, "*The rain having ceased*, we resumed our journey."

### EXERCISE XVIII.

DIRECTION.—Get rid of as many of the following adjective and adverb clauses as you can:

1. The wretched prisoner, who seemed overwhelmed by his misfortune, was on the point of putting an end to his existence.
2. The soldiers of the tenth legion, who were exhausted from want of food, could not resist the onset of the enemy.
3. In mere love of what is vile, Charles II. stood ahead of any of his subjects.
4. He was so feeble that he could not walk.
5. He has lived there ever since he was born.
6. The bundle is so heavy that I can not lift it.
7. My brother lives in a house which is one hundred years old.
8. He is as wise as he is learned.
9. The best sermon which was ever preached upon modern society is *Vanity Fair*.
10. I have experienced nothing that was not kind at his hands.
11. Hope, which is the star of life, never sets.
12. When the boy had completed his task, he went to play.
13. He has lost the book which I gave him.
14. The book that was lost has been found.
15. Wherever they marched, their route was marked with blood.
16. A fierce spirit of rivalry, which is at all times a dangerous passion, had now taken full possession of him.
17. Attend, that you may receive instruction.



## EXERCISE XIX.

DIRECTION.—Contract the following adjective, adverb, and noun clauses to *prepositional phrases* with *nouns* or *participles* as the principal words :

1. Tell me how old you were when I first met you.
2. The fact that he was there has been clearly shown.
3. He did not tell me why he went away.
4. Except ye repent, ye shall all likewise perish.
5. He will go to ruin unless he alter his conduct.
6. Trains should be run that travelers may be accommodated.
7. If we keep to the golden mean in everything, we shall at least avoid danger.
8. As soon as I landed, I was accosted by some of the principal chiefs.
9. When we had rounded a point of land, we saw immediately before us the great Manitoulin Island.
10. As I did not take notes of this speech, I could not accurately repeat it.
11. The friends of the wounded man were hopeful that he would recover.
12. There is something, too, which is immortal in the sad, faint sweetness.
13. It carries me in blissful thought to the banks of asphodel that border the River of Life.
14. We are very sure that he will appreciate your kindness.
15. An infinity of elders, who had streaming beards, had prostrated themselves before the ascent of a lofty eminence.
16. A sharp criticism which has a drop of witty venom in it, stings a young author almost to death.
17. Men, like peaches and pears, grow sweet a little while before they are ready to fall.
18. If things go on in this way, a gentleman will not be able to speak his own mind.
19. The people could not refrain from capering if they heard the sound of a fiddle.
20. The Mohammedan lives as the Koran directs.
21. He prayed that he might be speedily succored.



## EXERCISE XX.

DIRECTION.—Change each dependent clause in the following sentences to a *participle*, or to a *phrase* containing a *participle* :

1. This is the only witchcraft he has used.
2. As he rushed forward, he shouted to his companions.
3. The big fifth-form boys, who were a sporting and drinking set, soon began to usurp power.
4. His own associates, who were looking on, took no trouble to hide their scorn from him.
5. Men who are unacquainted with literature have little idea of the solace it affords.
6. At Rugby, the Avon is a capital river for bathing, as it has many nice small pools, all within a mile of one another.
7. The landlord, as he rode past, was hissed at the school gates.
8. As they start into the next field, they recognize Holmes and Diggs taking a constitutional.
9. This was the first gap which the angel Death had made in Tom's circle.
10. As he wearily labored at his line, he thought it possible for the report to be altogether false.
11. Here he had felt the drawing of the bond which links all living souls together in one brotherhood.
12. When several men are employed in lifting the same weight, they co-operate with each other.
13. Poor Adam, who was banished and undone, went and lived a sad life in the mountains of India.
14. Now that I was resolved to be a poet, I saw everything with a new purpose.
15. Every country which I have surveyed has contributed something to my poetical powers.
16. Dark clothes are warm in summer, because they absorb the rays of the sun.
17. Error dies of lockjaw, if she scratches her finger.
18. Who does not regret that he never heard the matchless eloquence of Demosthenes?
19. Had he thy reason, would he skip and play?
20. It fell not, for it was founded on a rock.

## EXERCISE XXI.

DIRECTION.—Contract the dependent clauses in the following sentences to *phrases* containing *infinitives* :

1. Men seeing clearly how they should act in difficult cases, are invaluable helpers.
2. We set out early in the morning that we might reach the summit of the mountain by sunset.
3. Be ye not terrified when ye shall hear of wars and commotions.
4. Strangers have wept when they have heard his deep and passionate notes.
5. The Son of Man had no place where he might lay his head.
6. There is a time when one may dance.
7. Some men are foolish, because they risk health and happiness in acquiring wealth.
8. That we make the most of opportunities is an inestimable privilege.
9. These wretched people are seldom with the means by which they can procure food.
10. The pilot proceeded to the wheel that he might undertake with his own hands the steerage of the ship.
11. It is a perilous thing when canvas is loosed in such a tempest.
12. I perceived the victor using every art by which the enemy could be drawn from his stronghold.
13. I hope that I may go soon.
14. That we hate our foes is forbidden.
15. Fortune has denied you the leisure wherein you may acquire knowledge.

## EXERCISE XXII.

DIRECTION.—Change the adverb clauses in the following sentences to *absolute phrases* :

1. When spring comes, the flowers will bloom.
2. After Conrad had been well refreshed, Canasetogo began to converse with him.
3. As the sloth is an inhabitant of forests within the tropics, there

seems to be no reason of his confining himself to one tree alone for food.

4. As the storm increased, they landed from the vessel and wandered about without any definite object.

5. When Metellus arrived at Rome, the soldiers deserted Octavius.

6. While matters were in this state, the Senate sent a deputation to Cinna and Marius to invite them into the city.

7. Every avenue to escape was closed, for the entrance to the square was choked up with the dead bodies of men.

8. As hospitality was formerly the virtue of the Romans, every stranger was relieved or rewarded by their generosity.

9. When my sufferings make me measure sadly the length of the night, I often divert my mind from my present state, in thinking of the various events of my life.

10. When the speaker has finished, the members of the council leave him five or six minutes to recollect anything inadvertently omitted.

11. As the Indians hear with patience the truths of the gospel explained to them, you would think their acceptance of these truths certain.\*

### EXERCISE XXIII.

DIRECTION.—Contract the following complex sentences into *simple sentences*, and tell the kind of phrase into which each dependent clause is contracted:

1. He was there when the train arrived.

2. When Xerxes had resolved to invade Greece, he raised an army of two millions of men.

3. If your friends come, they will be welcome.

4. Hope, which is the star of life, darts a ray of light through the thickest gloom.

5. My friend Sir Roger, who is a good churchman, has beautified the inside of his church with several texts of his own choosing.

6. A pin, which might be paste, or could be diamond, peeped below a tattered and dingy black kid stock, like a gypsy's eye beneath her hair.

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\* NOTE.—The nominative absolute should be used sparingly, as its use tends to weakness of style, or to ambiguity.

7. Charles V., when he abdicated a throne and retired to the monastery of St. Juste, amused himself with the mechanical arts.

8. The whole nation heard with astonishment that the Emperor had abdicated.

9. A loft raised some seven or eight feet, which was reached by a ladder, was the resting-place that awaited us.

10. As soon as day appeared, all the family, making a great noise, came to awaken us as we had requested.

11. Rags, which are the reproach of poverty, are the beggar's robes and graceful insignia of his profession.

12. The two men whom Lord Nelson especially honored were Sir Thomas Troubridge and Sir Alexander Ball.

13. In the gardens of Findamore, which are usually fringed with nettles, you will see a solitary laborer, working with carelessness and apathy.

14. The site that I had chosen for the shanty was near to a little brook, on the top of the main river's bank.

15. The most good-natured host began to repent of his eagerness to serve a man of genius in distress, when he heard his guest roaring for fresh punch at five o'clock in the morning.

16. We call one man a great historical painter, because he has taken for his subjects kings or great men, or transactions over which time has thrown a grandeur.

17. That wonderful book, *Pilgrim's Progress*, while it obtains admiration from the most fastidious critics, is loved by those who are too simple to admire it.

#### EXERCISE XXIV.

DIRECTION.—Contract the following compound sentences into *complex*, and, where possible, into *simple*. Explain the nature of the contraction :

1. The shadow of the earth, in every position, is round ; consequently the earth is a globe.
2. Hatred stirreth up strifes, but love covereth all sins.
3. You must assist me, otherwise I can not succeed.
4. It is no honor to be rich ; and to be poor is no sin.
5. He had many relatives, but he died without a friend.



6. You must either pay the debt or you must go to prison.
7. He was an honorable man, and therefore his friends trusted him.
8. We were compelled to ford the river, but we got across without accident.
9. I ate my dinner, and I then went out for a walk.
10. Our bugles sang truce, for the night-cloud had lowered,  
And the sentinel stars set their watch in the sky.
11. One bright laughing day, I threw down my book an hour sooner than usual, and with a lightness of foot and exhilaration of spirit I sallied out.
12. Murder will speak with most miraculous organ, and yet it has no tongue.
13. Be thou faithful unto death, and I will give thee a crown of life.
14. Knowledge is not, like food, destroyed by use, but it is rather augmented and perfected.

## EXERCISE XXV.

DIRECTION.—Transform the italicized phrases and clauses into *single words* or *shorter phrases*. Thus:

His countenance was *marked by an entire absence of color*. His countenance was *pallid*.

1. The style of this book is *of such a nature that it can not be understood*.
2. Morning arose in splendor *that was undimmed by clouds*.
3. As was the historian, so were the auditors, *given to asking questions, apt to believe on slight evidence*.
4. I have in life met with a few things *which I found it impossible to explain*.
5. No great name *strikes it with terror*.
6. They shock minds *that are imbued with piety and with reverence*.
7. *In accordance with this*, education is becoming the work of nations.



8. The art of drawing, in some countries, is taught in schools to *which all classes are admitted.*

9. Works designed for *the halls of emperors, popes, and nobles* find their way in no poor representations into *humble dwellings.*

10. On assuming command of a man-of-war, he found a crew *that was in a state of open defiance to lawful authority.*

11. Instead of encouragement *marked by the spirit of brotherly kindness,* he gave me scoffs and threats.

12. *Such charity as is taught by the Christian religion* is friendship to *all the world.*

13. *Persistent effort* succeeds in doing anything.

14. We shudder at his *nimbleness and skill in doing deeds of evil.*

15. The council took all care *that could be thought of* for their relief.

16. A little room *adjoining the hall* is used as a *place for storing guns and ammunition.*

17. He received a tribute *that is in every way suited to recompense him* for his benevolence to *all men everywhere.*

18. I pressed my shivering children to my bosom, *but I could not speak.*

19. This rescue was in itself *a thing which so excited wonder* that it was some time before I could *realize that it was true.*

20. The opposition could reward *those who bestowed upon it excessive and studied praise* with little more than promises.

21. Benevolent men at length became weary of giving relief which was *dissipated with the wildest profusion as soon as it had been received.*

22. His house became a *place of refuge* for a crowd of wretched old creatures.

23. The wind *which never ceases* blows a blast *that is keen to-night.*

24. The leaves *produced soft sounds* in the air.

25. The dead man lay with his face turned *upwards to the sky.*

26. Now, all dames *given to finding fault* should know the story of Grandmother Hopeful, *who bore, without murmur or repining, the many ills of her life.*

27. There is no *place where one must climb,* no *place where one must go down,* no *place whereon one may rest,* no *stile which turns in the path,* with which we are not perfectly acquainted.

28. He redeemed man *from the worship of that idol, self.*

## EXPANSION.

A simple sentence may be converted into a complex sentence by changing some word or phrase into a clause.

A complex sentence may be converted into a compound sentence by changing a clause into an independent member.

The process by which these changes are made is called expansion. The following examples illustrate the method:

Simple.—The *wise* man is the man of years.

Complex.—The man *that is wise* is the man of years.

Simple.—The enemy, *beaten at all points*, surrendered.

Complex.—The enemy, *which had been beaten at all points*, surrendered.

Simple.—*Oppressed by the heat*, we sought the cool shade.

Complex.—We sought the cool shade, *because we were oppressed by the heat*.

Compound.—*We were oppressed by the heat*, hence we sought the cool shade.

## EXERCISE XXVI.

DIRECTION.—Expand the following simple sentences into *complex*, and state whether the clause thus introduced is *adjectival*, *adverbial*, or *substantive*:

1. My friend's account of the affair alarmed me.
2. An old man on horseback passed us on the road between Monticello and Charlottesville.
3. The most difficult tasks are overcome by perseverance.
4. Why have you kept this news from me so long?
5. A horseman wrapped in a huge cloak entered the yard.
6. And seeing the multitudes, he went up into the mountain.
7. Thus, after a siege of fifty-three days, was Constantinople irretrievably subdued by the arms of Mahomet the Second.
8. The Indians with surprise found the moldering trees of their forests suddenly teeming with ambrosial sweets.

9. Two of the bee-hunters now plied their axes vigorously at the root of the tree, to level it with the ground.

10. My heart was filled with a deep melancholy to see several dropping unexpectedly in the midst of mirth and jollity.

11. Several of them in the act of striking at the enemy fell down from mere weakness.

12. The great qualities of Charlemagne were indeed alloyed by the vices of a barbarian and a conqueror.

13. Jerusalem has derived some reputation from the number and importance of her memorable sieges.

14. To form an adequate idea of the duties of this crisis, it will be necessary to raise your minds to a level with your station.

### EXERCISE XXVII.

DIRECTION.—Expand the following simple sentences into *complex*, and then, if possible, into *compound*:

1. Through this dismayed and bewildered multitude, the disconsolate family of their gallant general made their way silently to the shore.

2. My companion, climbing up alone, and already nearly asleep, laid himself down with his head upon the precious portmanteau.

3. At Athens, at once the center and capital of Greek philosophy and heathen superstition, takes place the first public and direct conflict between Christianity and Paganism.

4. At the same time, the good old knight, with a mixture of the father and the master of the family, tempered the inquiries after his own affairs with several kind questions relating to themselves.

5. At the top of the stair we saw a small tray, with a single plate and glasses for one solitary person's dinner.

6. Often in the narrations of history and fiction, an agent of the most dreadful designs compels a sentiment of deep respect for the unconquerable mind displayed in their execution.

7. Accordingly, they got a painter by the knight's directions to add a pair of whiskers to the face, and, by a little aggravation of the features, to change it into the Saracen's Head.

8. In the first chapter of Don Quixote, Cervantes, with a few strokes of a great master, sets before us the pauper gentleman, an

early riser and keen sportsman, idle for the most part of the year, but fond of reading books of chivalry.

9. Of an idle, unrevolving man the kindest Destiny, like the most assiduous potter without a wheel, can bake and knead nothing other than a botch.

10. Then the road passing straight on through a waste moor, the towers of a distant city at length appear before the traveler.

11. Amid all the buzzing noise of the games and the perpetual passing in and out of people, he seemed perfectly calm and abstracted, without the smallest particle of excitement in his composition.

12. The stutterer had almost finished his travels through Europe and part of Asia, without ever budging beyond the liberties of the King's Bench, except in term-time, with a tip-staff for his companion.

13. He wore an ample cloak of black sheep's wool, faded into a dull brown, and recently refreshed by an enormous patch of the original color.

14. One window there was—a perfect and unpretending cottage window, with little diamond panes, embowered at almost every season of the year with roses; and, in the summer and autumn, with a profusion of jasmine and other fragrant shrubs.

15. The foremost, a somewhat tall young woman, with the most winning expression of benignity upon her features, advanced to me, presenting her hand with an air frank enough to dispel every shadow of embarrassment.

## EXERCISES IN COMPOSITION.

### *REPRODUCTION III.*

#### THE INCHCAPE ROCK.

No stir in the air, no stir in the sea,  
The ship was still as she could be;  
Her sails from heaven received no motion;  
Her keel was steady in the ocean.

Without either sign or sound of their shock,  
The waves flowed over the Inchcape Rock;  
So little they rose, so little they fell,  
They did not move the Inchcape Bell.



The Abbot of Aberbrothok  
Had placed that bell on the Inchcape Rock ;  
On a buoy in the storm it floated and swung,  
And over the waves its warning rung.

When the Rock was hid by the surge's swell,  
The mariners heard the warning bell ;  
And then they knew the perilous rock,  
And blessed the Abbot of Aberbrothok.

The sun in heaven was shining gay ;  
All things were joyful on that day ;  
The sea-birds screamed as they wheeled round,  
And there was joyance in their sound.

The buoy of the Inchcape Bell was seen,  
A darker speck on the ocean green :  
Sir Ralph the Rover walked his deck,  
And he fixed his eye on the darker speck.

He felt the cheering power of spring ;  
It made him whistle, it made him sing ;  
His heart was mirthful to excess,  
But the Rover's mirth was wickedness.

His eye was on the Inchcape float ;  
Quoth he, " My men, put out the boat,  
And row me to the Inchcape Rock,  
And I'll plague the Abbot of Aberbrothok."

The boat is lowered, the boatmen row,  
And to the Inchcape Rock they go ;  
Sir Ralph bent over from the boat,  
And he cut the bell from the Inchcape float.

Down sunk the bell with a gurgling sound ;  
The bubbles rose and burst around ;  
Quoth Sir Ralph, " The next who comes to the rock  
Won't bless the Abbot of Aberbrothok."



Sir Ralph the Rover sailed away ;  
 He scoured the seas for many a day ;  
 And now, grown rich with plundered store,  
 He steers his course for Scotland's shore.

So thick a haze o'erspreads the sky,  
 They can not see the sun on high ;  
 The wind hath blown a gale all day ;  
 At evening it hath died away.

On the deck the Rover takes his stand ;  
 So dark it is, they see no land.  
 Quoth Sir Ralph, " It will be lighter soon,  
 For there is the dawn of the rising moon."

" Canst hear," said one, " the breakers roar ?  
 For methinks we should be near the shore."  
 " Now where we are I can not tell,  
 But I wish we could hear the Inchcape Bell."

They hear no sound ; the swell is strong ;  
 Though the wind hath fallen, they drift along,  
 Till the vessel strikes with a shivering shock :  
 " O Christ ! it is the Inchcape rock !"

Sir Ralph the Rover tore his hair ;  
 He cursed himself in his despair ;  
 The waves rush in on every side ;  
 The ship is sinking beneath the tide.

But, even in his dying fear,  
 One dreadful sound could the Rover hear—  
 A sound as if, with the Inchcape Bell,  
 The Devil below was ringing his knell.

ROBERT SOUTHEY.

#### TOPICAL OUTLINE.

*Introduction.*—The dead calm—no wind to stir a sail, nor wave to move the Inchcape Bell. The bell—placed where, how, by whom?

Sir Ralph the Rover, idly pacing his deck, sees in the distance the Inchcape float.

His merry, wicked mood prompts him to plague the good Abbot.

At his command, his men row him to the rock; over the boat he bends, and cuts the bell from the buoy.

Sir Ralph sails away; he scours the seas for many a day.

Rich in ill-got store, he turns his craft homeward to Scotland.

*Discussion.*

Night comes on in darkness and in storm; the vessel drifts before the wind.

They hear the breakers roar, but no sound of bell tells them of their danger.

There comes a fearful shock; the ship has struck the Inchcape Rock.

The Rover curses himself in his wild despair; and, as the waves run over the sinking ship, he, in dying fear, fancies he hears the Inchcape Bell, sounding forth his doom.

*Conclusion.*—

#### REPRODUCTION IV.

##### SELFISH SORROW.

THE house lay snug as a robin's nest  
 Beneath its sheltering tree,  
 And a field of flowers was toward the west,  
 And toward the east the sea,  
 Where a belt of weedy and wet black sand  
 Was always pushing in to the land.

And with her face away from the sun  
 And toward the sea so wild,  
 The grandam sat, and spun and spun,  
 And never heeded the child,  
 So wistfully waiting beside her chair,  
 More than she heeded the bird of the air.

Fret and fret, and spin and spin,  
With her face the way of the sea :  
And whether the tide were out or in,  
A sighing, "Woe is me!"  
In spite of the waiting and wistful eyes  
Pleading so sweetly against the sighs.

And spin, spin, and fret, fret,  
And at last the day was done,  
And the light of the fire went out and met  
The light o' the setting sun.  
"It will be a stormy night—ah me!"  
Sighed the grandam, looking at the sea.

"Oh, no, it is n't a-going to rain!"  
Cries the dove-eyed little girl,  
Pressing her cheek to the window-pane  
And pulling her hair out of curl.  
But the grandam answered with a sigh,  
Just as she answered the cricket's cry.

"If it rains, let it rain; we shall not drown!"  
Says the child, so glad and gay;  
"The leaves of the aspen are blowing down;  
A sign of fair weather, they say!"  
And the grandam moaned, as if the sea  
Were beating her life out, "Woe is me!"

The heart of the dove-eyed little girl  
Began in her throat to rise,  
And she says, pulling golden curl upon curl  
All over her face and her eyes,  
"I wish we were out of sight of the sea!"  
And the grandam answered, "Woe is me!"

The sun in a sudden darkness slid,  
The winds began to plain,  
And all the flowery field was hid  
With the cold gray mist and the rain.  
Then knelt the child on the hearth so low,  
And blew the embers all aglow.

On one small hand so lily white  
She propped her golden head,  
And lying along the rosy light,  
She took her book and read :  
And the grandam heard her laughter low,  
As she rocked in the shadows to and fro.

At length she put her spectacles on,  
And drew the book to her knee :  
“And does it tell,” she said, “about John,  
My lad who was lost at sea ?”  
“Why, no,” says the child turning face about,  
“’Tis a fairy tale ; shall I read it out ?”

The grandam lowlier bent upon  
The page as it lay on her knee :  
“No, not if it does n’t tell about John,”  
She says, “who was lost at sea.”  
And the little girl, with a saddened face,  
Shut her hair in the leaves to keep the place.

And climbing up and over the chair,  
The way that her sweet heart led,  
She put one arm so round and fair  
Like a crown, on the old gray head.  
“So, child,” says the grandam—keeping on  
With her thoughts—“your book does n’t tell about John ?”

“No, ma’am, it tells of a fairy old  
Who lived in a daffodil bell,  
And who had a heart so hard and cold  
That she kept the dews to sell ;  
And when a butterfly wanted a drink,  
How much did she ask him, do you think ?”

“O foolish child, I can not tell,  
May be a crown, or so.”  
“But the fairy lived in a daffodil bell,  
And could n’t hoard crowns, you know !”  
And the grandam answered—her thought joined on  
To the old thought—“Not a word about John ?”

“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 wasn’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!”



## 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.

'T WAS 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 tail 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—  
'T was Santa Claus, I felt quite sure, but dared not look around.  
'T was 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;  
'T was daylight—Brother Bob was up! and oh, that splendid stocking!

BESSIE HILL, in *St. Nicholas*.

## CHAPTER V.

### CONCORD.

**Concord** is derived from the Latin *concordia*, and signifies agreement.

The process called Concord enters very largely into all inflected languages—languages in which the forms of the words show their mutual relations. In all such languages, concord means the adjustment of words to one another chiefly by *correspondence of form.* The Latin, Greek, French, Italian, German, and other inflectional tongues, possess this correspondence of form in a high degree; modern English, on the other hand, possesses it only to a very limited extent. In our language, inflection consists mainly in the forms of the pronouns, the possessive case of nouns, and a few forms of the verb; hence concord, in English discourse, has also reference to the principles regulating the proper conjunction of words.

The following rules and examples illustrate the leading requirements of Concord:

**RULE I.**—*The subject of a sentence or of a proposition should have the nominative form.* Thus:

“James and *I* came home,” not, “James and *me*.”

“There is a child *who* I think deserves encouragement,” not, “There is a child *whom* I think,” etc.

“He was by nature less ready than *she*,” not, “than *her*.”



“As mad as *they*,” not, “as *them*.”

“These men, no matter who spoke or *who* was addressed,” not, “*whom* was addressed.”

“I will question *whoever* stands at the gate,” not, “*whomever* stands,” etc.

“Close to him was a strange, unearthly figure, *who* Gabriel felt at once was no being of this world,” not, “*whom* Gabriel felt,” etc.

RULE II.—*The object of an action or of a preposition should have the objective form.*

Violations of this rule are frequent in the use of pronouns that are subject to a change of form.

“*Whom* are you speaking *to*?” not, “*Who* are you speaking *to*?”

“*Whom* servest thou *under*?” not, “*Who*,” etc.

“You can keep this letter and show it to *whomever* you like,” not, “*whoever*,” etc.

“*Them* that honor me I will honor,” not, “*They*,” etc.

“*Whom* do you think I saw yesterday?” not, “*Who*,” etc.

“*Him* that confesseth me I will confess,” not, “*He*,” etc.

“*Thee*, Nature, partial Nature, I arraign,” not, “*Thou*,” etc.

“*Whom* should I meet the other day but my old friend?” not, “*Who* should I meet,” etc.

RULE III.—*In an abridged proposition, if the verb be changed to an infinitive complement, the subject of the complement should be in the objective case.* Thus:

Let *him* speak.

Let *us* go.

For *me* to hope for something better seems idle.

I believe *him* to be an honest man.

Note the following errors:

Let *he* who made thee, answer that.

Let *they* who raise the spell, beware the Fiend.

Will this matter bring both *he* and *I* to give up the lady?

Did she ask you and *I* to come?

RULE IV.—*In an abridged proposition, if the verb be changed to a participial noun, the subject should be changed to the possessive.* Thus:

I am opposed to *your* going.

*His* having done his duty was a sufficient reward.

The *king's* persisting in such designs was the height of folly.

This did not prevent *Napoleon's* being forced to abdicate the throne.

Correct the following:

I did not object to *him* helping me.

He had no knowledge of his *wife* being there.

They have hope of *John* being elected sheriff.

Instead of the *man* coming with all haste, he loitered on the road several days.\*

RULE V.—*A noun or pronoun used as the complement of an intransitive or a passive verb must be in the nominative case.* Thus:

This is *he*.

*Who* do you think it is?

He became a *scholar*.

Let him be *who* he may.

He shall be called *John*.

I do not know *who* they were.

Correct the errors in the following:

I think that it is *him*.

This sly creature, my brother says, is *me*.

*Whom* do men say that I am?

If there is one more infamous than another, it is *him*.

RULE VI.—*A noun or pronoun following the infinitive of the verb "be," or of any other copulative verb, must be in the*

\*NOTE.—There has been much discussion and disagreement among grammarians as to whether the participle should be preceded by the possessive case; yet this construction has the sanction of the best authors, and is almost uniformly adopted. Doubtless the sense can often be better expressed by a clause containing a finite verb; as, "There was convincing proof of *his being the thief*" changed to, "There was convincing proof *that he was the thief*."—The phrase, however, is briefer, and is often needed to express a thought by means of a simple sentence.

same case as the subject of the verb which it follows; that is, such verbs require the same case after them as before them.

Thus:

I did not suppose *it* to be *him* [objective].

He thought *it* to be *me*.

Whom do you think *it* to be?

RULE VII.—A noun or pronoun in apposition is put in the same case as the noun it modifies. Thus:

Will you dishonor your *mother*, *her* who is your best friend?

Ask the *murderer*, *him* who has steeped his hands in the blood of another.

I saw *Mrs. Brown* to-day, *her* that was Mary Jones.

RULE VIII.—Pronouns must agree with their antecedents in gender, person, and number.

The following directions must be carefully observed:

1. Two or more singular antecedents connected by “and” require a pronoun in the *plural number*; as, “James and I study *our* lessons”; “He sought wealth and fame, but *they* eluded him.”

2. Two or more singular antecedents connected by “or” or “nor” should be represented by a pronoun in the *singular number*; as “Neither the man nor the boy was in *his* place”; “If you have a pencil or a pen, bring *it* to me.”

3. A collective noun, denoting *unity*, must have a pronoun in the singular; as, “The *class* was in *its* room”; “The men of Nineveh shall rise in judgment with this generation, and shall condemn *it*.”

4. A noun of multitude requires a pronoun in the plural; as, “The public are requested to enter *their* names in the book”; “He would not suffer his people to forget, he would not suffer *them* to hope.”

5. The words *one, each, every, either, neither*, take a pronoun in the singular; as, "Every man should attend to *his* own business"; "Each of the sexes should keep within *its* particular bounds"; "Both sisters were uncomfortable enough. *Each* felt for the other, and, of course, for *her-self*."

( RULE IX.—*A verb must agree with its subject in person and number.*

In the agreement of verbs with their subjects, primary regard must be paid to the *meaning*. We may have a singular meaning in a plural form, and a plural meaning in a singular form. If the meaning is singular, the verb agrees with it in the singular; if the meaning is plural, the verb must be plural in form.

The following are correct:

Why *is* dust and ashes proud?

The wages of sin *is* death.

Ethics with atheism *is* impossible.

The majority *are* on their way home.

A *group* of fine young children *were* growing up about him.

With Thee, a thousand years *is* as one day.

Two shillings *is* the fare.

The ebb and flow of the tides *is* now understood.

Nor heaven nor earth *has been* at peace to-night.

*Nine tenths* of every man's happiness *depends* upon his reception among his fellows in society.

One of the wisest men that *have* lived in this century.

( RULE X.—*In the use of irregular verbs, be careful to distinguish the past tense from the perfect participle.*

No mistake is more common than the confusion of these parts of the verb, so frequently the same, and yet in many instances different.



Correct the errors in the use of the past tense and perfect participle in the following sentences:

I wish I had *chose* a different seat.

I have *wrote* for the books, but they have not come.

The lady *sung* very sweetly, and she has *sang* that song before.

I *seen* him when he *come* home yesterday.

He has *rose* from the ranks to be a major-general.

My book was *stole* and my slate is *broke*.

He *done* it at my request.

He *run* a great risk.

He has *mistook* his true interest.

The cloth was *wove* of the finest wool.

She would have *went*.

RULE XI. — *The time indicated by the tense inflections should harmonize with the time indicated by other parts of the sentence.*

Thus we say: "I *saw* him *last week*," not, "I *have seen* him *last week*"; "We were afraid he *would fall*," not, "*would have fallen*"; "He *has been* tardy every day *this week*," not, "*was* tardy"; "I will see that he *do* it," not, "that he *does* it."

1. **Present Tense.** — When the act or condition expressed by an *infinitive* is *subsequent* in time to that expressed by the principal verb, the infinitive must be in the present tense. Thus verbs expressing hope, fear, expectation, intention, obligation, etc., should be followed by the *present infinitive*; as, "I intended *to go*," not, "*to have gone*"; "I should have liked *to see* him," not, "*to have seen* him"; "I meant *to come*," not, "*to have come*"; "I should have thought it wrong *to interfere*," not, "*to have interfered*."

2. **Present Perfect Tense.** — When the dependent *infinitive* expresses an act or condition *prior* to that of the principal verb, it must be in the present perfect tense.

Thus: "He is believed *to have written* the 'Letters of Junius'"; "Columbus is said *to have discovered* America"; "He is known *to have used* every artifice."

RULE XII.—*Existing facts, and what is always true, should be expressed in the present tense.* Thus:

"He maintained that only the virtuous *are* happy," not, "*were* happy."

"It has been declared that the earth *does* not move about the sun," not, "*did* not move."

"The ancients believed that 'the earth *is* flat,'" not, "*was* flat."

"It was hard for some to understand what conscience *is*," not, "what conscience *was*."

"The Stoics believed that 'all crimes *are* equal,'" not, "*were* equal."

RULE XIII.—*In using auxiliaries, the auxiliary should harmonize with the idea to be expressed.*

"May" is the sign of possibility, permission, or desire; "can," of ability within one's self; "must," of necessity; "shall" in the first person, and "will" in the second and third, are signs of futurity. "Will" in the first person is the sign of resolution or determination; "shall" in the second and third persons denotes obligation. "Should," the past tense of *shall*, and "would," the past tense of *will*, are used, especially in dependent clauses, after a past tense, as "shall" and "will" are used after a present or a future tense.

Justify the uses of *shall* and *will* in these sentences:

Will you speak to him, or shall I?

Shall my son go, or will you send yours?

I shall go to Europe next summer.

You shall not go; we will not allow it.

Shall I see you at the convention?

Shall you be at home to-morrow?

You will, I suppose, remain at home?

Shall he accompany you? Will he accompany you?

Correct the errors in each of the following, and give a reason for the change:

Will I talk to you?

If we do wrong, we will be punished.

Should you like me to go with you?

When will we meet again?

I suppose you shall be here next week.

We shall assist him if he desires it.

We would be glad if you should favor us.

He ought to have known that I would be ruined.

Could you come to visit us next week?

You shall be hurt, if you ride that vicious horse.

RULE XIV.—*Distinguish between the indicative and the subjunctive forms of the verb.*

1. **Subjunctive Mode.**—The case most suited to the subjunctive is the expression of an event absolutely unknown, as being still in the future.

The present subjunctive is used:

To express a *future contingency*, as, "If he *be* there, I will speak to him"; "If he *continue* to study, he will improve"; "I am to second Ion if he *fail*."

The past subjunctive is used:

(1) To express a *supposition implying the contrary*; as, "Even *were* I disposed, I could not gratify the reader"; "If I *had* the book, it should be at your service."

(2) To express a mere *supposition with indefinite time*; as, "Unless I *were* prepared, I would not undertake the case"; "If he *were* to go, he would not find what he seeks."

(3) To express a *wish or desire*; as, "O that he *were* wise!" "I wish I *were* rich."

The past perfect subjunctive is used:

To express, as *past*, a *supposition implying the contrary*; thus, "If he had repented [which he did not], I should have forgiven him."

2. **Indicative Mode.**—A conditional circumstance assumed as a *fact*, or as a mere *uncertainty*, requires the *indicative mode*. Thus: "If he *was* there, I did not see him"; "If this man *is* innocent, he ought to be liberated"; "If the boy *is* sick, he should be excused."

Correct these sentences, and give reason for the change:

I wish I was at home.

If he know his lesson, he may go out to play.

Was gold more abundant, it would be of less value.

It is cold, though the sky be clear.

Lock the door lest a robber enters.

If any man were unjustly censured, it is he.

We shall start now unless it rain.

If I was he I would accept your offer.

If he is but discreet, he will succeed.

Take care that the horse does not run away.

RULE XV.—*Distinguish between adjectives and adverbs.*

These are often confounded by using an adjective for an adverb, or by using an adverb for an adjective.

1. To express *time*, *place*, *degree*, or *manner*, an adverb should be used; as, "I suffer *greatly*"; "He ran *very swiftly*."

2. To express *quality*, an adjective should be used; as, "The flowers smell *sweet*"; "She looks *beautiful*"; "He feels *strong*."

Correct the errors in the following, and give reason for the correction:



He acted agreeable to his promise.  
 That music sounds very sweetly.  
 He was pretty near tired out.  
 He was dressed fine, but he acted fearful bad.  
 That was a remarkable fine sermon.  
 The work goes on slower than we expected.  
 Her new dress looked very prettily.  
 The people are miserable poor, but tolerable contented.  
 He who knowingly does wrong, must feel contemptibly.  
 Questions are easier proposed than rightly answered.

RULE XVI.—*In general, correspondent parts of a sentence should be similarly constructed.*

This principle is violated :

(1) In the union of ancient and modern forms (especially of verbs and of pronouns); as, “He *giveth* [gives] us good advice whenever he *comes* to see us”; “My father *loveth* [loves] flowers, but he *loves* his children better”; “Honor *thy* father and *thy* mother, if *you would* [thou wouldst] be blessed.”

(2) In the union of different modes; as, “If a man *have* a hundred sheep, and one of them *goes* [go] astray,” etc.; “Had I *spoken* to him, and he *would have replied*” [had replied].

(3) In the union of auxiliary with simple forms; as, “This opinion never *has* [prevailed] and never *can* prevail”; “He *does* not [live there] and *has* not *lived* there since his election.”

(4) In the union of plural with singular forms; as, “I do not doubt *thee*; but *ye do* [thou dost] not try to avoid the appearance of evil.”

(5) In the union of dissimilar elements by co-ordinate connectives; as, “The delay was not *an accident*, but *premeditated*” [accidental but premeditated]; “The fort was

forced by the *treachery of the* governor and the *indolent* general to capitulate within a week" [indolence of the] etc.; "He embraced the cause of liberty *faintly* and pursued it *without resolution*" [irresolutely]; "The act was *sinful*, but it was *committed without intention*" [unintentional].

## EXERCISE XXVIII.

DIRECTION.—Justify, or criticise and correct the following:

1. I knew that you was my father's friend.
2. Ambition is one of those passions that is never satisfied.
3. Each of the soldiers have received a pension.
4. Hence arises the following advantages.
5. The rapidity of his movements were much admired.
6. Thou or he may have the book.
7. He laid down on the road and was almost froze.
8. This story by Dickens was began in *All the Year Round*.
9. *Night Thoughts* were written by Young.
10. If he was a year older I would send him to school.
11. If he know anything he surely knows that he can not go unless he gets better.
12. Thou art not the trustworthy person I hoped you were.
13. Time passes the slowest when we are unemployed.
14. I meant, when first I came, to have bought all Paris.
15. If you had have written, I would have been glad to have answered it.
16. I did not suppose it to be he.
17. He had done that correct, I am sure.
18. It had been my intention to have collected Keats' Compositions.
19. The stars look very brightly, and the wind blows coldly.
20. This was done conformable to your order.
21. A great number of people was at the convention.
22. Neither of these houses are for sale.
23. I do not know who I gave the letter to.
24. Is service real, if we do not know whom it is we serve?
25. We may, and ought to do good to others.

26. My Lord Duke's entertainments were both seldom and shabby.
27. Everything, since that event, wore a new aspect.
28. He is wiser than me.
29. It is not me you are in love with.
30. Let there be no solace left for thou and me.
31. She was neither better bred nor wiser than you or me.
32. This paper should properly have appeared to-morrow.
33. The following facts may or have been adduced as reasons.
34. I do not think any one to blame for taking care of their health.
35. During the last century no prime minister has become rich in office.
36. We are alone, here's none but thee and I.
37. Successful he might have been, had his horse been as ambitious as he.
38. Every one of this grotesque family were the creatures of national genius.
39. It is not fit for such as us to sit with the rulers of the land.
40. It was my intention to have arranged the contents of this new issue of *The Queen's English* under the parts of speech.
41. What should we gain by it that we should speedily become as poor as them?
42. The richness of her arms and apparel were conspicuous in the foremost rank.
43. The Prince was apprehensive that Waverley, if set at liberty, might have resumed his purpose of returning to England.
44. Come quick and do not hinder us.
45. We got home safe.
46. Open the door wide.
47. I heard you were here, therefore I have come.
48. Rapid rivers are seldom if ever deep.
49. How many sounds have each of the vowels?
50. Napoleon wished to have made Lucien king of Spain.
51. Nothing but vain and foolish pursuits delight some persons.
52. You think you shall go to the city, then?
53. One of the most trying things that is known to life, is to suffer alone and unjustly.
54. Let he and you consider the question before complying.
55. I regarded thee as my friend, but now I doubt your friendship.
56. They naturally prefer to stand where they would have long ago, if it were not for their mistakes.

## EXERCISES IN COMPOSITION.

*REPRODUCTION VI.*

## THE PET-LAMB.

THE dew was falling fast, the stars began to blink;  
 I heard a voice; it said, "Drink, pretty creature, drink!"  
 And, looking o'er the hedge, before me I espied  
 A snow-white mountain-lamb with a Maiden at its side.

Nor sheep nor kine were near; the lamb was all alone,  
 And by a slender cord was tethered to a stone;  
 With one knee on the grass did the little Maiden kneel,  
 While to that mountain-lamb she gave its evening meal.

The lamb, while from her hand he thus his supper took,  
 Seemed to feast with head and ears; and his tail with pleasure shook.  
 "Drink, pretty creature, drink," she said in such a tone  
 That I almost received her heart into my own.

'Twas little Barbara Lewthwaite, a child of beauty rare!  
 I watched them with delight, they were a lovely pair.  
 Now with her empty can the Maiden turned away;  
 But ere ten yards were gone her footsteps did she stay.

Right towards the lamb she looked; and from a shady place  
 I, unobserved, could see the workings of her face;  
 If Nature to her tongue could measured numbers bring,  
 Thus, thought I, to her lamb that little Maid might sing:

"What ails thee, young One? what? Why pull so at thy cord?  
 Is it not well with thee? well both for bed and board?  
 Thy plot of grass is soft, and green as grass can be;  
 Rest, little young One, rest; what is 't that aileth thee?"

"What is it thou wouldst seek? What is wanting to thy heart?  
 Thy limbs, are they not strong? And beautiful thou art:  
 This grass is tender grass; these flowers they have no peers;  
 And that green corn all day is rustling in thy ears!"



"If the sun be shining hot, do but stretch thy woollen chain,  
This beech is standing by, its covert thou canst gain;  
For rain and mountain-storms! the like thou need'st not fear,  
The rain and storm are things that scarcely can come here.

"Rest, little young One, rest; thou hast forgot the day  
When my father found thee first in places far away;  
Many flocks were on the hills, but thou wert owned by none,  
And thy mother from thy side forevermore was gone.

"He took thee in his arms, and in pity brought thee home;  
A blessèd day for thee! then whither wouldst thou roam?  
A faithful nurse thou hast; the dam that did thee yeon  
Upon the mountain-tops no kinder could have been.

"Thou know'st that twice a day I have brought thee in this can  
Fresh water from the brook, as clear as ever ran;  
And twice in the day, when the ground is wet with dew,  
I bring thee draughts of milk, warm milk it is and new,

"Thy limbs will shortly be twice as stout as they are now,  
Then I'll yoke thee to my cart like a pony in the plow;  
My playmate thou shalt be; and when the wind is cold  
Our hearth shall be thy bed, our house shall be thy fold.

"It will not, will not rest!—Poor creature, can it be  
That 'tis thy mother's heart which is working so in thee?  
Things that I know not of belike to thee are dear,  
And dreams of things which thou canst neither see nor hear.

"Alas, the mountain-tops that look so green and fair!  
I've heard of fearful winds and darkness that come there;  
The little brooks that seem all pastime and all play,  
When they are angry, roar like lions for their prey.

"Here thou need'st not dread the raven in the sky;  
Night and day thou art safe,—our cottage is hard by.  
Why bleat so after me? Why pull so at thy chain?  
Sleep—and at break of day I will come to thee again!"

\* \* \* \* \*

## 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.

'T was 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.

Stooping lower to scan my prize,  
Watching their motions with curious eyes,  
Dropping my berries in glad surprise,  
    A plaintive sound I heard.

And looking up at that mournful call,  
I spied on a branch near the old stone wall,  
Trembling and twittering, ready to fall,  
    The poor little mother-bird.

With grief and terror her heart was wrung;  
And while to the slender bough she clung,  
She felt that the lives of her birdlings hung—  
    On a more slender thread.

“Oh, birdie,” I said, “if you only knew  
That my heart is tender and warm and true.”  
But the thought that I loved her birdlings too  
    Never entered her small brown head.

And so through this world of ours we go,  
Bearing our burdens of needless woe;  
Many a heart beating heavy and slow  
    Under its load of care.

But, oh! if we only, only knew  
That God is tender and warm and true,  
And that he loves us through and through,  
    Our hearts would be lighter than air.

ANONYMOUS.



## CHAPTER VI.

### SYNTHESIS OF SENTENCES INTO A PARAGRAPH.

**A Paragraph** is a connected series of sentences, developing a single topic.

In form, it is distinguished by commencing on a new line a short distance from the beginning of the line. The sentences are then written in close succession, until the paragraph is completed.

In combining sentences into a paragraph, the following directions should be observed:

1. Read carefully the various sentences. Select the leading statements, and express them by means of independent propositions; the other thoughts should be expressed by words, phrases, or clauses.

2. Do not connect facts that are unconnected in thought, into long, loose, compound sentences joined by *ands*.

3. See that each sentence has some bearing upon what precedes it; while, at the same time, it expresses a thought not given in a preceding sentence.

4. Be careful, when expressing connection between sentences, to use such conjunctions as show the correct relation of the thoughts. Where it is necessary to express the connection, such words or phrases as *and*, *but*, *therefore*, *since this is so*, *furthermore*, *again*, *so*, *likewise*, may be used. When the connection in thought between successive sentences is either *very close* or *very distant*, connectives may generally be omitted.

5. Aim at variety of construction; that is, do not form a succession of sentences of any one kind; but make them simple, complex, or compound, as seems best suited to the purpose. No one kind of sentence is pre-eminently the best; each kind has its own peculiar advantages; but where excellence in composition is aimed at, there should be a proper intermixture of the several kinds.

The following will illustrate the method of combining sentences into a paragraph:

A husbandman set a net in his field.

He placed it there to catch the cranes.

The cranes came to pluck up his newly-planted corn.

The husbandman went to examine the net.

He went to see the cranes thus taken.

A stork was found among the number.

The stork begged to be spared.

The stork begged to be let go.

It professed to be no crane.

It denied having eaten any of the corn.

It declared itself to be a poor, innocent stork, the most pious and dutiful of birds.

It professed to honor and succor its father and mother.

The husbandman would hear no more.

He owned this to be possibly true enough.

He acknowledged this in his reply to the stork.

The husbandman knew one thing plainly.

He had caught the stork with the destroyers of his crop.

For this the stork must suffer with the company.

In such company it had been taken.

*Combined.*—A husbandman set a net in his field to catch the cranes that came to pluck up his newly-planted corn. When he went to examine the net, to see what cranes he had taken, a stork was found among the number. "Spare me," cried the stork, "and let me go. I am no crane; I have not eaten any of your corn; I am a poor innocent stork—the most pious and dutiful of birds. I honor and succor my father and mother." But the husbandman would hear no

more, and replied, "All this may be true enough; but this I plainly know, that I have caught you with those that were destroying my crops, and you must suffer with the company in which you were taken."—*Æsop*.

### EXERCISE XXIX.

DIRECTION.—Combine the following statements into well-constructed sentences, forming a single paragraph:

1. THE MISTAKE OF A LIFE.—A piece of money was lying in the road. A young man picked it up. He hoped he should find another. He kept his eyes fixed steadily on the ground. He did this always afterward, as he walked along. He did pick up a good amount of gold and silver. This was in the course of a long life. He was looking for money all this time. The heavens were bright above him. Nature was beautiful around him. He did not see them. He never looked up from the mud and filth. He sought treasure in them. He died a rich old man. He knew this fair earth, even up to his death, only as a dirty road. He thought it was to pick money from.

2. A MISSIONARY'S EXPERIENCE.—I was riding alone across one of the South Pacific Islands. The night was dark and rainy. I was delighted to see, just ahead, a light. Seemingly, there was a man carrying a lighted torch. I shouted to my supposed companion to wait a little. I wished to get up to him. I received no reply. I spurred my horse. The animal made its way with difficulty. The mire was deep. I was not a little annoyed to see the light dancing on and on. A clump of trees now hid the windings of the road. This mocking companion seemed to dart through its gloomiest recesses. It moved in a most inexplicable manner. A long and weary chase followed. The light forsook the beaten track. It hovered over the deep waters of a little lake in that neighborhood. I reached home that night. I related my adventure. The natives jestingly remarked upon the adventure. An elf had been lighting my path with her torch. I had been chasing a Will-o'-the-wisp.

3. A CURIOUS INSECT.—There is a certain black beetle. It is familiar to all dwellers in the country. It swims on the surface of the summer brook. It loves to hold conventions in some quiet eddy. It

loves to spend the hours in whirling around. In all manner of tangled curves. There is one curious thing. It is in the construction of this diminutive insect. The insect possesses two pairs of eyes. These eyes are placed in a peculiar way. The insect floats along. It is enabled to have one pair above the surface of the water. The other pair is below the surface of the water. All these eyes are designed to be used. One pair is to view things beneath the water. The other pair is to view things above the water. One pair looks out for food. The other pair looks out for danger and for enjoyment. The two together fit the insect for its life. This life is on the dividing line between air and water.

4. SMALL GARDENS IN DEVONSHIRE.—Nothing can exceed in prettiness these gardens in Devonshire. They are attached to thatched cottages. They are frequently seen on the side of a hill. They are oftener at the bottom of a hill. Down this hill a narrow road leads. A rude, single-arched stone bridge. Here a shallow stream may be seen flowing rapidly. The stream now and then "stickles" over a pavement. Pebbles or rag-stone. "Stickles" is a Devonshire phrase. A little rill descends by the side of the lane. The rill descends close to the hedge. The hedge is approached by a broad stepping-stone over the rill. Beyond the hedge is a gate made of rough sticks. The gate leads to the cottage. At a short distance from the cottage, an excavation has been cut in the bank. It has been paved round with rough stones. Into this the water finds its way. It makes its way out clear and sparkling. This is the cottager's well. His garden is gay with flowers. His bees are placed on each side of a window. The window is surrounded with honeysuckle, jessamine, or a flourishing vine. The rustic porch is covered with these or other creepers. The gorgeous hollyhock may be seen in perfection. The hollyhock delights in the rich red soil of Devonshire. Giantstocks, carnations, and china-asters flourish from the same cause. These make the garden appear like Flora's. It appears to belong to Flora herself.

DIRECTION.—Combine each of the following groups of statements into a paragraph, and write on the first line of each paragraph the topic it develops:

1. The deer seem to foresee every change of weather. In this respect they are like many other animals. At the approach of a storm, deer leave the higher hills. They descend to the low grounds. Sometimes even two days in advance of the change. At the approach of



a thaw, they leave the low grounds. They go to the mountains. They never perish in snow-drifts. In this, they are not like sheep. Not sheltering themselves in hollows prevents their perishing in snow-drifts. Keeping the bare ground prevents their perishing. Further, they eat the tops of the heather.

2. There was at hand no cotton in the seed. Whitney went to Savannah to procure some. He searched there among warehouses and boats. He found a small parcel. He carried it home. He secluded it with himself in a basement-room. Here he set to work. He worked to devise and construct the implement required. The tools were rude and few. He was constrained to make better ones. He was forced to draw his own wire. No wire could be bought in Savannah. There were but two persons allowed to enter his workshop. These were Mrs. Greene and her next friend, Mr. Miller. They were, in fact, the only ones having a clear knowledge of his efforts and intentions. His mysterious hammering and tinkering in that solitary cell were subjects of infinite curiosity. They were subjects of marvel. They were subjects of ridicule. This was among the younger members of the family. He did not interfere with their merriment. He did not allow them to interfere with his enterprise. Before the close of the winter, his machine was nearly completed. Its success was no longer doubtful.

3. The immediate loss of Constantinople may be ascribed to a bullet. An arrow. This bullet or arrow pierced the gauntlet of John Justiniani. The sight of his blood appalled the courage of the chief. The exquisite pain destroyed his courage. His arms and counsels were the firmest ramparts of the city. He withdrew from his station. He went in quest of a surgeon. His flight was perceived. He was stopped by the emperor. The emperor was indefatigable. "Your wound is slight." "The danger is pressing." "Your presence is necessary." "Whither will you retire?" These words were said by Palæologus. The Genoese trembled. "I will retire by a certain road." God had opened this road to the Turks. He passed hastily through a breach in the wall. It was one of the breaches of the inner wall. The act was pusillanimous. He stained the honors of a military life. His example was imitated. The greater part of the Latin auxiliaries followed his example. The defense began to slacken. The attack was pressed with redoubled vigor. Constantinople was irretrievably subdued. Mahomet the Second was its conqueror.

## EXERCISES IN COMPOSITION.

*REPRODUCTION VII.*

## PROSE READINGS.

TO THE TEACHER.—It will be found advantageous to give also prose selections for reproduction. These have been omitted for want of space. They can, however, be given whenever desired by reading the class something suited to the purpose. *Selections* by Prof. Edward R. Shaw, will furnish excellent material for such reproduction.

*REPRODUCTION VIII.*

## ENVY AND AVARICE.

ENVY and Avarice, one summer day,  
 Sauntering abroad  
 In quest of the abode  
 Of some poor wretch or fool who lived that way—  
 You—or myself, perhaps—I can not say—  
 Along the road, scarce heeding where it tended,  
 Their way in sullen, sulky silence wended;  
 For, though twin sisters, these two charming creatures,  
 Rivals in hideousness of form and features,  
 Wasted no great love between them as they went.  
 Pale Avarice,  
 With gloating eyes,  
 And back and shoulders almost double bent,  
 Was hugging close that fatal box  
 For which she 's eye on the watch  
 Some glance to catch  
 Suspiciously directed to its locks;  
 And Envy, too, no doubt with silent winking  
 At her green, greedy orbs, no single minute  
 Withdrawn from it, was hard a-thinking  
 Of all the shiping dollars in it.

The only words that Avarice could utter,  
 Her constant doom, in a low, frightened mutter,  
     " There 's not enough, enough, yet in my store!"  
 While Envy, as she scanned the glittering sight,  
 Groaned as she gnashed her yellow teeth with spite,  
     " She's more than I, more, still forever more!"

Thus, each in her own fashion, as they wandered,  
 Upon the coffer's precious contents pondered,  
     When suddenly, to their surprise,  
     The God Desire stood before their eyes.  
 Desire, that courteous deity, who grants  
 All wishes, prayers, and wants;  
 Said he to the two sisters, " Beauteous ladies,  
 As I'm a gentleman, my task and trade is  
     To be the slave of your behest—  
 Choose therefore at your own sweet will and pleasure,  
 Honors or treasure!  
     Or in one word, whatever you'd like best.  
 But, let us understand each other—she  
 Who speaks the first, her prayers shall certainly  
     Receive—the other, the same boon *redoubled!*"

Imagine how our amiable pair,  
 At this proposal, all so frank and fair,  
     Were mutually troubled!  
 Misers and enviers of our human race,  
 Say, what would you have done in such a case?  
 Each of the sisters murmured, sad and low,  
     " What boots it, oh, Desire, to me to have  
     Crowns, treasures, all the goods that heart can crave,  
 Or power divine bestow,  
 Since still another must have always more?"

So each, lest she should speak before  
 The other, hesitating slow and long  
 'Till the god lost all patience, held her tongue.  
     He was enraged in such a way,  
     To be kept waiting there all day,

With two such beauties in the public road;  
 Scarce able to be civil even,  
 He wished them both—well, not in heaven.

Envy at last the silence broke,  
 And smiling, with malignant sneer,  
 Upon her sister dear,  
 Who stood in expectation by,  
 Ever implacable and cruel, spoke:  
 "I would be blinded of *one* eye!"

VICTOR HUGO.

REPRODUCTION IX.

NORA'S CHARM.

'T WAS the fisher's wife at her neighbor's door,  
 And she cried, as she wrung her hands,  
 "O Nora, get your cloak and hood,  
 And haste with me o'er the sands."

Now a kind man was the fisherman,  
 And a lucky man was he;  
 And never a steadier sailed away  
 From the Bay of Cromarty.

And the wife had plenty on her board,  
 And the babe in her arms was fair;  
 But her heart was always full of fear,  
 And her brow was black with care.

And she stood at her neighbor's door and cried,  
 "Oh, woe is me this night!  
 For the fairies have stolen my pretty babe  
 And left me an ugly sprite.

"My pretty babe, that was more than all  
 The wealth of the world to me;  
 With his coral lips, and his hair of gold,  
 And his teeth like pearls of the sea!



"I went to look for his father's boat,  
When I heard the stroke of the oar;  
And I left him cooing soft in his bed,  
As the bird in her nest by the door.

"And there was the father fair in sight,  
And pulling hard to the land;  
And my foot was back o'er the sill again,  
Ere his keel had struck the sand.

"But the fairies had time to steal my babe,  
And leave me in his place  
A restless imp, with a wicked grin,  
And never a smile on his face."

And Nora took her cloak and hood,  
And softly by the hand  
She led the fisher's wife through the night  
Across the yellow sand.

"Nay, do not rave, and talk so wild;"  
'T was Nora thus that spoke;  
"We must have our wits to work against  
The arts of fairy folk.

"There's a charm to help us in our need,  
But its power we can not try,  
With the black cloud hanging o'er the brow,  
And the salt tear in the eye.

"For wicked things may gibe and grin  
With noisy cheer and shout,  
But the joyous peal of a happy laugh  
Has power to drive them out.

"And if this sprite we can but please  
Till he laughs with merry glee,  
We shall break the spell that holds him here,  
And keeps the babe from your knee."

So the mother wiped her tears away,  
And patiently and long  
They plied the restless, stubborn imp  
With cunning trick and song.

They blew a blast on the fisher's horn,  
Each curious prank they tried;  
They rocked the cradle where he lay,  
As a boat is rocked on the tide.

But there the hateful creature kept,  
In place of the human child;  
And never once his writhing ceased,  
And never once he smiled.

Then Nora cried, "Take yonder egg  
That lies upon the shelf,  
And make of it two hollow cups,  
Like tiny cups of delf."

And the mother took the sea-mew's egg,  
And broke in twain the shell,  
And made of it two tiny cups,  
And filled them at the well.

She filled them up as Nora bade,  
And set them on the coals:  
And the imp grew still, for he ne'er had seen  
In fairy-land such bowls.

And when the water bubbled and boiled,  
Like a fountain in its play,  
Mirth bubbled up to his lips, and he laughed  
Till he laughed himself away!

And the mother turned about, and felt  
The heart in her bosom leap;  
For the imp was gone, and there in his place  
Lay her baby fast asleep.

And Nora said to her neighbor, "Now  
 There sure can be no doubt  
 But a merry heart and a merry laugh  
 Drive evil spirits out!

"And who can say but the dismal frown  
 And the doleful sigh are the sin  
 That keeps the good from our homes and hearts,  
 And lets the evil in!"

PHOEBE CARY.

*DEVELOPMENT V.*

"O MARY, go and call the cattle home,  
 And call the cattle home,  
 And call the cattle home,  
 Across the sands o' Dee;"  
 The western wind was wild and dank wi' foam,  
 And all alone went she.

The creeping tide came up along the sand,  
 And o'er and o'er the sand,  
 And round and round the sand,  
 As far as eye could see;  
 The blinding mist came down and hid the land—  
 And never home came she.

"Oh, is it weed, or fish, or floating hair—  
 A tress o' golden hair,  
 O' drownèd maiden's hair,  
 Above the nets at sea?  
 Was never salmon yet that shone so fair  
 Among the stakes on Dee."

They rowed her in across the rolling foam,  
 The cruel, crawling foam,  
 The cruel, hungry foam,  
 To her grave beside the sea;  
 But still the boatmen hear her call the cattle home,  
 Across the sands o' Dee.

CHAS. KINGSLEY.

*DEVELOPMENT VI.*

OH! many a shaft at random sent  
 Finds mark the archer little meant;  
 And many a word at random spoken  
 May soothe or wound the heart that's broken.

SIR WALTER SCOTT.

*DEVELOPMENT VII.*

## DRIFTING.

OH, the winds were all a-blowing down the blue, blue sky,  
 And the tide was outward flowing, and the rushes flitted by;  
 All the lilies seemed to quiver  
 On the fair and dimpled river,  
 All the west was golden red;  
 We were children four together,  
 In the pleasant summer weather,  
 And merrily down we sped.

Oh, the town behind us faded in the pale, pale gray,  
 As we left the river shaded, and we drifted down the bay;  
 And across the harbor bar,  
 Where the angry breakers are,—  
 You and Grace, and Tom and I,—  
 To the Golden Land with laughter,  
 Where we'd live in peace thereafter,  
 Just beyond the golden sky.

Oh, the winds were chilly growing o'er the gray, gray sea,  
 When a white-winged bark came blowing o'er the billows on our lee.  
 Cried the skipper all a-wonder:  
 "Mercy on us! over yonder—  
 Bear a hand, my lads, with me—  
 Four young children all together,  
 In this pleasant evening weather,  
 Go a-drifting out to sea!"



All our prayers were unavailing, all our fond, fond hopes,  
 For our Golden Land had vanished with its fair and blooming slopes,  
 As the skipper, with loud laughter,  
 Towed our little shallop after,—  
 Homeward by the dreary bay.  
 Fast our childish tears were flowing,  
 Chill the western wind was blowing,  
 And the gold had turned to gray.

E. VINTON BLAKE, in *St. Nicholas*.

### DEVELOPMENT VIII.

#### FABLE.

A CERTAIN bird in a certain wood,  
 Feeling the spring-time warm and good,  
 Sang to it in melodious mood.  
 On other neighboring branches stood  
 Other birds who heard his song:  
 Loudly he sang and clear and strong;  
 Sweetly he sang, and it stirred their gall  
 There should be a voice so musical.  
 They said to themselves: "We must stop that bird,  
 He's the sweetest voice was ever heard.  
 That rich, deep chest-note, crystal clear,  
 Is a mortifying thing to hear.  
 We have sharper beaks and hardier wings,  
 Yet we but croak: *this* fellow sings!"  
 So they planned and planned, and killed the bird  
 With the sweetest voice was ever heard.

T. B. ALDRICH.

## CHAPTER VII.

### VARIETY OF EXPRESSION.

VARIETY is the opposite of uniformity, or sameness, and we soon grow weary of sameness; hence variety in composition is one of the sources of excellence. It keeps up the attention of the reader or hearer, and, for this reason, conduces to the vivacity and strength of the discourse. On this point Blair says: "Sentences constructed in a similar manner, with the pauses falling at equal intervals, should never follow one another. Short sentences should be intermixed with long and swelling ones, to render discourse sprightly as well as magnificent. Even discords, properly introduced, abrupt sounds, departures from regular cadence, have sometimes a good effect. *Monotony* is the great fault into which writers are apt to fall who are fond of harmonious arrangement; and to have only one tune or measure is not much better than having none at all."

Variety of expression may be secured in two ways: (1) By changing the arrangement, or structure, of the sentence. (2) By changing the phraseology, or language, used to express the thought.

### CHANGE OF STRUCTURE.

Change of structure may be secured:—

(1) By changing the voice of the verb. Thus:  
(106)

*Active*—Cæsar defeated Pompey.

*Passive*—Pompey was defeated by Cæsar.

(2) By substituting an interrogative for a declarative sentence.

The interrogative form is often the more forcible. Thus:

*Interrogative*—Is this the character of true manhood?

*Declarative*—This is not the character of true manhood.

(3) By substituting an exclamatory for a declarative sentence. Thus:

*Declarative*—It is a beautiful sunset.

*Exclamatory*—What a beautiful sunset!

(4) By the use of "there" or "it" as an introductory word. Thus:

1. There is no place like home.

2. No place is like home.

The first of these sentences is more impressive; the impressiveness is effected by the use of the introductory "there."

(5) By substituting the direct form of statement for the indirect. Thus:

*Direct*—General Wolfe said, "I die happy."

*Indirect*—General Wolfe said that he died happy.

(6) By transposing the parts of the sentence. This transposition may take place in either prose or poetry, but it occurs most frequently in poetry. Thus:

*Natural order*—Honor and shame rise from no condition.

*Transposed*—Honor and shame from no condition rise.

(7) By abridging clauses.

- (8) By substituting phrases for words, or words for phrases.
- (9) By expanding words or phrases into clauses.\*

METHOD I.—*To change the voice of a verb.*

### EXERCISE XXX.

DIRECTION.—Vary the structure of the following sentences by changing the verbs in the active voice to the *passive*, and those in the passive to the *active*:

1. Some one calls a blush the color of virtue.
2. Snow is melted by the sun.
3. The general surrendered the fort.
4. Much practice is required to write well.
5. Health is promoted by temperance; ruined by intemperance.
6. Great men are measured by their character.
7. The sweet song of the birds delighted his ears.
8. Hands of angels hidden from mortal eyes, shifted the scenery of the heavens.
9. Neglect of duty often produces unhappiness.
10. What evil has smitten the pinnacle?
11. The Norman Conquest introduced Chivalry and the Feudal System into England.
12. In 1512, Albert Dürer was first employed by the Emperor Maximilian.
13. The press of England is guarded by the hearts and arms of Englishmen.
14. This system did not promote the good order of society.
15. A cold, sleety rain accompanied the cart and the foot travelers all the way to the city.
16. Every gentleman, born a soldier, scorns any other occupation.
17. The writings of Cicero represent, in the most lively colors, the ignorance, the errors, and the uncertainty of the ancient philosophers with regard to the immortality of the soul.

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\* NOTE.—The last three methods have been treated under "Transformation of Elements."



METHOD II.—*To change a declarative to an interrogative sentence.*

The natural, or primary, use of interrogation is to ask a question; but when declarative sentences are expressed in the interrogative form, no answer is expected; the interrogative form is used merely to make the statement more emphatic and convincing than the declarative form could make it.

When using interrogation as a means of emphasis, we should observe two things:

(1) *A negative interrogation affirms.* Thus, “Do we not bear the image of our Maker?” is but a forcible way of saying, “We bear the image of our Maker.”

(2) *An affirmative interrogation denies.* Thus: “Doth God pervert judgment? or doth the Almighty pervert justice?” Here the effect is to deny or to give a negative answer to the question.

### EXERCISE XXXI.

DIRECTION.—Vary the structure of the following sentences by substituting the *interrogative* form for the *declarative*, and the *declarative* for the *interrogative*. Note the gain or loss in emphasis.

1. Who shall lay anything to the charge of God's elect?
2. Life is not so dear, nor peace so sweet, as to be purchased at the price of chains and slavery.
3. We shall not gather strength by irresolution and inaction.
4. Life can never be too short, which brings nothing but disgrace and oppression.
5. What fairer prospects of success could be presented?
6. Despair is followed by courage.
7. Where there is injury, will there not be resentment?
8. When a king is lost in a wood, what is he more than other men?

9. Evil so reacts upon good, as not only to retard its motion, but to change its nature.

10. If we repent of our good actions, what is left for our faults and follies?

11. You can not expect to do justice when you will not hear the accused.

12. Your troops and your ships have made a vain and insulting parade in their streets and in their harbors.

13. You can not expect to be well informed when you listen only to partisans.

14. Men do not gather grapes of thorns, nor figs of thistles.

15. It is lawful for me to do what I will with my own.

16. Nothing remains, then, but for us to stand foremost in the breach, to repair it, or perish in it.

17. Can you put the dearest interest of society at risk, without guilt and without remorse?

18. A man can not contrive to be hereafter in England on a day that is past.

METHOD III.—*To change a declarative to an exclamatory sentence.*

By this change, a plain or simple fact is expressed with emotion. Care should be taken, therefore, to use the exclamatory form only where strong feeling or great earnestness is to be expressed.

In exclamative sentences the verb is frequently omitted; as, "What a terrible crime!" This is equivalent to, "What a terrible crime this is!" To express this idea in the declarative form we would say, "This is a terrible crime."

### EXERCISE XXXII.

DIRECTION.—Vary the structure of the following sentences by changing the *declarative* to the *exclamatory* form:

1. She is fruitful in resources and comprehensive in her views.
2. A silence came with the snow.

3. A wilderness of floral beauty was hidden upon the tropic islands.
4. The chime of the Sabbath bells is sweet.
5. The hot tears fall.
6. This bleak old house will look lonely next year.
7. It is hard to follow, with lips that quiver, that moving speck on the far-off side.
8. Vast motives press upon us for lofty efforts.
9. That a nation could be thus deluded is wonderful.
10. The music of those evening bells, those evening bells, tells many a tale.
11. It is a bitter thing to look into happiness through another man's eyes.
12. This hour of calm is sweet and soothing.
13. Man is a wonderful piece of work; noble in reason, infinite in faculties; in form and moving, express and admirable; in action, like an angel; in apprehension, like a god.
14. The poor country is almost afraid to know itself.
15. I wish that a man might know the end of this day's business.
16. Mischiefs are swift to enter into the thoughts of desperate men.
17. It is too true; that speech doth give my conscience a smart lash.
18. A noble mind is here o'erthrown.
19. He hath accumulated piles of wealth to his own portion.
20. Ye eagerly follow my disgrace, as if it fed ye.
21. The poor man that hangs on princes' favors is wretched.

METHOD IV.—*To use "there" as an introductory word, or "it" as the anticipative subject.*

The beginning of the sentence is the *usual* place for the subject; now, to use the introductory "there" or the anticipative subject "it" removes the real subject from the beginning, and thus emphasizes it.

The idiom "*it* is" introducing a sentence or a clause, is one of great value; yet it is a frequent source of ambiguity. Whenever doubt arises from its use, substitute for the impersonal verb, the corresponding noun; as, "*It* is asserted," "the assertion is made"; "*It* will be explained," "the explanation will be given."

## EXERCISE XXXIII.

**DIRECTION.**— Vary the following expressions by using the anticipative subject "There" or "It":

1. To twist iron anchors and braid cannons is as easy as to braid straw.
2. That paint costs nothing is a Dutch proverb.
3. None were so brave as he.
4. Some men are full of affection for themselves.
5. We crossed the Alleghanies just about daybreak.
6. Several of us are in the secret.
7. Much may be said in favor of our project.
8. For men to deceive is wrong.
9. To avoid harshness in such a case is not necessary.
10. That we only believe as deep as we live is curious.
11. For a man to rest in ignorance of the structure of his own body is a shame.
12. That the little mill can never resist this mighty rush of waters is plain enough.
13. What you ought to deny already exists.
14. To learn caution by the misfortunes of others is a good thing.
15. Anger seldom deprived him of power over himself.
16. He appeared to understand me well enough.
17. Judgment had better be deferred.
18. Probably the ship will sail to-morrow.
19. Hope soothes us under misfortune.
20. A poor exile of Erin came to the beach.
21. Faith, hope, and charity are three noble virtues.
22. Moral principles slumber in the souls of the most depraved.
23. Many able minds are considering this matter.

**METHOD V.**— *To substitute the direct form of discourse for the indirect.*

The direct form of speech gives the words of the speaker exactly as uttered by himself; the indirect form gives them as reported by another. In the *direct form*, the words of



the statement must be inclosed in quotation marks; in the *indirect*, the marks are not used.

In substituting the indirect form of speech for the direct, the principal variations are:

- (1) The first and second persons are changed to the third.
- (2) The present tense is changed to its corresponding past.
- (3) The near demonstrative *this* is changed to the more remote *that*.

#### EXERCISE XXXIV.

DIRECTION.—In the following passages, vary the structure by substituting the *direct form* for the *indirect*, and the *indirect* for the *direct*:

1. Patrick Henry said that the war was inevitable, and that he was willing it should come. Then he repeated that he wished it to come.

2. The Senate, he observed, must have heard with pleasure, that Cæsar condemned the conspiracy.

3. When the Emperor signaled that he had no further charge to make, Augustus said, "Next time, when you give ear to information against honest men, take care that your informants are honest men themselves."

4. He told us that he had been thirty years employing his thoughts for the improvement of mankind.

5. "I beseech you, O Athenians," said Themistocles, "to betake yourselves to your ships; for I perceive that there is no longer any hope."

6. Bion, seeing a person who was tearing the hair of his head for sorrow, said, "Does this man think that baldness is a remedy for grief?"

7. Down the long street he walked, as one who said that a town which boasted inhabitants like him could have no lack of good society.

8. A drunkard once reeled up to Whitefield with the remark, "Mr. Whitefield, I am one of your converts." "I think it very likely," was the reply; "for I am sure you are none of God's."

9. The Samnites told the Romans that there should be no peace in Italy till the forests were rooted up in which the Roman wolves had made themselves a covert.

10. When his architect offered to build him a house in which he could screen all his acts from his neighbors, Drusus said, "Build me rather a dwelling wherein all my countrymen may witness all I do."

11. When Plato heard that his enemies called him a bad man, he said that he should take care so to live that no one would believe them.

12. "See you yon light on the southern headland?" returned the pilot; "you may know it from the star near it by its sinking, at times, into the ocean. If we keep that light open from the hill, we shall do well—but, if not, we surely go to pieces."\*

13. To the lords of convention 't was Claverhouse spoke,  
 "Ere the king's crown shall fall there are crowns to be broke;  
 So let each cavalier who loves honor and me,  
 Come and follow the bonnets of bonnie Dundee!"

14. "I have been thinking all day," said gently the Puritan maiden,  
 "Dreaming all night, and thinking all day, of the hedge-rows of  
 England,—

They are in blossom now, and the country is all like a garden;  
 Thinking of lanes and fields, and the song of the lark and the  
 linnet,

Seeing the village street, and familiar faces of neighbors  
 Going about as of old, and stopping to gossip together,  
 And, at the end of the street, the village church, with the ivy  
 Climbing the old gray tower, and the quiet graves in the church-  
 yard.

Kind are the people I live with, and dear to me my religion;  
 Still my heart is so sad, that I wish myself back in Old England."

15. "Ah, how short are the days! How soon the night overtakes us!  
 In the old country the twilight is longer; but here in the forest  
 Suddenly comes the dark, with hardly a pause in its coming,  
 Hardly a moment between the two lights, the day and the lamp-  
 light;  
 Yet how grand is the winter! How spotless the snow is, and per-  
 fect!"

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\*NOTE.—It is not expected that the required substitution be made in the following stanzas without destroying the meter.

Thus spake Elizabeth Haddon at nightfall to Hannah the house-  
maid,  
As in the farm-house kitchen, that served for kitchen and parlor,  
By the window she sat with her work, and looked on a landscape  
White as the great white sheet that Peter saw in his vision,  
By the four corners let down and descending out of the heavens.

METHOD VI.—*To transpose the parts of a sentence.*

Every word in a sentence has its natural position, where it performs its office, but attracts no special attention. In this *natural* or *grammatical* order we have, (1) the subject with its modifiers; (2) the verb; (3) the object or complement; (4) the adverbial phrases or clauses. Now, for the sake of emphasis or adornment, the writer has frequent occasion to invert the grammatical order of parts in a sentence,—to put verbs before their subjects, objects and predicate adjectives before their verbs, or adverbial words and phrases at the beginning of the sentence. The mere fact that the word is in an unwonted place gives it distinction.

**The inverted, or rhetorical order** belongs peculiarly to poetry, where the utmost freedom is allowed for the sake of rhyme and meter. The use of this order in prose is mainly for emphasis; and, being a feature more natural to impassioned style, it should be used sparingly, and only when there is a sufficient reason for the inversion.

To secure emphasis by means of inversion it should be borne in mind that—

*Emphatic words must stand in prominent positions; that is, for the most part, at the beginning of the sentence or at the end.*

Example: *Now* is the accepted time.

The following are some of the principal poetical constructions:

1. *The omission of the article*; as,  
 When ( ) day was gone.  
 Not fearing toil nor ( ) length of weary days.
2. *The omission of conjunctive particles*; as,  
 But ( ) soon as Luke could stand.  
 ( ) Dear as the blood ye gave.
3. *The antecedent is omitted*; as,  
 Happy *who* walks with him.  
*Who* overcomes by force, hath overcome but half his foe.
4. *The auxiliary verb "to do" is omitted in an interrogation*; as,  
 Know ye aught of mercy?  
 Lovest thou thy native land?  
 Ho! *come* ye in peace here, or *come* ye in war?
5. *The verb precedes the nominative*; as,  
 Then *shook* the hills, with thunder riven,  
 Then *rushed* the steed, to battle driven,  
 And louder than the bolts of heaven  
 Far *flushed* the red artillery.
6. *The object precedes the verb*; as,  
 The *doors* wide open fling.  
 These *abilities* Charles V. possessed.  
 His *look* on me he bent.  
*Lands* he could measure, *times* and *tides* presage.
7. *The noun precedes the adjective*; as,  
 Across the meadows *bare* and *brown*.  
 Hadst thou sent warning *fair* and *true*.  
 Each wolf that dies in the woodland *brown*.



8. *The adjective precedes the verb "to be"; as,*  
*Sweet* is the breath of vernal showers.  
*Bitter* but *unavailing* were my regrets.
9. *The pronoun is expressed in the imperative; as,*  
 Be *thou* as lightning in the eyes of France.  
 But, blench not *thou*.  
 Hope *thou* in God.
10. *Adjectives are used for adverbs; as,*  
 So strode he back *slow* to the wounded King.  
 Then he would whistle *rapid* as any lark.  
*Swift* fly the years, and rise the expected morn.
11. *Personal pronouns are used with their antecedents; as,*  
 The *winds* and the *waves* of ocean,  
*They* rested quietly.  
 For the *deck*, *it* was their field of fame.
12. *Prepositions are suppressed; as,*  
 He flies ( ) the event.  
 ( ) Chisel in hand stood a sculptor boy.  
 Despair and anguish fled ( ) the struggling soul.
13. *Adverbial phrases are not placed beside the words to which they grammatically belong; as,*  
*On through the camp* the column trod.  
*In coat of mail* the pools are bound.  
*Under a spreading chestnut-tree*  
 The village smithy stands.
14. *"And—and" is used for "both—and"; "or—or" for "either—or"; "nor—nor" for "neither—nor"; as,*  
*Nor* war's wild note *nor* glory's peal.  
*And* the starlight *and* moonlight.  
*Or* trust *or* doubt give o'er.  
 Our acts our angels are, *or* good *or* ill.

## EXERCISE XXXV.

DIRECTION.— In the following passages are found both orders—the rhetorical and the natural. Transpose the passages in the *rhetorical*, or *poetical*, order to the *natural*, or *prose*, order, and those in the *natural* order to the *rhetorical*.\*

1. Fancy then spread her magical pinion.
2. Gustly and raw was the morning.
3. They were moving slow in weeds of woe.
4. The sun is still shining behind the clouds.
5. Nature's darling was laid in thy green lap.
6. Thou art no boding maid of divine skill.
7. Prepare the rich repast.
8. From every face He wipes off every tear.
9. Far, vague, and dim, the mountains swim.
10. The waves had gone to sleep.
11. The spring greets my senses in vain.
  12. Beneath her torn hat glowed the wealth  
Of simple beauty and rustic health.
  13. These delights if thou canst give,  
Mirth, with thee I mean to live.
14. O, the root was evil, and the fruit was bitter, and the juice of the vintage that we trod was crimson.
15. Like lions leaping at a fold, when mad with hunger's pang,  
Right up against the English line the Irish exiles sprang.
  16. No more on life's parade shall meet  
That brave and fallen few.  
On fame's eternal camping-ground  
Their silent tents are spread.
17. He goes onward, toiling, rejoicing, sorrowing through life.
18. Their juice is drugged for foreign use.

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\* NOTE.— In transposing poetical passages from the metrical to the prose order, all ellipses should be supplied, and the elements of each sentence should be arranged in natural order. This order may afterwards be modified in respect to the arrangement of the phrases and clauses, so as to make the sentence more graceful and harmonious.

19. The only hope of courage dwells in native swords and native ranks.
20. I do not grieve for past pleasures nor for perils gathering near.
21. Flows there a tear of pity for the dead?
22. Sudden he stops; his eye is fixed.
  23. Here giant weeds a passage scarce allow,  
To halls deserted, portals gaping wide.
  24. Hark! heard you not those hoofs of dreadful note?  
Sounds not the clang of conflict on the heath?
  25. Who wickedly is wise, or madly brave,  
Is but the more a fool, the more a knave.
26. He falls slowly, and, amidst triumphant cries, he dies without a groan, without a struggle.
27. The swallows sang wild and high from their nests beneath the rafters; and the world, sleeping beneath me, seemed more distant than the sky.
28. The golden sun poured in a dusty beam through the closed blinds.
  29. Long at the scene, bewildered and amazed,  
The trembling clerks in speechless wonder gazed.
  30. Golden and red above it  
The clouds float gorgeously.
  31. Then stirs the feeling infinite, so felt  
In solitude, when we are least alone.
32. Brunswick's fated chieftain sat within a niche of that high wall.
33. I feel within me a peace above all earthly dignities, a still and quiet conscience.
34. I obtained this freedom with a great sum.
35. And every soul, it passed me by.
36. Him serve with mirth, his praise forth tell.
37. Headlong themselves they threw down from the verge of heaven.
  38. That divine messenger comes with a slow and noiseless step.
  39. The ancient splendor is vanished, and these mingled shapes and figures wave like a faded tapestry, before my dreamy eyes.
  40. Life's goblet is filled to the brim; and though my eyes are dim with tears, I see its sparkling bubbles swim, and chant with slow and solemn voice a melancholy hymn.

## CHANGE OF PHRASEOLOGY.

Change of phraseology may be secured :

(1) By using words of similar meaning.

Thus, "We rejoice in his *fidelity*" and, "We rejoice in his *faithfulness*" express substantially the same idea. "He giveth grace to the *humble*" and, "He giveth grace to the *lowly*" do not differ materially in meaning.

(2) By denying the contrary of a proposition.

Thus, "It is easy to manage the matter" is equivalent to, "It is not difficult to manage the matter."

(3) By euphemism.

This change is similar to "denying the contrary," but its special use is to avoid the harshness of a direct statement. Euphemism means "soft-speaking." Thus:

*Direct*—He is cowardly.

*Euphemism*—He could hardly be called a brave man.

(4) By circumlocution.

This is effected by saying indirectly what might be said directly, or by using several words to express the sense of one; as, "the terrestrial sphere" for "the earth," "night's gentle radiance" for "the moon," and similar expressions. In general, this mode of variation is not advisable, as the statement is likely to lose in force.

(5) By recasting the sentence.

Frequently, this is the only manner in which variety can be secured. No rule can be given for such recasting; practice alone will enable the writer to express the idea in different forms.

The following illustration exemplifies this method of variation:



*Statement:* Youth is hopeful.

*Variations.* { The young look not anxiously upon the future.  
 The young are full of eager trust.  
 In life's morning we think not of its clouds.  
 Bright-eyed youth sees nothing to dread.  
 Hope is the birthright of the young.  
 'Tis as natural for young hearts to hope as for roses to blossom in June.  
 Doubt and fear can not daunt the youthful spirit.  
 Though life's pathway is rugged and steep, the feet of the young press bravely on.  
 Keen-edged despair seldom pierces a youthful breast.  
 To the spring-time of life belong the radiant buds of promise.  
 Youth sees no darkness ahead; its open, trustful eyes look upon the future as a realm of glorious beauty.\*

### EXERCISE XXXVI.

DIRECTION. — Vary the phraseology of the following sentences by substituting *words of similar meaning* for those in italics:

1. The lamb has a gentle *disposition*.
2. He continued the work without *resting*.
3. He is free from *care*.
4. I found that he was an *enemy*.
5. Law and order are not *observed*.
6. A *pile* of dust is all that remains of thee.
7. I began to *think* the whole thing a gross *deception*.
8. The boy *carried* the book to my *lodgings*.
9. I *will attend* the conference, if I can do it *conveniently*.

\* NOTE.— Each of these eleven sentences conveys the meaning of the original statement, yet how different are the forms obtained by aid of the art of varying expression. Readiness in changing the form of a statement is of practical importance; we can never be sure that we have used the best mode of wording a sentence until we have thought of the various ways in which it may be worded. By practice we learn to think promptly of many forms of expression, and to select the best.

10. Among all our *bad* passions there is a strong and *close connection*.
11. James deserved *reproof* far more than John did.
12. This quiet sail is as a noiseless wing *to waft* me from *distraction*.
13. She *pined in thought*.
14. There is no *malice* in this burning coal.
15. Socrates was one of the *greatest sages* the world has ever seen.
16. To *confess* the truth, I was *wrong*.
17. Make me a cottage in the *vale*, where I may *mourn* and pray.
18. See how the morning *opes* her golden gates.
19. This is the *beginning of civility*.
20. 'Tis *hard* to *find* the *right* Homer.
21. My *traveling companions* were very disagreeable *individuals*.
22. *A person* who looked on the waters only for a *moment* might *fancy* that they were *retiring*.\*

## EXERCISE XXXVII.

DIRECTION.—Vary the following by *denying the contrary* of each proposition: †

1. Men laugh at the infirmities of others.
2. He that is wise may be profitable unto himself.
3. Cold is Cadwallo's tongue.
4. The robin visits us frequently.
5. They were satisfied with the result.
6. He is without wit.
7. Chastening for the present seems grievous.
8. I shall ever remember the waking next morning.
9. The evil that men do lives after them.
10. He favors our project.
11. This seems probable.

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\* TO THE TEACHER.—The object of the foregoing exercise is not to exact strict verbal accuracy, but merely to assist the pupil in acquiring a command of language.

† NOTE.—This change may often be effected by the use of a word of opposite meaning in the predicate. Thus, "Mary is *diligent*" is equivalent to, "Mary is *not idle*."

12. The flowers smell sweet.
13. Her step was light.
14. Only a small part of Arabia is fertile.
15. I will remain with you.
16. She is disposed to help you.
17. Time is as precious as gold.
18. She is more beautiful than her sister.
19. He is a brave man.
20. A large part of the company were pleased with his remarks.
21. The character of the Patriarch Joseph is the most remarkable and instructive exhibited by the records of Scripture.
22. She who studies her glass neglects her heart.
23. The elegance of her manners is as conspicuous as the beauty of her person.
24. Strong expressions suit only strong feelings.

## EXERCISE XXXVIII.

DIRECTION.—Vary the following by substituting *euphemisms* for the direct statements :

1. He is a very dirty fellow.
2. Major André was hanged, although he earnestly requested that he might be shot.
3. I consider him an impudent puppy.
4. The man was drunk when he uttered the indecent words.
5. He thought the man a scoundrel, and therefore would not pay him the money.
6. A genteel man never uses low language.
7. He eats like a pig.
8. His conceit and incessant gabble render him a great bore.
9. John is too lazy to succeed in any undertaking.
10. It is thought that he came into possession of his great wealth by means of fraud and theft.
11. He was inclined to drink too much.
12. His greediness and stinginess made him an object of contempt.
13. Disaster stared them in the face, for they were led by a hot-headed dolt.
14. He is a vagrant—a disgrace to himself and to his friends.

## EXERCISE XXXIX.

DIRECTION.—Vary the following expressions by using *circumlocution* :

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. Despair not.</li> <li>2. Fishes swim.</li> <li>3. Forsake evil.</li> <li>4. The sun rises.</li> <li>5. Know thyself.</li> <li>6. Bread is dear.</li> <li>7. Life is fleeting.</li> <li>8. Death is certain.</li> <li>9. Time is precious.</li> <li>10. Pity excites love.</li> <li>11. The sky is clear.</li> <li>12. Man lives by toil.</li> <li>13. Avarice is a curse.</li> </ol> | <ol style="list-style-type: none"> <li>14. The grass is green.</li> <li>15. Jenny Lind is dead.</li> <li>16. Men delve for gold.</li> <li>17. Knowledge is power.</li> <li>18. Contentment is peace.</li> <li>19. Her manners are gentle.</li> <li>20. The moon shines bright.</li> <li>21. She has disappointed me.</li> <li>22. Washington was a patriot.</li> <li>23. The sun gives light and heat.</li> <li>24. Our school-mates seldom forget us.</li> <li>25. Victoria sways the English scepter.</li> <li>26. Palaces and cottages alike must fall.</li> </ol> |
|--|---|

## EXERCISE XL.

DIRECTION.—Recast each of the following sentences, expressing the sense in as many different ways as possible :

1. She resolved to become entirely free.
2. Fortune was still as unkind as ever.
3. The king was thoroughly alarmed at this invasion.
4. These successes did not long continue.
5. We should love our enemies.
6. Many a man sacrifices his life to the acquisition of wealth.
7. The world is still deceived with ornament.
8. Mercy is twice blessed ; it blesseth him that gives, and him that takes.
9. The sumach is staining the hedges with red.
10. One may hide his sorrow beneath a smiling face.
11. Rome, the capital of Italy, is the world's art-center.
12. The heart is not satisfied.
13. Trust thyself.
14. He who is honest is noble, whatever his fortunes or birth.



15. The way-worn traveler longs for rest.
16. The fields are gay with buttercups and clover.
17. Few persons have the courage of their convictions.
18. Neither man nor angel can discern hypocrisy, the only evil that walks invisible, except to God alone.
19. Our unwise purposes are wisely crossed.
20. As thy day is, so shall thy strength be.
21. Form your taste on the classics, and your principles on the book of all truth.
22. Let the first fruits of your intellect be laid before the altar of Him who breathed into your nostrils the breath of life ; and with that breath your immortal spirit.
23. God's angel, Sleep, with manifold  
Soft touches, smoothing brows of care,  
Dwells not beyond the gates of gold,  
Because no night is there.
24. Time hath, my lord, a wallet at his back,  
Wherein he puts alms for oblivion.
25. Out of the earthly years we live,  
How small a profit springs !

## EXERCISES IN COMPOSITION.

*REPRODUCTION X.*

## AN INCIDENT OF THE FIRE AT HAMBURG.

THE tower of old Saint Nicholas soared upward to the skies,  
Like some huge piece of Nature's make, the growth of centuries ;  
You could not deem its crowding spires a work of human art,  
They seemed to struggle lightward from a sturdy living heart.

Not Nature's self more freely speaks in crystal or in oak,  
Than, through the pious builder's hand, in that gray pile she spoke ;  
And as from acorn springs the oak, so, freely and alone,  
Sprang from his heart this hymn to God, sung in obedient stone.

It seemed a wondrous freak of chance, so perfect, yet so rough,  
 A whim of Nature crystallized slowly in granite tough;  
 The thick spires yearned towards the sky in quaint, harmonious lines,  
 And in broad sunlight basked and slept, like a grove of blasted pines.

Never did rock or stream or tree lay claim with better right  
 To all the adorning sympathies of shadow and of light;  
 And, in that forest petrified, as forester there dwells  
 Stout Herman, the old sacristan, sole lord of all its bells.

Surge leaping after surge, the fire roared onward red as blood,  
 Till half of Hamburg lay engulfed beneath the eddying flood;  
 For miles away the fiery spray poured down its deadly rain,  
 And back and forth the billows sucked, and paused, and burst again.

From square to square with tiger leaps panted the lustful fire;  
 The air to leeward shuddered with the gasps of its desire;  
 And church and palace, which even now stood whelmed but to the  
     knee,  
 Lift their black roofs like breakers lone amid the whirling sea.

Up in his tower old Herman sat and watched with quiet look;  
 His soul had trusted God too long to be at last forsook;  
 He could not fear, for surely God a pathway would unfold  
 Through this red sea for faithful hearts, as once he did of old.

But scarcely can he cross himself, or on his good saint call,  
 Before the sacrilegious flood o'erleaped the church-yard wall;  
 And, ere a *pater* half was said, mid smoke and crackling glare,  
 His island tower scarce juts its head above the wide despair.

Upon the peril's desperate peak his heart stood up sublime;  
 His first thought was for God above, his next was for his chime;  
 "Sing now and make your voices heard in hymns of praise," cried he,  
 "As did the Israelites of old, safe walking through the sea!

"Through this red sea our God hath made the pathway safe to shore;  
 Our promised land stands full in sight; shout now as ne'er before!"  
 And as the tower came crushing down, the bells, in clear accord,  
 Pealed forth the grand old German hymn,—*"All good souls, praise the  
     Lord!"*

*REPRODUCTION XI.*

## PRAYING FOR RAIN.

How difficult, alas! to please mankind!

One or the other every moment mutters:

This wants an eastern, that a western, wind:

A third, petition for a southern, utters.

Some pray for rain, and some for frost and snow:

How can Heaven suit all palates?—I don't know.

Good Lamb, the curate, much approved,

Indeed, by all his flock beloved,

Was one dry summer begged to pray for rain.

The parson most devoutly prayed—

The powers of prayer were soon displayed;

Immediately a torrent drenched the plain.

It chanced that the church-warden, Robin Jay,

Had of his meadow not yet saved the hay:

Thus was his hay to health quite past restoring.

It happened, too, that Robin was from home;

But when he heard the story, in a foam

He sought the parson, like a lion roaring.

“Zounds! Parson Lamb, why, what have you been doing?

A pretty storm, indeed, ye have been brewing!

What! pray for rain before I saved my hay?

Oh! you're a cruel and ungrateful man!

I that forever help you all I can;

Ask you to dine with me and Mistress Jay,

Whenever we have something on the spit,

Or in the pot a nice and dainty bit;

“Send you a goose, a pair of chicken,

Whose bones you are so fond of picking;

And often, too, a cag of brandy!

You that were welcome to a treat,

To smoke and chat, and drink and eat;

Making my house so very handy!”

\* \* \* \* \*

"Dear Mister Jay!" quoth Lamb, "alas! alas!

I never thought upon your field of grass."

"Lord! parson, you're a fool, one might suppose—

Was not the field just underneath your *nose*?

This is a very pretty losing job!"—

"Sir," quoth the curate, "know that Harry Cobb,

Your brother warden, joined to have the prayer."

"Cobb! Cobb! why, this for Cobb was only sport:

What doth Cobb own that any rain can hurt?"

Roared furious Jay as broad as he could stare.

"Besides—why could you not for *drizzle* pray?

Why force it down in *buckets* on the hay?

Would I have played with your hay such a freak?

No! I'd have stopped the weather for a week."

"Dear Mister Jay, I do protest,

I acted solely for the best;

I do affirm it, Mr. Jay, indeed.

Your anger for this once restrain,

I'll never bring a drop again

Till you and all the parish are *agreed*."

PETER PINDAR.

#### DEVELOPMENT IX.

#### LOST.

WITHOUT a hat upon his head,

Or shoes upon his tired feet,

Poor little Dick had roamed along

The miles of hot and dusty street.

Where was his home? He could not say;

His mother? She was far away.

A kind policeman picked him up,

And held him in his strong right arm,

And there the wandering little boy

Was snugly kept from every harm.

"Come, little man, you'll go with me;

I'll find out where you ought to be."



But first, a biscuit, large and sweet,  
 Was placed within his fingers small,  
 And, oh! it was a perfect treat!  
 Poor little Dick, he ate it all,  
 And wished, no doubt, that every day  
 A treat so good would come his way.

And did he ever reach his home?  
 And was he welcomed there with joy?  
 Alas, that I should have to tell  
 That none had missed the little boy.  
 Poor little Dick! he had no one  
 To care for him beneath the sun!

D. B.

*DEVELOPMENT X.*

FOUR bluish eggs all in the moss!  
 Soft-lined home on the cherry bough!  
 Life is trouble, and love is loss—  
 There's only one robin now.

T. B. ALDRICH.

*DEVELOPMENT XI.*

YUSSOUF.

A STRANGER came one night to Yussouf's tent  
 Saying, "Behold one outcast and in dread,  
 Against whose life the bow of power is bent,  
 Who flies, and hath not where to lay his head;  
 I come to thee for shelter and for food,  
 To Yussouf, called through all our tribes 'The Good.'"

"This tent is mine," said Yussouf, "but no more  
 Than it is God's; come in, and be at peace;  
 Freely shalt thou partake of all my store,  
 As I of His who buildeth over these  
 Our tents His glorious roof of night and day,  
 And at whose door none ever yet heard Nay."

So Yussouf entertained his guest that night,  
 And, waking him ere day, said: "Here is gold;  
 My swiftest horse is saddled for thy flight;  
 Depart before the prying day grow bold."  
 As one lamp lights another, nor grows less,  
 So nobleness enkindleth nobleness.

That inward light the stranger's face made grand,  
 Which shines from all self-conquest; kneeling low,  
 He bowed his forehead upon Yussouf's hand,  
 Sobbing: "O Sheik, I can not leave thee so;  
 I will repay thee; all this thou hast done  
 Unto that Ibrahim who slew thy son!"

"Take thrice the gold," said Yussouf, "for with thee  
 Into the desert, never to return,  
 My one black thought shall ride away from me.  
 First-born, for whom by day and night I yearn,  
 Balanced and just are all of God's decrees;  
 Thou art avenged, my first-born, sleep in peace!"

J. R. LOWELL.

#### DEVELOPMENT XII.

DIRECTION.—Write a story from the following heads, supplying whatever is needed to preserve the connection, and to sustain the interest:

#### THE STORY OF GRUMBLE TONE.

He was sick of land.  
 He ran away to sea.  
 Into foreign lands he wandered.  
 There were wondrous sights.  
 He dined in courts with kings and fair ladies.  
 Naught pleased him.  
 Over the wide world he wandered.  
 His hair grew white as snow.  
 He still found only discontent.  
 He took his disposition everywhere he went.

*SUBJECTS FOR STORY.*

DIRECTION.—Write short stories from the following heads:

1. The Snow Man.
2. Dollie's Education.
3. Our Cooking Club.
4. The Cricket's Song.
5. The Story of a Wolf.
6. Miss Butterfly's Party.
7. The Way to Fairyland.
8. Mrs. Simpson's Poodle.
9. A Day in the Hayfield.
10. The Three Little Fishes.
11. The Story of a Lost Dog.
12. The Dance of the Leaves.
13. The Crow and the Scarecrow.
14. The Voyage of a Paper Canoe.
15. The Flight of John's New Kite.
16. How Madge Learned to Skate.
17. The Three Boys of Marshtown.
18. Ellen's Hunt for her Lost Kitten.
19. The Complaint of the Foot-ball.
20. The History of my Work-basket.
21. The Experience of a Silver Dollar.
22. My Visit to the Children's Hospital.

## CHAPTER VIII.

### STYLE.

**Style** is that part of Rhetoric which treats of the modes of expressing thought in language, whether oral or written. It depends partly on the nature and importance of the subject, but chiefly on the character and disposition of the writer. It reveals *how* one thinks as well as *what* one thinks.

The word "style" comes from the Latin *stylus*, a small pointed instrument used by the Romans for writing on waxen tablets.

The stylus was to the Roman writer what the pen is to us, and became, by an easy metaphor, the means of expressing any one's method of composition, just as we now, by like metaphor, speak of a gifted pen, a ready pen, meaning thereby a gifted or ready author.

A close attention to style is of the utmost importance. All know that the reception of a truth is owing, not wholly to the truth itself, but partly to the manner in which it is presented. The same facts which, when stated by one, gain the understanding and affections, will, as shown by another, produce weariness and disgust.

To give our thoughts their full and just expression is not an easy task; it demands care and perseverance. The greatest masters of style have composed slowly and laboriously. No work, however, takes a permanent place in literature that is not distinguished for the perfection of its style as well as for the solidity of its thought.



The excellence of the style of any piece of writing depends primarily upon two things:

- (1) *Upon the choice of words.*
- (2) *Upon the construction of the sentences.*

The first requisite, namely, the choice of words, is treated under the head of Diction.

#### DICTION.

**Diction** is that property of style which has reference to the words and phrases used by a writer or speaker.

Words at best are only imperfect representations of our thoughts, in general expressing too little or too much.

Therefore, "A man that seeketh precise truth had need to remember what every name he useth stands for, and to place it accordingly; or else he will find himself entangled in words as a bird in lime-twigs; the more he struggles, the more belimed."—*Hobbes*.

The secret of literary power is chiefly the art of putting the right word in the right place; hence, it is important that a writer or speaker should have a great number of words at his command, and that he should have such a knowledge of the precise meaning of each as to be able in all cases to select just that word which expresses most perfectly the idea intended. As a means towards acquiring such knowledge, it is well to carry out the following suggestions:

1. *Always note a new word*, with a view to ascertaining its precise meaning and use.

2. *Make constant use of a dictionary.* It is the practice of many great scholars never to allow a word to pass with-

out an examination, if there is the least doubt about its origin, pronunciation, meaning, or spelling.

( 3. *Study etymology.* It is useful to trace out the origin, composition, and primary meaning of words.) It should not be forgotten, however, that many words do not now mean what they once did, or what their derivation would seem to imply. The etymology of "prevent" signifies to go before. In this sense it was once actually used; as,

"I *prevented* the dawning of the morning."—*Ps.* 119.

"Your messenger *prevented* mine but an hour."—*Bishop Taylor.*

The accepted meaning of the word at the present time is to hinder.

"Resent" means etymologically to reciprocate or respond to any kind of feeling, good or bad. It once had this meaning. Three centuries ago a man could speak of *resenting* a benefit, as well as resenting an injury. The use of later times restricts the word to the single meaning; hence "resent" is now to take ill.

( 4. *Seek good society.* There is great advantage to be derived from a frequent association with intelligent and cultivated persons. One who has this advantage will acquire a good vocabulary without great effort.

( 5. *Read the best books carefully.* Observe the selection and combination of words as illustrated by the best authors, if you would be profited by formal rhetorical rules. You must not, however, imitate your author in a slavish spirit.

( The words of any composition should be pure, appropriate, precise, and simple. We shall, therefore, consider separately, (1) Purity, (2) Propriety, (3) Precision, and (4) Simplicity.

**Purity.**—A word is said to be pure when it belongs to the language as it is at present used by the best writers and speakers. Campbell defines good usage to be:

- (1) *Reputable*, or the practice of intelligent and educated writers;
- (2) *National*, as opposed to provincial and foreign;
- (3) *Present*, or the usage of the generation in which one lives.

A violation of purity is called a *Barbarism*. To avoid such the following rules are given:

**1. Avoid obsolete words**, or such as were once in good use, but have ceased to be employed by the best writers.

Language, like everything else in the world, is subject to change. Some words go out of fashion; some alter their meaning; some grow less in value; some rise in importance; while here and there one wakes up from a long sleep to bear again its burden of thought. There is little probability that an obsolete expression will be used except by deliberate intention; to use it willfully in ordinary prose is affectation. It is allowable, however, where the writer, as in a historical novel, wishes to suggest antiquity,—to characterize the time in which the scene is laid. Within moderate limits it is also allowable in poetry:

I *wis* in all the Senate  
There was no heart so bold.—*Macaulay*.

*Whilom* in Albion's isle there dwelt a youth  
Who *ne* in virtue's ways did take delight;  
Ah, me! in *sooth* he was a shameless wight,  
Childe Harold was he *hight*.—*Byron*.

But come, thou goddess fair and free,  
In heaven *ycleped* Euphrosyne.—*Milton*.

We should also avoid *obsolescent* words; that is, such words as are gradually vanishing from the vocabulary of the most polished writers. Among them we find *betwixt*, *amongst*, *froward*, *hearken*, *whilst*, *peradventure*, *trow*, *quoth*, etc. No effort should be made to retain them, for their disuse implies their uselessness.

**2. Avoid newly-coined words**, or such words as have not received the sanction of good writers. A word is not, however, to be rejected simply because it is new, for some of the best words in the language have been recently introduced. Learning, invention, discovery, art, fashion, popular commotions, foreign intercourse, the progress of thought, have brought to the English language accessions of beauty and strength in every age from Chaucer to the present. So long as the language has life this process must continue. But the best course for the young writer or speaker, striving after purity of style, is to shun newly-coined words. He may, indeed, have occasion to speak of a new invention or a new idea, for which there is no word but that originating with the invention or idea itself; but in all ordinary cases the safe plan is to select only well-known and fully sanctioned words. Quintilian says, "Prefer the oldest of the new and the newest of the old." The same idea is expressed in rhyme:

In words, as fashions, the same rule will hold,  
Alike fantastic if too new or old:  
Be not the first by whom the new are tried,  
Nor yet the last to lay the old aside.—*Pope*.

**3. Avoid all foreign words.**—This includes words from both the ancient and modern languages. Nothing is more indicative of affectation and pedantry than a free use of Latin, Italian, and French expressions. A writer whose



heroes are always marked by an air *distingué*, whose vile men are sure to be *blasé*, whose lady friends dance à *merveille*, and who himself, when lolling on the sofa, luxuriates in the *dolce far niente*, and wonders when he will begin his *magnum opus*, may possibly have a slight acquaintance with the foreign languages with which he has attempted to vary his discourse, but it is evident that his stock of good English words is small.

The late poet and journalist Bryant used to say that he never felt the temptation to use a foreign word without being able to find in English a word that expressed his meaning with more exactness and felicity.

There are, however, certain words borrowed from other languages that have become so thoroughly incorporated into our language that they are properly regarded as English words. The use of such words is not a violation of purity. For example, such words as *ignoramus*, *omnibus*, *quorum*, and *paradise*, though foreign, are familiar to ordinary readers. They also express the meaning more precisely than any translation could do; hence there would be more pedantry in translating them than in using them in the form with which the public is already familiar.

4. Avoid all provincialisms, or local forms of expression. Almost every part of the country has certain localisms. These form no part of reputable, current English. The standard of purity is not the usage in any particular village, town, city, or state, but the practice of intelligent and educated authors throughout the English-speaking world.

These vulgarisms include all low or slang words, which, as a matter of morals, ought to be avoided. This style of speech is generally low, not seldom silly. In serious or dignified writings it is always a blemish.

“A tendency to slang, to colloquial inelegancies, and even vulgarities,” says Professor Whitney, “is the besetting sin against which we, as Americans, have especially to guard and struggle.”

**5. Avoid all technical terms,** or such as belong to special arts or sciences. These are usually known only to those who understand the specialties to which they apply. They may be used in addressing persons who understand the art or science to which the words belong, for then they are much more brief and intelligible than the words of ordinary use. Many words once purely technical have entered into common use, and may now be employed with freedom.

It is not easy to tell just where to draw the line; but where there is doubt as to whether a word will be understood, it is a safe rule to employ some other, or even a circumlocution.

#### EXERCISE XLI.

DIRECTION.—Form sentences, where you can, containing good English equivalents for the italicized expressions:

1. In the following year the *tables were turned*, and the party of the Queen-mother came into power.
2. He *curried favor* with the leader of his party.
3. A house on Broad street was *burglarized* last night.
4. He *gave himself away*.
5. Kate made her *début* last evening.
6. The old man's constant cry was, “*O tempora! O mores!*”
7. Having acquired the *savoir faire*, he is never afraid of making a *faux pas*, and in every conversation plunges *in medias res*.
8. It is impossible to *extirp* it.
9. It is *pro bono publico*.
10. His *fastidiousity* is unbearable.

11. This was said *sub voce*.
12. He lived like a poor *homunculus*, in a glass bottle.
13. The Templar, who was now *hors de combat*, was borne within the castle walls.
14. The enterprise did not *pan out* as we had hoped.
15. They have the matter *sub judice*.
16. He lost not one minute in picking and choosing—no *shilly shally* in John.
17. During the night the army *skedaddled*.
18. *Snub* the rope.
19. We raised our eyes to the handsomely decorated *soffit*.
20. The *soi-disant* prince dismissed his followers.
21. His supper was bread and *whitsul*.
22. He is *enthused* with the project.
23. *Not by a long shot*.
24. The students at the College seem bent *on going it*.
25. The young man was *up on his ear*.
26. Shall I go on, or have I said *enow*?

DIRECTION.—Bring into the class as many such expressions, and give good English equivalents for them.

**Propriety.**—Propriety consists in using words in their proper sense. Here, as in the case of purity, good usage is the principal test. It matters little what the primary elements of a word signify, or what the meaning of a word has been; we must either use the words as others understand them, or violate propriety. Improprieties arise chiefly from a seeming analogy between words, or from ignorance of their authorized meaning.

Many words have acquired in actual use a meaning very different from what they once possessed. The word "let" once meant to hinder; but now it is used as equivalent to "allow." "Edify" originally signified to build up, as a house is built, but now it is applied only to mental improvement. "Station" was used for the manner of standing, posture; now it means place. "Admire" once

meant to wonder at, but now it means only to regard with esteem and reverence.

To attain propriety we must be guided by the following rules:

**1. Avoid confounding Words from the Same Radical.**—They do not always mean the same thing. Thus, "observation" signifies the act or habit of noticing; as, "An *observation* of the habits of the lower animals furnishes many interesting facts." "Observance" means the celebration of anything, or holding it sacred; as, "They require a strict *observance* of truth and justice." We should not say, "*observation* of the Sabbath." Yet we may say, the man observes [notices] an action, or observes [celebrates] the Sabbath.

"Contemptible" and "contemptuous" differ in this: *Contemptible* means that which deserves contempt, as a contemptible act; *contemptuous* means filled with contempt, as a contemptuous reply.

"Respectfully" and "respectively" are sometimes confounded. *Respectfully* means in a respectful manner; *respectively*, relating to each; as, "Let each man respectively perform his duty."

"Predict" and "predicate" mean respectively *foretell* and *assert*.

"Construe" and "construct." Writers construct; readers construe. We *construct* a sentence when we form or make one; we *construe* when we explain its construction.

**2. Use Words in their Accepted Sense.**—This requires that we attach to every word only such a meaning as will be generally understood to belong to it. Thus, the proper meaning of "aggravate" is to add weight to, or to make worse. It is sometimes incorrectly used to signify the



same as "irritate." It is correct to say, "The offense was *aggravated* by the motive." It is incorrect to say, "He *aggravates* me by his impudence."

The following are given as examples of words commonly misused:

1. *But*, for that, or if; as, "I have no doubt but he will come"; "I shall not wonder but that was the cause."

2. *Plenty*, for plentiful; as, "That measure will make money plenty in every man's pocket."

3. I *have got*, for I have. Possession is completely expressed by *have*; *get* expresses attainment by voluntary exertion. A man may say, "I have got more money than my neighbor has, because I have been more industrious"; but he can not with propriety say, "I have got a long nose," unless it be an artificial one; nor can he properly speak of "getting a cold," "getting left by the train," "getting crazy," etc. The idea that *get* expresses "to come into possession of," as, "He *got* the estate through his mother," is common, but it has not the sanction of good writers. Herbert is quoted as authority for using "got" in this sense: "He has *got* the face of a man," but even here we note not so much the expression of simple possession as the effect of voluntary exertion, since the impress of manliness upon the face is due less to growth, or physical development, than to the formation of manly character by means of noble purpose and high endeavor.

4. *Differ with*, for differ from. Writers differ *from* one another in opinion with regard to the particle we should use with this verb. Some say they differ *with*, others that they differ *from*, their neighbors in opinion. The weight of authority is on the side of always using *from*. "I differ, as to this matter, from Bishop Lowth."—*Cobbett*.

5. *Wearies*, for is wearied; as, "One *wearies* of such

nonsense." *Weary* is a transitive verb, having either an active or a passive form; thus, "I weary thee," or, "The soldier is wearied with long marching."

6. *Anyhow* is exceeding vulgar; it should be *in any manner*. "If the damage can be anyhow repaired" should be, "If the damage can be in any manner repaired."

7. *It were*, for it would be; as, "It were an intolerable spectacle should they behold one of their fellows in the agonies of death."

8. *Like I did*, for as I did. *Like* should not be used as a conjunction; with it a verb is neither expressed nor understood. *As*, on the contrary, requires a verb either expressed or understood.

9. *Less*, for fewer; as, "Not less than fifty persons." *Less* relates to quantity; *fewer*, to number.

10. *I doubt*, for I doubt whether; as, "I doubt such is the true meaning of the constitution." *Whether* implies "which of two"; hence, in cases where hesitation exists between two opinions, two meanings, two courses, etc., we *may doubt whether* our choice is the wise one.

11. *Likewise*, for also. *Likewise* means in like manner. It couples actions or states of being; while *also* classes together things or qualities. "He did it likewise" means, "He did it in like manner."

12. *Avocation*, for vocation. *Avocations* engage a man's attention when he is "called away from" his regular business or vocation. *Avocations* may be music, visits, games, hunting, fishing, etc.

13. *But that*, for that; as, "He never doubts but that he knows their intentions."

14. *Had have* is a very low vulgarism. "Had I have seen him" should be, "Had I seen him."

15. *Party*, for person. An English witness once testi-

fied that he saw "a short party" (meaning person) "go over the bridge." It is hardly necessary to say that it takes several persons to make a party.

16. *Try*, for make; as, "Try the experiment."

17. *Deceiving*, for trying to deceive. For example, a person says to another, "You are deceiving me," when he means exactly the opposite; namely, "You are trying to deceive me."

18. *Either*, *neither*, and *both* are applicable only to two objects. "Either of the three" should be, "Any one of the three."

19. *Seldom or ever* is a common vulgarism. Say, "Seldom, if ever."\*

20. *Banister*, for baluster or balustrade. *Banister* is a corruption of baluster.

21. *Illy*, for ill. There is no such word as *illy*. *Ill* is the noun, adjective, and adverb.

22. *Least*, for less; as, "Of two evils, choose the least." *Less* is the comparative degree of *little*; *least*, the superlative. When two things are compared, the comparative is used; when more than two, the superlative.

23. *From thence*, *from whence*, for thence or whence. As the adverbs *thence* and *whence* literally supply the place of a noun and preposition, there is a solecism in employing a preposition in conjunction with them.

24. *No*, for not; as, "Whether I am there or no." As an adjective "no" is an abbreviation of "none"; as an adverb, of "not." Hence the phrase "whether or no" is appropriate only when there is a suppressed noun; "whether

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\* While there is authority for "seldom or never," we find the terms inconsistent: *seldom* means happening rarely, *never* occurring at no time, either past or present. Hence, "*Seldom or never* has an English word two full accents," would doubtless be better rendered, "Seldom, if ever," etc.

or not" is the proper phrase, if it is a verb that is suppressed.

25. *A confirmed invalid.* A person, weak and infirm, is an *invalid*; whatever is made firm, or is strengthened, established, or rendered certain, is *confirmed*. Hence, we have here a contradiction in terms. How can a man be a *confirmed*, or strengthened, invalid?

26. *Such*, for so; as, "I never saw such a high spire." This means, "I never saw a high spire of such a form or of such architecture"; whereas the speaker, in all probability, means only that he never saw *so* high a spire.

27. *How*, for that. "I have heard how some critics have been pacified with claret and a supper." *How* is an adverb, and can not be used as a conjunction. Older writers frequently followed it by *that*, but this practice is no longer in good use; as, "Knowing *how that* part of the South Sea was utterly unknown."—*Bacon*.

28. *Directly*, for as soon as. "Directly he came, we started home." *Directly*, in the sense of as soon as, has not the sanction of careful writers; it must be regarded as a gross solecism.

29. *Equally as well*, for equally well; as, "It will do equally as well." *Equally*, an adverb of degree, should modify *well*; hence there is a solecism in joining them by the conjunction.

30. *All of them*. As the etymology of the preposition *of* shows its primary meaning to be *from*, or *out from*, it can not be correct to say *all of them*. We may say, "Take one of them," or, "Take two of them," or, "Take them all"; but the phrase we are criticising is wholly unjustifiable.

31. *Quantity*, for number; as, "A quantity of books." We may use *quantity* in speaking of a collection or mass;



but in speaking of individual objects, we must use the word *number*. "A quantity of meat" or, "A quantity of iron" is good English, but not, "A quantity of bank-notes." We may say, "A quantity of wood," but we should say, "A number of sticks."

32. *Whole*, for all. *Whole* refers to the component parts of a single body; and is, therefore, singular in meaning. "The whole Russians are inspired with the belief that their mission is to conquer the world." This can only mean that those Russians who are entire,—who have not lost a leg, an arm, or some other part of the body,—are inspired with the belief of which he speaks.

33. *Stopping*, for staying. "The Hon. John Jones is stopping at the Galt House." In reading such a statement as this, we are tempted to ask, When will Hon. J. Jones stop stopping? A man may stop many times at a place, or on a journey, but he can not continue stopping. One may stop at a hotel without becoming a guest.

34. *Indices*, for indexes. "We have examined our indices." *Indices* are algebraic signs; tables of contents are *indexes*.

35. *Rendition*, for rendering; as, "Mr. Barrett's rendition of Hamlet was admirable." *Rendition* means surrender, giving up, relinquishing to another, as when we speak of the rendition of a beleaguered town to the besieger, or of a pledge upon the satisfaction of a debt.

36. *Condign*. "He does not deserve the condign punishment he has received." As the meaning of *condign* is that which is deserved, we have here a contradiction in terms, the statement being equivalent to this: "He does not deserve the deserved punishment he has received."

37. *Folks*, for folk. As *folk* implies plurality, the "s" is needless.

38. *Older*, for elder. *Older* is properly applied to objects, animate and inanimate; *elder*, to rational beings.

39. *Overflowed*, for overflowed; as, "The river has overflowed its banks." *Flowed* is the past participle of "to flow"; *flown*, of "to fly."

40. *Accord*, for grant. "He accorded them (*or*, to them), all they asked for." *To accord with*, means properly to agree or to suit; as, "He accorded with my views."

41. *Almost*, as an adjective; as, "The almost universality of opinion." We might properly say, "The opinion is *almost universal*."

42. *Mutual*, for common, or reciprocal. *Mutual* means an interchange between two at the same time; *reciprocal*, existing in one by way of return to something previously done by another; *common*, belonging to all in common. Hence, we may speak of a mutual desire, reciprocal reproaches, common country. Dean Alford justly protests against the stereotyped vulgarism, "a mutual friend." *Mutual* is applicable to sentiments and acts, but not to persons. Two friends may have a mutual love, but for either to speak of a third person as being "their mutual friend," is absurd. The expression should be, "their common friend."

43. *Nice*. One of the most offensive barbarisms now prevalent is the use of this pet word to express almost every kind of approbation, and almost every quality. *Nice* implies a union of delicacy and exactness. In nice food, cookery, taste, etc., *delicacy* predominates; in nice discrimination, management, workmanship, etc., *exactness* predominates. Lately, however, a new sense has been introduced which excludes them both; this new sense is *pleasing*, and it is a common thing to hear of "A nice girl," "A nice excursion," "A nice book." Of the vulgarity of such ex-

pressions as "A nice man" (meaning a good or pleasing man), "A nice day," "A nice party," etc., there can be no question. Archdeacon Hare stigmatizes the word nice a "characterless domino."

44. *Looks beautifully.* The error arises from confounding *look* in the sense of to direct the eye, and *look* in the sense of to seem, to appear. In English, many verbs take an adjective with them to form the predicate; as, "He fell ill"; "He feels cold"; "Her smiles amid the blushes lover show." No cultivated person would say, "She is beautifully," or, "She seems beautifully," yet these phrases are no more improper than, "She looks beautifully." We qualify what a person *does* by an adverb; what a person *is*, or *seems to be*, by an adjective; as, "She looks coldly on him"; "She looks cold."

45. *Myself*, for I; as, "Mrs. Smith and myself will be happy to dine with you"; "Prof. W. and myself have examined the work." The proper use of *myself* or *thyself* is either as a reflexive pronoun, or for the sake of distinction and emphasis; as,

These are thy glorious works, Parent of good,  
Almighty! Thine this universal frame,  
Thus wondrous fair; thyself how wondrous then.—*Milton.*

46. *Previous*, for previously; as, "This occurred previous to my leaving Europe." To describe whatever goes before in time, we use the adjective *previous*; as, "Sound from the mountain, previous to the storm, rolls o'er the muttering earth."—*Thomson.* To express the time of an occurrence, we use the adverb *previously*; as, "A plan previously formed."

47. *Try and*, for try to; as, "Try and do it." "Try to learn," "Try to lift a weight," "The horses *tried to* draw the load," are instances of correct usage. *Try* is followed by *and*



only when the conjunction occurs between *root-forms*. Thus, in the sentence, "If I *try and find* it, I shall be amply repaid," both *try* and *find* are equally contingent as regards the principal verb.

48. *Restive*, for uneasy or restless; as, "A restive horse." A restive horse is one that balks; but horses that are restless or frisky are frequently called restive. The following is an example of its correct use: "The beasts which were to drag him to the gallows became *restive*, and went back."—*Macaulay*.

49. *Allude*, for refer. To *allude* means to hint at in an indirect way.

50. *Balance*, for remainder; as, "The balance of the people went home." Webster says: "To transfer the word 'balance' to the general concerns of life, and speak of 'the *balance* of the week,' 'the *balance* of the evening,' etc., meaning *remainder*, is a gross vulgarism, to be avoided by every one who does not mean to 'smell of the shop.'"

51. *Calculate*, for design or intend, or as an equivalent to likely, apt; as, "Sensational newspapers are calculated to injure the morals of the young." They are not *calculated* to do so; but they are certainly *likely* to do so. Calculate means to compute, to reckon, to work out by figures; hence, the essential thought expressed by it is the careful adjustment of means to an end. Thus, "Religion is *calculated* for our benefit."—*Tillotson*.

52. *Couple*, for two; as, "He gave me a couple of peaches." A *couple* means properly *two that are coupled*.

53. *Demean*, for debase; as, "I would not demean myself by doing so." To *demean* is to *behave* in any way, and has no connection with the term *mean*.

54. *Emblem*, for motto, sentiment, or meaning; generally applied to flowers. "The emblem of this flower is



‘modesty.’” In this case the flower itself is the *emblem*: “modesty” is the *meaning* given to it.

55. *Expect*, for suppose, or think; as, “I expect you had a pretty hard time of it yesterday.” *Expect* refers only to that which is to come.

56. *Inaugurate*, for begin or set up. To *inaugurate* is to induct into office with solemn ceremonies; thus we speak of the President’s being *inaugurated*. But we can not inaugurate a *thing*.

57. *Name*, for mention; as, “I never named the matter to any one.” *Name* is properly used in the sense of “giving a name to,” “mentioning by name,” or “designating for any purpose by name”; but to use it interchangeably with “mention” is without authority.

*Be careful in the use of prepositions, conjunctions, and other particles.* When prepositions follow nouns, verbs, or adjectives, select those which usage has sanctioned. The following list from Angus’ *Hand-Book of the English Language* will be of use for reference:

Accord <i>with</i> (neuter).	ing, <i>from</i> when describing an act or state.
Accord <i>to</i> (active).	Bestow <i>upon</i> .
Accuse <i>of</i> crime, <i>by</i> one’s friend.	Boast <i>of</i> .
Acquit persons <i>of</i> .	Call <i>on</i> .
Affinity <i>to</i> or <i>between</i> .	Change <i>for</i> .
Adapted <i>to</i> a thing or <i>for</i> a purpose.	Confer <i>on</i> (give), <i>with</i> (converse).
Agreeable <i>to</i> .	Confide <i>in</i> , when intransitive;
Agree <i>with</i> persons, <i>to</i> things, <i>among</i> ourselves.	when transitive, confide it <i>to</i> .
Amuse <i>with</i> , <i>at</i> , <i>in</i> .	Conformable <i>to</i> ; so the verb and adverb.
Angry <i>with</i> (a person), <i>at</i> (a thing).	Compliance <i>with</i> .
Anxious <i>for</i> , <i>about</i> , sometimes <i>on</i> .	Consonant <i>to</i> , sometimes <i>with</i> .
Attend <i>to</i> (listen).	Correspond <i>with</i> (by letter), <i>to</i>
Attend <i>upon</i> (wait).	(similar things).
Averse <i>to</i> , when describing feel-	

Dependent <i>on, upon.</i>	Martyr <i>for</i> a cause, <i>to</i> a disease.
Derogate <i>from.</i>	Marry <i>to.</i>
Derogatory <i>to</i> a person or thing.	Need <i>of.</i>
Die <i>of</i> or <i>by.</i>	Notice <i>of.</i>
Differ <i>from.</i>	Observance <i>of.</i>
Difference <i>with</i> a person.	Prejudicial <i>to.</i>
Difference <i>between</i> things.	Prejudice <i>against.</i>
Difficulty <i>in.</i>	Profit <i>by.</i>
Diminution <i>of.</i>	Provide <i>for, with, against.</i>
Disappointed <i>of</i> what we do not get; and <i>in</i> it when we get it and it fails to answer our expectations.	Recreate <i>to, from.</i>
Disapprove <i>of.</i>	Reconcile <i>to.</i>
Discouragement <i>to.</i>	Replete <i>with.</i>
Dissent <i>from.</i>	Resemblance <i>to.</i>
Distinguished <i>for, from,</i> sometimes <i>by.</i>	Resolve <i>on.</i>
Eager <i>in.</i>	Respect <i>for, to.</i>
Entertain <i>by</i> (a person), <i>with</i> (a thing).	Grieve <i>at, for.</i>
Exception is taken <i>to</i> statements; sometimes <i>against</i> ; the verb has sometimes <i>from.</i>	Independent <i>of.</i>
Expert <i>at</i> or <i>in.</i>	Insist <i>upon.</i>
Fall <i>under.</i>	Made <i>of, for, from, with.</i>
Free <i>from.</i>	Reduce <i>to</i> a state; <i>under</i> subjection.
Frightened <i>at.</i>	Regard <i>for</i> or <i>to.</i>
Glad <i>of</i> something gained, and <i>of</i> or <i>at</i> what befalls another.	Smile <i>at, upon.</i>
Convenient <i>to</i> or <i>for.</i>	Swerve <i>from.</i>
Conversant <i>with</i> persons; <i>in</i> affairs; <i>about</i> subjects.	Taste <i>of</i> what is actually enjoyed, <i>for</i> what we have the capacity of enjoying.
	Think <i>of</i> or <i>on.</i>
	Thirst <i>for, after.</i>
	True <i>of</i> (predicable).
	True <i>to</i> (faithful).
	Wait <i>on</i> (serve), <i>at</i> (a place), <i>for</i> (await).
	Worthy <i>of.</i>

Many expressions have become so fixed that a change would violate propriety. Bain mentions the following:

*Use* or *employ* means.  
*Take* steps.  
*Acquire* knowledge.

*Take* degrees.  
*Contract* habits.  
*Lay up* treasures.

*Obtain* rewards.  
*Win* prizes.  
*Gain* celebrity.  
*Arrive at* honors.  
*Conduct* affairs.  
*Espouse* a side.  
*Interpose* authority.

*Pursue* a course.  
*Turn to* account.  
*Serve for* a warning.  
*Bear* malice.  
*Profess* principles.  
*Cultivate* acquaintance.  
*Pass over* in silence.

## EXERCISE XLII.

DIRECTION.—Substitute appropriate expressions for the italicized words:

1. They never swerved *in* their allegiance to him.
2. Favors are not always bestowed *to* the most deserving.
3. A strong young woman was employed to attend *to* the baby.
4. She was disappointed *in* not obtaining a reward.
5. He is conversant *with* the most intricate affairs of state.
6. He spoke most *contemptibly* of his assistant.
7. James sings *like* Charles does.
8. Congratulate *to* themselves.
9. That variety of faction *into* which we are still engaged ———.
10. Nevertheless, it is open, I *expect*, to serious question.
11. The Irish are *perpetually* using "shall" for "will."
12. The rains rendered the roads *impracticable*.
13. Perhaps some people are quite indifferent *whether or no* it is said that they sip their coffee out of a jar.
14. The greatest masters of critical learning differ *among* one another.
15. The *emblem* of the lily is purity.
16. He *predicated* his action on a misconception of my meaning.
17. Macaulay speaks of an *observation* of the Sabbath.
18. I thus obtained a *character* for natural powers of reasoning.
19. I have no doubt *but that* the pistol is a relic of the buccaneers.
20. Hast thou walked in the world with such little *observance* as to wonder that men are not what they seem?
21. A society for the prevention of cruelty to animals has been *inaugurated*.
22. Triplet *disbarrassed* her of a thick mantle and a hood that concealed her features.

23. He looked *wretchedly*.
24. She feels *badly*.
25. I doubt his lady could *demean* herself so low as to accept me.
26. He is resolved *of* going to the Persian court.
27. He has a good record, I am told, and preaches *to* acceptance.
28. I have a *couple* of dollars.
29. He *accorded* me the privilege.
30. The *balance* of the night was spent in finding a hiding-place.
31. Herschel *discovered* the telescope.
32. Observe me, Sir Anthony, I would by no means wish a daughter of mine to be a *progeny* of learning.
33. They *stand upon* security, and will not liberate him until it be obtained.
34. The children work hard to *gain* rewards.
35. In their perplexity, they knew not what course to *follow*.
36. James *inserts* his authority without due reflection.
37. He *owns* principles that are opposed to such a line of action.
38. H. D. Osgood has *won the* honor of representing his country at the court of Austria.

**Precision.**—Precision (from the Latin *præcidere*, to cut off,) is that property of diction which requires the use of such words as cut off all that we do not mean to express. If, for example, we wish to say, "He has *sufficient* money," but say instead, "He has *enough* money," we express more than we intend. *Sufficient* means what one actually needs; *enough*, what one desires. When one has money to supply all his needs, he has *sufficient*; he has *enough* only when his desires are satisfied. The precise writer chooses words that express what he means to say without any addition or diminution.

Discourse may lack precision (1) Through the use of equivocal terms; (2) Through the confounding of synonyms.

**Equivocal terms.**—These are words and phrases that admit of being understood in a sense different from that in which the writer applies them. They are found in every



part of speech. Thus, "did" is used equivocally in this sentence: "He admired nothing except what you did." To those who are ignorant of the facts, this might mean, "He admired nothing except your doings or actions," or, "He admired nothing except what you admired."

There are few words in our language which have only one meaning. Some are used in many different senses, and the meaning intended by the writer must be inferred from the connection. There is usually no difficulty in this when the word is used in the same sense throughout a sentence, and in sentences near one another. Obscurity arises, however, if the same word has two different meanings in the same sentence.

**Synonymous Words.**—In the second place, precision is violated by the faulty use of synonymous words. As, by the changes of language, the same word is brought to designate different things, so different words are brought to designate the same thing, or nearly the same. No two words are the exact equivalents of each other, though it may answer practical purposes to use them as such. "Synonym" is commonly applied, therefore, to words not identical, but similar, in meaning; generically so alike as to be liable to be confounded, yet specifically so different as to require to be distinguished. Thus "hasten" and "hurry" both imply a quick movement, but "hurry" always adds the idea of excitement or irregularity, while "hasten" conveys only the notion of rapid movement.

The English language, more than any other, has words that are truly synonymous, and this on account of its composite character. In many cases we have two sets of derivatives, one set from the Latin, the other set from the Anglo-Saxon, which are nearly parallel in meaning; as,

SAXON.	=	LATIN.
motherly	=	maternal
brotherly	=	fraternal
hide	=	conceal
teach	=	instruct

It will generally be found that the Saxon expression is the better understood, and therefore the stronger. Saxon words belong to the mother element of the English tongue; they name the things known to our ancestors; they denote the qualities, acts, states, and relations of these things. Thus they are our household words, and are better understood by all, even by the educated; for this reason, it is a good general rule to prefer Saxon terms to Latin. They will not always serve as well as words of Latin origin, but in most cases they will serve much better. Prefer them where you would express yourself with great simplicity, directness, and force.

Accuracy in the use of words can not be acquired in a few easy lessons. But get into the habit of *thinking about the words you employ*, and this habit will gradually bring about correctness in the use of language.

The following examples, adapted from Smith's *Synonyms Discriminated*, will illustrate the different shades of meaning between words nearly synonymous:

ALLOW [Fr. or Lat.]; ADMIT [Lat.].—These terms are here compared only in regard to matters of speculation and argument. *Allow* is negative, while *Admit* is positive. I admit what I can not deny. I allow what in fairness ought to be granted. Logical necessity compels me to admit. Argumentative honesty requires that I should allow. Admit denotes what is due to the case; Allow, what is due to him who argues, as a claim.

ALLOW—PERMIT [Lat.].—To *Permit* is used in a passive, while *Allow* has a more active, sense. If I allow him, I give him at least some degree of sanction, however small; if I permit, I only do not prevent him. But in matters not of the will of individuals only, but of formal or public sanction, *Permit* is a stronger term than *Allow*. In this connection the case is reversed. If the law permit me to do something, it sanctions my doing it. *Allow* supposes the thing allowed to be good; *Permit*, that it may be good or bad.

ANIMAL [Lat.]; BRUTE [Lat. *brutus*, irrational]; BEAST [Lat. *bestia*].—*Animal* comprehends every creature endowed with that life which is superior to the merely vegetable life of plants, and therefore includes man. It is sometimes, however, made to express distinctively other animals than man. In that case we have to suppose a further distinction drawn between the rational and irrational animal life.

*Brute* and *Beast* stand related each in its own way to man. *Brute* is the animal regarded in reference to the absence of that intelligence which man possesses; *Beast*, (except where the word is used in the sense of cattle) in reference to that savage nature of which man is or ought to be devoid. The indolent, senseless, and violent brute; the cruel, savage, vile, or filthy beast. Hence, while the term animal is applicable to insects, neither brute nor beast is so, being insusceptible of moral comparison with man. In applying the terms figuratively to the character and disposition of men, *Animal* denotes one who follows the instincts and propensities of his lower nature to the neglect of moral restraints and intellectual sympathies; *Beast*, one who grovels in sensuality; *Brute*, one whose nature seems deadened to finer feeling.



ASK [A. S.]; REQUEST [Lat.]; BEG [O. E. or A. S.]; BESEECH [O. E.]; SUPPLICATE [Lat.]; ENTREAT [O. Fr.]; IMPLORE [Lat.].—To *Ask* is to seek to obtain by words. But the character of the words may vary from the humblest entreaty to a demand. Its further sense of obtaining information by words of inquiry is not here considered. It is the simplest and broadest term for making a request. It implies no particular sort of relationship, as of superiority or inferiority between parties. The master asks the servant, and the servant asks the master to do a thing. It is the ordinary form for expressing ordinary requirements.

*Request* is a more polite word for the same thing. Nevertheless, it is sometimes used with an implied sense of authority, amounting virtually to a command. *Request* is not a strong term, carrying with it neither urgency of want nor vehemency of words.

To *Beg* is more earnest; and, except when used in a kind of irony, is the act of an equal or an inferior, as request may be of an equal or a superior. To beg is not a term of marked character. We may beg boldly or timidly, but in any case some degree of dependence is involved. The term is a useful one when the speaker wishes to combine impressiveness of entreaty with deference or respect. Neither ask, request, nor beg is so strong as *Beseech*.

To *Beseech* and to *Entreat* are much the same, but beseech belongs more to feeling; entreat, to argument. We entreat an equal by what he knows, feels, or understands; we beseech a superior by his goodness or his greatness. There is a condescension when we entreat an inferior, as a father may entreat a son to be more diligent for his own sake. This is to urge on grounds of affection and argument combined.

To *Supplicate* and to *Implore* both imply extreme distress



and earnestness; but we may implore equals, we supplicate only superiors; for supplication denotes abject humility, as in a slave, or an offender, supplicating for pardon. We commonly beseech on the ground of personal influence, as in the phrase, "I beseech you for my sake." In imploring we strive to move the feelings, as of pity, sympathy, or compassion.

BURIAL [A. S.]; INTERMENT [Fr. *Interrement*—Lat. *in*, and *terra*, the earth]. *Burial* is simply the covering of one thing over with others, so as to conceal it from view; as, to bury one's face in one's hands. As used in the above connection, the burial of a body is the laying of it sufficiently deep in the earth to conceal it from view. We can even speak of a burial at sea.

So characteristic is the idea of concealment in the term *Bury*, that in a secondary sense it is employed in reference to many things of which circumstances combine to prevent the exhibition. A man fitted to adorn society or to be eminently useful to it, is often buried in some remote and obscure locality, beyond which his name is not heard.

*Interment* is a more dignified and polite word than burial, but by its etymology more restricted in meaning, and denoting any formal and ceremonial or decent placing of the body under ground. We might say, "Buried like a dog," but we should be more likely to say, "Reverently and even sumptuously interred." Interment involves the idea of earth or soil, not so burial. It is remarkable how the word *Inter* has in English literature been confined to the burial of the dead.

CALUMNY [Lat.]; DEFAMATION [Lat.]; SLANDER [O. Fr.]; LIBEL [Lat.].—*Calumny* is that evil speaking which is based in any degree on what the speaker knows to be false, whether

it be a crime or an offence. The calumniator is both a forger and a propagator of evil report against another, and aims at doing him an injury.

For calumny will sear  
Virtue itself.—*Shakespeare.*

*Defamation* is essentially public; it is the spreading far and wide of what is injurious to the reputation of persons.

*Slander* differs from defamation in being not only public, but also secret and underhanded. The slanderer is not so inventive as the calumniator.

*Libel* is a written slander of defamation. Originally a libel was a document. So the phrase of the present version of the Scriptures, "A writing of divorcement," stood in Wycliffe's version, "A libel of forsaking." It is now any kind of published defamation, whether in print, by pictures, or any other such representation.

DEFEND [Lat.]; PROTECT [Lat.].—*Defend* implies an active repelling of some adverse influence or power.

*Protect* implies a passive placing of something between the object and the power. A fortress is defended by its guns, and protected by its walls. A defence is successful or unsuccessful. A protection is adequate or inadequate. In some cases of a somewhat metaphorical character we use the words interchangeably. So we say, to defend or protect plants from frost: but in the one case we look upon the power we have to resist; in the other, upon the object we have to guard.

One defends what is attacked, one protects what is weak. Defence, therefore, supposes an actual and pressing danger, protection only that feebleness which exposes to it. Both defend and protect may be applied to ourselves. We defend ourselves by meeting force with counter-force. We

protect ourselves by measures of precaution, and by the interposition of what may counteract adverse influences.

DIFFIDENT [Lat.]; MODEST [Lat.]; BASHFUL [O. Fr].—*Bashfulness* is a constitutional feeling, *Modesty* a virtue. Bashfulness is extreme modesty. It is an instinctive, almost animal sensation, though involving intelligence. It is not unbecoming in young persons of either sex, especially in the presence of elders or superiors. It betrays itself in a look of self-conscious timidity, and in grown-up persons is a defect amounting to a mental disease.

*Modesty* is the absence of all tendency to overestimate one's self, while *Diffidence* is the positive distrust of ourselves. Modesty is in some respects very unlike diffidence, for though inclined to claim less than his due, and to accord more than their due to others, the modest man is not deterred from such efforts in the struggle of life as are needful to do justice to himself; while diffidence, if it be a habit of the disposition, leads to positive injustice to one's self and one's own powers.

DIFFICULTY [Lat.]; OBSTACLE [Lat.]; OBSTRUCTION [Lat.]; IMPEDIMENT [Lat.].—*Difficulties* are generally complicated, *Obstacles* and *Impediments* are usually simple. Difficulties are not usually surmounted by vigor, energy, resolution, hardihood, and the like, but by patience, skill, and perseverance. The cutting of the Gordian Knot was an escape from, not a solution of, the difficulty.

In marching through a foreign country, the general would find difficulties in the incidental things—the badness of the roads, the nature of the climate, the disposition of the natives, the scarcity or remoteness of provisions. A precipitous valley suddenly yawning under the feet of the soldiers would be an obstacle, that is, a barrier, to their progress.



A river might be an obstacle, a heavy cloak an impediment, to the traveler. In common parlance difficulties are met and solved, obstacles surmounted, impediments removed. It is obvious that the same thing may be sometimes all three, according to the point of view from which it is regarded. The eloquence of Demosthenes was to Philip of Macedon a difficulty to be met with his best resources, an obstacle to his own ambition, and an impediment in his political career. Difficulties perplex, impediments embarrass, obstacles deter or retard. Difficulties commonly arise out of the inherent nature and character of the matter in hand. Obstacles come from foreign causes. Impediments come from some established law or superior force.

*Obstruction* is not so strong as obstacle, which latter has also a more abstract sense. We surmount obstacles, and remove obstructions. An obstacle may be moral and internal, as indolence is an obstacle to success. Obstruction is external, and lies in the path.

EXCEED [Lat.]; EXCEL [Lat.].—*Exceed* is a relative term, implying some limit, measure, or quantity already existing, whether of bulk, stature, weight, distance, number, or power—moral, mental, or mechanical. It is also used intransitively and abstractedly; as, "The temperate man will be careful not to exceed"; but even here the measure of sufficiency and sobriety is understood.

*Excel* is never employed but in an honorable sense. It is to go far in good qualities, or laudable actions or acquirements, or specifically, as a transitive verb, to go beyond others in such things.

EXPECT [Lat.]; HOPE [A. S.].—We *Expect* when we have arrived at the conclusion that something future will



really happen in all probability. We may expect what may or may not interest us personally. We may expect, but not hope, for an occurrence which will cause us pain. We *Hope* when we look with pleasure to the future. In proportion as it is welcome, we hope; in proportion as it is certain, we expect. Hope is a faculty of the human soul, a quality which diminishes with the increase of age. The young, who live in the future, are full of hope.

EXCITE [Lat.]; INCITE [Lat.].—To *Excite* is to call out into greater activity what before existed in a calm or calmer state, or to arouse to an active state faculties or powers which before were dormant. The term is also used of purely physical action. We may excite heat by friction.

To *Incite* is to excite to a specific act or end which the inciter has in view.

GLANCE [Sw.]; GLIMPSE [A. S. or Ger.].—*Glance* expresses both the sudden shooting of a bright object or ray of light before the eyes, and the rapid casting of the vision itself upon an object.

*Glimpse* differs in implying the seeing momentarily and imperfectly, while *Glance* implies that the object is seen momentarily and distinctly. *Glance* is more commonly voluntary; *glimpse* involuntary. We take glances; we catch glimpses.

GRATITUDE [Fr.]; THANKFULNESS [A. S.].—*Gratitude* relates to the inner state of, *Thankfulness* to the exhibition of, it in words. We commonly use *Grateful* in reference to human agents; *Thankful*, to Divine Providence. We may look grateful. We speak our thanks. *Thankfulness* is mistrusted if it be not expressed; but *gratitude* may be too deep for words. *Thankfulness* is uneasy till

it has acknowledged a kindness; gratitude, till it has recompensed it.

IMPOSTOR [Lat.]; DECEIVER [Fr.].—An *Impostor* is a deceiver of the public, while *Deceiver* might be of the public or of a private individual. Any one who deceives by word or deed is a deceiver. An impostor assumes a false appearance, and impersonates what is not truly his. An impostor acts for his own benefit; a deceiver may act simply for the injury of another.

LONELY [Fr.]; SOLITARY [Lat.].—*Lonely* conveys the idea of the melancholy or the forsaken. *Solitary* denotes no more than the absence of life or society. The essence of solitariness is separation, not the feeling consequent upon it. A lonely wanderer is not only solitary, but feels it in sadness. Places are solitary as being without inhabitants. They are lonely, as producing in persons the effects of isolation. So we may be lonely, though not solitary, in a crowd.

MARINE [Lat.]; MARITIME [Lat.]; NAVAL [Lat.].—*Marine* means belonging to the sea in its simplest aspect or natural state; as, marine productions or deposits.

*Maritime* means belonging to the sea as it is employed by man, or in relation to the life of man; as a maritime people, maritime trade or occupations.

*Naval* means belonging to ships. We speak of a naval life, a naval profession, a naval armament.

MUTUAL [Lat.]; RECIPROCAL [Lat.].—*Mutual* implies nothing as to time or order of action. *Reciprocal* involves an idea of priority and succession. A mutual thing is simply a thing which exists between two persons; a reciprocal thing so exists as to the result of a giving and

returning. "The attachment was mutual," would mean simply that it was felt on both sides; that it was reciprocal, would mean that what one had given the other also had returned.

NOTED [Lat.]; NOTORIOUS [Lat.].—*Noted* is reserved for that which is well known, favorably or eminently.

*Notorious* is employed to express what is publicly known, and universally in men's mouths, commonly, though not invariably, with an unfavorable meaning. At least, notorious is never used of what is known purely for good. We speak indiscriminately of a notorious or a noted fact, but not person; nor are virtue and excellence ever said to be notorious.

NIGHTLY [A. S.]; NOCTURNAL [Lat. *noctem*].—*Nightly* is derived from the English word *night*; *Nocturnal*, from the Latin *noctem*, night; yet they are somewhat differently employed. The former is a term of more familiar character than the latter; but a further difference is noticeable, flowing, however, from the same difference of origin. *Nightly* means simply at the time of night, or every night, while *Nocturnal* means connected with the nature of the night. A nightly visit. The nocturnal habits of some birds, insects, and quadrupeds.

OCCUPANCY [Lat.]; OCCUPATION [Lat.].—The difference between these two words flows from the different forces of the verb *occupy*, to take possession and to hold possession.

*Occupancy* is the taking, or having possession in relation to, rights, claims, or privileges; *Occupation*, in relation to no more than the fact of possessing and holding. We speak of the occupancy of an estate; and the occupation, not occupancy, of a country by an army. Occupancy has

a passive sense; Occupation has both an active and a passive sense.

POLITE [Lat.]; CIVIL [Lat.]; POLISHED [Lat.].—*Polished* may be applied to that which exhibits traces of finish in training or preparation; as, “A polished man,” “Polished manners,” “A polished discourse.” Polished is opposed to rough; it is an attribute of external things.

*Civil.* The civil man is observant of the slight outward courtesies of intercourse between man and man. True civility is seen in the demeanor of those who respect others because they respect themselves, and is as far removed from condescension on the one side as from servility on the other.

*Polite.* The polite man is polished in such courtesies, and is in higher training. The courtier is polite, but even the rustic may be civil. The civil man is not necessarily polite. Civility is confined to no class or grade of society; Politeness is between equals, and that in the society of the better born and educated.

PEOPLE [O. E. or Lat. *populus*]; PERSONS [Lat.].—In colloquial language, these terms are synonymous; as, “Many *persons* say so”; “Many *people* do it.” The difference seems to be that in the term *Persons*, the individuals are more thought of, and with more deference; while in the term *People*, the individuals are merged in the aggregate. “At the dinner yesterday there were five people,” would be, if not inelegant, expressive of contemptuousness. “People of that sort”; “Persons of distinction”; “People say”; “It is said by many respectable persons.” It may be observed that *Persons* in this general sense does not appear in the objective case. Again, “This often pleases people” (*not persons*).



PERUSE—READ [A. S.].—To *Read* is to interpret characters into their words whether mentally only or audibly also; and more generally, to gather the meaning by observation of anything which expresses itself by outward effects or indications; as, to read character in a face.

To *Peruse*, the etymology of which is quite uncertain, meant formerly to observe closely and in detail. This might be the matter of some book or not. Now to peruse is to read thoughtfully. One peruses at length a work in which one is interested; one reads, it may be, a name upon a sign-post.

PERSUADE [Lat.]; CONVINCING [Lat.].—*Persuade* has much in common with *Convince*; but conviction is the result of the understanding, persuasion of the will. Conviction is a necessity of the mind; persuasion, an acquiescence of the inclination. Conviction, being mental, is less active; persuasion, being moral, is the more active outwardly. We are convinced of truths and facts. We are persuaded to act and to behave. We speak of a persuasive manner, convincing proofs.

PURPOSE [O. Fr.]; PROPOSE [Lat.].—No two terms are more commonly confounded than *Purpose* and *Propose*; but the former denotes a settled, the latter a contingent, state of the mind. I propose to do something, if I have not yet made up my mind. I purpose when I have made it up. Yet the words *Purpose* and *Propose* might often be used indifferently, provided it be remembered that they express different aspects of the same thing. I purpose to do a thing when I have formed a practical intention to do it. I propose to do it when I recognize it as a design which I shall carry out, provided nothing should arise to hinder or deter me.

RESOLUTION [Lat.]; DETERMINATION [Lat.]; DECISION [Lat.].—A choice between action and inaction is *Resolution*. A choice between one motive and another is *Determination*. An irrevocable choice is *Decision*. Decision commonly implies a choice among several courses of action. We determine what to do and resolve to carry out our determination. Determination is a less energetic form of decision. Resolution is a promise made to one's self to undertake a thing. It implies a finer moral choice. A stubborn man may be determined, a firm man is resolved, what to do. Both determination and decision are at an end when the action has been entered upon, but resolution may be carried on into the action itself.

Decision is an act of the mind, and supposes examination. Resolution is an act of the will, and supposes deliberation. Our decisions should be just, that we may not repent them. Our resolutions should be firm, that we may not break them.

In matters of science, we speak of the decision of a question, and of the resolution of a doubt or difficulty.

WATCH [A. S.]; OBSERVE [Lat.].—*Watching* is a strict, constant, close, and eager observation. We *Observe* with coolness the present state of a case. We watch for what is to take place hereafter. Where we are interested, we observe. Where we are suspicious, we watch.

WEIGHT [A. S.]; HEAVINESS [A. S.].—*Weight* is wholly indefinite, and is opposed to that which is imponderable. The lightest substances have some amount of weight. Weight, however, is used scientifically, while *Heaviness* is concrete, that is, expresses the sensation of weight. In their secondary senses, *Heaviness* is the weight of care or trouble, *Weightiness*, the urgency of fact or reasoning. Heavy

rather than weighty is the term employed to express the force which results from the weight of a body in motion. Thus we speak of a heavy, not a weighty, blow. The felled tree falls not weightily, but heavily, to the ground.

WHOLE [A. S.]; ENTIRE [O. Fr. or Lat.]; COMPLETE [Lat.].—*Who'le* and *Entire* are very nicely distinguished. In most cases the words are simply interchangeable. The entire house and the whole house are the same thing. But *Whole* relates to what is made up of parts, and a whole thing is a thing in which no part is wanting. *Entire* does not relate to any idea of parts, but simply to perfect and undiminished unity. So that in cases in which the idea is not resolvable into parts, *Entire* is used where *Whole* could not be. So we say, "A whole orange," "A whole number," "The whole quantity." But, "His character was marked by an entire absence of selfishness," "entire ignorance," "entire confidence," "entire control," and the like.

*Complete* denotes the possession of all that is needful to constitute a thing, or to fulfill a purpose or a definition. A thing is entire which is not broken, or mutilated, or divided; it is complete when it wants nothing. Complete relates to what implies a thing in its perfection.

WING [Dan. Sw.]; PINION [Fr.].—The *Pinion* is a feathered wing; while *Wing* is more generally a lateral appendage of comparatively light material, moved with a vibratory motion, and supporting the flying body by its pressure upon the atmosphere. Hence, insects, for instance, have wings, but not pinions.

SORRY [A. S.]; GRIEVED [Lat.]; HURT [O. Fr.].—*Sorry* and *Grieved* differ from the nouns *Sorrow* and *Grief* in being used in a lighter sense and of more ordinary matters.

We are commonly sorry for what is on our own account, and grieved on account of another. To be grieved is more than to be sorry. "I am sorry that I was not at home when you called"; "I was much grieved to hear the loss he had sustained."

*Hurt* is used of wounded feelings, and denotes the sense of having been treated unfairly, inconsiderately, or without due respect.

We are sorry for circumstances. We are grieved for acts and conduct. We are hurt by treatment or behavior.

SORROW; GRIEF.—*Grief* and *Sorrow* are very nearly alike, but *Grief* is the more active and demonstrative of the two. It expresses a poignant state of mental trouble, while *Sorrow* is more still and reflexive, and is more commonly tinged with regret. *Grief* contemplates things as they might have been, and deplores the fact of their occurrence. Being more active than *Sorrow*, it is often found mingled with compassion for others, and with remorse on our own account. *Grief* is caused by bitter calamities and misfortunes which come to us from outside. *Sorrow* may be the consequence of our own acts. *Sorrow* in the last degree is profound; *Grief* is violent. *Sorrow* mourns; *Grief* cries aloud.

TEDIOUS [Lat.]; IRKSOME [O. E.].—*Tedious* denotes the weariness caused by time. The nature of the thing to be done makes it irksome. The time taken up in doing a thing makes it tedious. Hence, *Tedious* denotes what is felt after a work is begun or a process commenced; while *Irksome* may denote the feeling which prevents one from undertaking at all.

TIMELY [A. S.]; SEASONABLE [Fr.]; OPPORTUNE [Lat.].—*Timely* means in good time; *Seasonable*, in right time.



Timely aid is that which comes before it is too late; Seasonable aid, that which meets the nature of the occasion.

The difference is slight between these and *Opportune*, which seems to express more the occurrence of that which, by its timeliness, aids some particular project or specific course of things. Like *Timely* and unlike *Seasonable*, it qualifies a case rather than a class of cases. Things are opportune for the occasion, and not as a rule. The shower which falls seasonably and in timely preservation of a crop may be inopportune as regards a party of pleasure.

## EXERCISE XLIII.

DIRECTION.—Give the meaning which the synonyms grouped below have in common; give the meaning which belongs to each separately; and write sentences, using each word correctly:

- |  |  |
|--|--|
| 1. Absolve—exonerate—acquit.                 | 17. Firmness—constancy.                      |
| 2. Adversary—opponent.                       | 18. Follow—succeed.                          |
| 3. Affirm—aver—protest.                      | 19. Formal—ceremonious.                      |
| 4. Alarm—terror.                             | 20. Friendly—amicable.                       |
| 5. Appreciate — estimate — esteem.           | 21. In—into.                                 |
| 6. Assault—attack—assail.                    | 22. Acquaintance—intimacy—familiarity.       |
| 7. Kill—murder—assassinate.                  | 23. Insolence—insult.                        |
| 8. Battle—combat—engagement.                 | 24. Journey — tour — excursion — pilgrimage. |
| 9. Intricate — complex — complicated.        | 25. Amend—rectify.                           |
| 10. Calculate—compute.                       | 26. Axiom—maxim—adage.                       |
| 11. Care—anxiety.                            | 27. Mean—base—vile.                          |
| 12. Adorn—decorate—embellish.                | 28. Manifest — evident — plain — clear.      |
| 13. Gentle—meek—mild—tame.                   | 29. Mature—ripe.                             |
| 14. Ingenuous—fair—open—frank.               | 30. Motive—incentive—inducement.             |
| 15. Emotion—feeling.                         | 31. Motherly—maternal.                       |
| 16. Ferocious — fierce — savage — barbarous. | 32. Mute—silent—dumb.                        |

- |                                       |                           |
|---------------------------------------|---------------------------|
| 33. Novel—new.                        | 38. Poison—venom.         |
| 34. Abundance—plenty.                 | 39. Rest—repose.          |
| 35. Pleasing—pleasant—agree-<br>able. | 40. Resign—relinquish.    |
| 36. Pillage—plunder.                  | 41. Sensible—intelligent. |
| 37. Poverty—indigence—pauper-<br>ism. | 42. Gain—win.             |
|                                       | 43. Slight—neglect.       |
|                                       | 44. Tall—high—lofty.      |

## EXERCISE XLIV.

DIRECTION.—Supply precise words in the following sentences:

1. *Hope—Expect.* (a) Such was the violence of the storm that none of the passengers ——— the vessel could outlive the gale.

(b) The father had ——— that his son would be eminent.

2. *Lonely—Solitary.* (a) It appeared to the misled and ——— traveler.

(b) Hie home unto my chamber, where thou shalt find me sad and ———.

3. *Ask—Beg—Request.* (a) What shall you ——— of me that I'll deny?

(b) In ——— other inferior things it may become us to be reserved and modest.

(c) ——— him to accept the same as a testimony of their tenderness towards him.

4. *Admit—Allow.* (a) The ruined spendthrift claimed kindred there, and had his claim ———.

(b) Even a real miracle can not be ——— as such by those who are not assured that the event is contradictory to the course of nature.

5. *Excite—Incite.* (a) Can the sons of Greece ——— compassion in Achilles' mind?

(b) The concurrence of many circumstances, resembling those which had been so favorable to the late monarch, ——— him to a similar attempt.

6. *Poison—Venom.* (a) As souls, they say, by our first touch take in the ——— of original sin.

(b) The God of truth defend you and all others that maintain his truth from the ——— of liars.

(c) The ——— of asps is under their tongues.

7. *Modern—Recent.* (a) Yet was much taxed, by that age precise,  
for faults which ——— times not strange have thought.

(b) Amphitryon, ——— from the nether sphere.

8. *Curious—Prying—Inquisitive.* (a) Bacon says, some have  
been so ——— as to remark the times and seasons, when the stroke  
of an envious eye is most effectually pernicious.

(b) Man is read in his face, God in his creatures, but not as the  
philosopher, the creature of his glory, reads him, but as the divine,  
the servant of humility; yet he must take care not to be too ———.

(c) So close in poplar shades, her children gone,  
The mother nightingale laments alone,  
Whose nest some ——— churl has found.

9. *Tedious—Irsome.* (a) The ——— length of nine revolving  
years.

(b) It was perhaps less ——— to live the life of a hermit in a sol-  
itary den than to submit to the humors of a bigot.

10. *Defend—Protect.* (a) God ——— the right.

(b) How poor a thing is man, whom death itself can not ———  
from injuries.

11. *Glance—Glimpse.* (a) The poet's eye, in a fine frenzy rolling,  
doth ——— from heaven to earth, from earth to heaven.

(b) In His face the ——— of His Father's glory shine.

12. *Persuade—Convince.* (a) He that ——— a man to rob a  
house is guilty of the sin he ——— him to.

(b) Wise men desire to discover such evident marks of superior  
wisdom, power, and goodness in the frame of it, as may ——— them  
that it is truly divine.

13. *Timely—Seasonable—Opportune.* (a) Mercy is ——— in the  
time of affliction.

(b) The English, coming ——— in to their succor, beat them back  
into the city.

(c) The most ——— place shall never melt mine honor into lust.

14. *Sorrow—Grief.*

(a) ——— is humble and dissolves in tears;  
Make not your Hecuba with fury rage,  
And show a ranting ——— upon the stage.

15. *Impostor—Deceiver.* (a) If these things prove true, let me be  
registered not only for a most notorious ———, but such an hypocrite  
as never trod upon the earth before.

(b) Our Savior wrought his miracles frequently, and for a long time together; a time sufficient to have detected any —— in.

16. *Propose—Purpose.* (a) The ship a helpless hull is left; she quits her —— way.

(b) There are but two plans on which any man can —— to conduct himself through the dangers and distresses of human life.

17. *Mutual—Reciprocal.*

(a) But as He framed a whole, the whole to bless,  
On —— wants built —— happiness.

(b) Life can not subsist in society but by —— concessions.

18. *Pillage—Plunder.* (a) I took away from our men the —— with which they were loaded, and gave it to the owners.

(b) For the —— of malignants, I answer that I think the parliament never yet approved the ——, or, in plain English, robbing of any man by any of their forces.

19. *Resolution—Determination—Decision.* (a) Be it with ——, then, to fight.

(b) The will is said to be —— when, in consequence of some action or influence, its choice is fixed upon a particular object.

(c) The —— of dying to end our miseries does not show such a degree of magnanimity, as a —— to bear them.

20. *Gratitude—Thankfulness.* (a) —— is the lively and powerful reaction of a well-disposed mind upon whom benevolence has conferred something important.

(b) Give us that due sense of all Thy mercies, that our hearts may be unfeignedly ——.

21. *Difficulty—Obstacle—Impediment—Obstruction.* (a) They were all night removing the —— that had been placed across the road.

(b) Was ever any —— overcome by a sudden cast of thought?

(c) The want of a life conformable to the religion which we profess, hath been an —— to the progress of Christianity.

(d) Because an —— by nature earthly and foul doth not receive the pure clearness of light ——

22. *Exceed—Excel.* (a) Man's boundless avarice ——, and on his neighbors round about him feeds.

(b) The Power that shuts within its seed the future flower, bids these in elegance of form ——.

23. *Defamation—Calumny—Slander—Libel.* (a) Their aim is



only men's ——, not their reformation, since they proclaim men's vices unto others, not lay them open to themselves.

(b) Whether we speak evil of a man to his face or behind his back; the former way indeed seems to be the most generous, but yet is a great fault, and that which we call reviling. The latter is more mean and base, and that which we call ——.

(c) "The way to silence ——," says Bias, "is to be always exercised in such things as are praiseworthy."

(d) We have in a ——; (1) the writing; (2) the communication; (3) the application to persons and facts; (4) the intent and tendency; (5) the matter—diminution of fame.

24. *Bashful—Modest—Diffident.* (a) A —— man is so only in the presence of others.

(b) —— is a kind of shame or bashfulness proceeding from the sense a man has of his own defects, compared with the perfections of him whom he comes before.

(c) —— and presumption both arise from the want of knowing, or rather endeavoring to know, ourselves.

25. *Scheme—Plan—Design.* (a) The vigor of a boundless imagination told him how a —— might be disposed that would embellish Nature and restore Art to its proper office.

(b) The machine which we are inspecting demonstrates by its construction, contrivance, and ——.

(c) The idea of the possibility of multiplying paper money to almost any extent was the real foundation of what is called the Mississippi ——, the most extravagant project, both of banking and stock-jobbing, that perhaps the world ever saw.

26. *Linger—Lag—Saunter—Loiter.* (a) We must proceed speedily, and persist constantly, nowhere staying or ——.

(b) Yet not content, more to increase his shame, when so she ——, as she needs mote so, he with his spear would thump her forward.

(c) On yonder cliffs, a grisly band,  
I see them sit; they —— yet;  
Avengers of their native land.

(d) Upon the first suspicion a father has that his son is of a —— temper, he must carefully observe him whether he be listless and indifferent in all his actions, or whether in some things he be slow and sluggish, but in others vigorous and eager.

**Simplicity.**—Simplicity has reference to the choice of simple words and their unaffected presentation. If properly and skillfully used, words readily and generally intelligible produce their full effect.

Short words require the least attention, and are correspondingly strong. Hence the strength of the Anglo-Saxon element, which, as we have seen, comprises the vocabulary of common life,—the language of the emotions, of the fireside, street, market, and farm. This element predominates in the books most widely circulated; as, the *Bible*, *Pilgrim's Progress*, *Robinson Crusoe*, and *Gulliver's Travels*; and it is to the home-going Saxon of these books that their popular impressiveness and general intelligibility may be ascribed. Every word in the following passage from St. John is of Saxon origin:

“In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not anything made that was made. In him was life; and the life was the light of men.”

Bain says: “Our translation of the Bible is usually referred to as showing most remarkably the force of the Saxon element in our language, whereby it is intelligible, familiar, and home-going. These qualities it certainly possesses in a very high degree; but as the translators seem to have been guided rather by an unconscious tact, which must sometimes have failed them, than by a deliberate preference of Saxon words, the statement must be received with some qualifications.” In passages marked by great simplicity, the Saxon element is largely used. Of this the Gospels furnish numerous examples. Again, when emotional effect is chiefly aimed at, the translators often give the Saxon in great purity. Many examples of melody and pathos might be produced from the Psalms;

none more conspicuous, however, than the twenty-third, the whole of which contains only ten classical words.

“While the great majority of words in the English Bible are native, there is necessarily, also, a considerable mixture of the classical element. One reason of this is that the terms in use for designating ideas peculiar to Judaism or Christianity had mostly been derived from the Latin. The following are examples of such words; some of them were originally Greek, though received by us through the Latin: apostle, evangelist, bishop, baptism, grace, salvation, repent, justify, sanctify, elect, saint, angel, eternal, immortal, miracle, creation, sacrifice. These have become household words; we are as much at home with them as we should have been with native terms. Some of them are as easy and homely as the commonest of the words inherited from our simple-minded Teutonic forefathers; while some of our Saxon words, by being sparingly used, or by being connected with difficult notions (as laws and government), may not be readily followed. The classical ‘flower,’ ‘gain,’ ‘branch,’ ‘gentle,’ are quite as familiar as the Saxon ‘bloom,’ ‘win,’ ‘bough,’ and ‘riding’; while ‘wapentake,’ ‘wardmote,’ ‘gavelkind,’ though native, are not universally understood.”—*Bain*.

We may, therefore, greatly simplify a learned style, without resolving it into the pure Saxon. To simplify a difficult passage by the substitution of Saxon, or, failing that, of easy classical, terms, will form one of the best exercises in applying the pupil’s knowledge of the sources of the English.

Writers who seek the utmost intelligibility, will avoid foreign words, not because they are foreign, but because they are not current. “I observe,” says Emerson, “that all distinguished poetry is written in the oldest and sim-



plest English words. There is a point, above coarseness and below refinement, where propriety abides." It is well, however, to remember that classical words are more dignified in their associations. The Saxon part of the vocabulary, while favorable to feeling and pathos, contains also the coarse and vulgar words of the language. Latin and Greek words not only are freer from coarseness, but also are associated with dignity or elevation. For Saxon "sweat," we have "perspiration"; and for many coarse, strong Saxon words—words found only in the mouths of the uneducated and unrefined, our language affords equivalents derived from the more refined Latin. We see, then, the necessity as well as the advantage of using simple English words; and these include not only natives, but many foreign derivatives, which are equally brief and clear.

#### EXERCISE XLV.

DIRECTION. — Express the following sentences in simple, natural English:

1. I was confronted by a diminutive maiden, whose habiliments were indicative of penury.
2. The poor Indian lay in his last extremity.
3. There is a potentiality of growing rich beyond the dreams of avarice.
4. Your sister was evidently laboring under some hallucination.
5. His spirit quitted its earthly habitation.
6. An individual was precipitated.
7. Who urges into motion corpulent animals of the bovine species should himself be of no mean dimensions.
8. The ruminants repose beneath the umbrageous trees.
9. These youthful personages were engaged in tumultuary recreations.
10. The conflagration reached out as if to inclose the wide city in its fiery embrace.



11. John and his canine companion unceremoniously disturbed the felicitous slumbers of the old cat and her young family.

12. Many of our seemingly insignificant and barbarous consonantal monosyllables are expressive of the mightiest thoughts.

13. That affluence and power, advantages extrinsic and adventitious, should very often flatter the mind with expectations of felicity which they can not give, raises no astonishment.

14. By my side was a square-built, fresh-colored personage.

15. Even if this conciliatory proceeding were a proper device —

16. I bore the diminution of my riches without any outrages of sorrow or pusillanimity of dejection.

17. Their hearts are like that of the principle of evil himself—incorporeal, pure, unmixed, dephlegmated, defecated evil.

18. They agreed to homologate the choice that had been made.

19. Out of one of the beds on which we were to repose, started up, at our entrance, a man black as a Cyclops from the forge.

20. I would inculcate the importance of a careful study of genuine English, and a conscientious scrupulosity in its accurate use.

21. I was surprised, after the civilities of my first reception, to find, instead of the leisure and tranquillity which a rural life always promises, and, if well-conducted, might always afford, a confused wilderness of care, and a tumultuous hurry of diligence, by which every face was clouded and every motion agitated.

22. Professions lavishly effused and parsimoniously verified are alike inconsistent with the precepts of innate rectitude, and the practice of internal policy.

## EXERCISE XLVI.

DIRECTION. — Write sentences containing shorter or more familiar expressions for the following :

Aggravate, individual, residence, circumspect, simultaneously, tortuous, termination, occult, extinguish, transform, accomplish, instruct, preclude, articulate, felicity, exacerbated, antagonist, cognizance, progenitor, audacious, inaugurate, approximate, minatory, commence, indoctrinate, penetrate, auxiliaries, invalidate, atmosphere, idiosyncrasies, ethereal, pabulum, anomaly, isothermal, elimination, interpolate, æsthetic, disparage, obliterate, circumlocution, supersede.

## EXERCISE XLVII.

## MISCELLANEOUS EXAMPLES ON DICTION.

**DIRECTION.**—Tell what quality of diction—purity, propriety, precision, or simplicity—is violated here. Correct all errors in your recast of the sentences:

1. He is worthy of praise for his observation of filial duty.
2. The sellers of the newest patterns at present give extreme good bargains.
3. But what will fame be to an ephemeræ who no longer exists?
4. The protest laid quietly on the table.
5. The child died from the sequelæ of the scarlet fever.
6. The only danger that attends the multiplicity of publications is that some of them may be calculated to injure rather than benefit society.
7. I guess you may speak respectably to your superiors.
8. He was led to the abattoir of political life.
9. He is free of many common faults.
10. Then, methought, the air grew denser.
11. John lost his avocation by idleness.
12. If we examine with minuteness the falling snow, we will observe that each flake consists of a number of exceedingly delicate particles of ice.
13. The entertainment of last evening was much enjoyed by the juvenile members of the community.
14. The cuisine was perfect.
15. During the ancien régime the peasants were grievously oppressed.
16. He dispenses favors on every side.
17. I have suffered remorse ever since I sold my flute.
18. My hat never stays where I put it.
19. We propose to spend the greater part of the summer in studying music.
20. It was a lapsus linguæ.
21. Paterfamilias placed his hands in loving tenderness upon the heads of the children.
22. A fault inevitable by literary ladies.

23. The mischievous urchins caught the poor dog, and to his caudal appendage they affixed a hollow vessel that reverberated most discordantly as the yelping quadruped ran down the street.

24. I could not tell them apart.

25. I expect it rained last night.

26. He went back on us.

27. Henry had been from his youth attached to the Church of Rome.

28. Sea-birds have places of rendezvous, where they seem to deliberate on the affairs of the republic.

29. The minister's resignation, in these circumstances, can not be too highly praised.

30. Our cicerone first conducted us through the principal buildings of the city.

31. The queen did not want solicitation to consent to the measure.

32. The amende honorable having been made, a hostile meeting was prevented.

33. They resplended in purple and gold lace.

34. The patrons of husbandry, having thoroughly examined all the inventions of genius to be found within the machinery hall, retired to an adjoining apartment to partake of liquid refreshments.

35. It is aggravating to be subjected to the rudeness of ill-bred people.

36. His contemporaries were anxious for his repute.

37. He sat upon a rural bench and looked with admiring eyes upon the rustic scene.

38. James Brown, a noted thief, was taken to jail yesterday.

39. Excessive use of wine is a bad custom.

40. By assisting her, you will confer to me a favor.

41. The veracity of a statement is admitted when the truth of its author is unquestioned.

42. Name the time, and let it not excel three days.

43. I have persuaded him that he has made a mistake.

44. This state of things kept us on the *qui vive*.

45. The constable has abdicated his office.

46. Exile evil thoughts from the heart.

47. Alphonsus ordered a great fire to be prepared, into which, after his majesty and the public had joined in prayer for heavenly assistance in this ordeal, both the rivals were thrown into the flames.

## SENTENCES.

**Sentences.**—As regards the arrangement of its parts, there are three qualities which a sentence should possess: (1) Clearness; (2) Unity; (3) Strength; and when it is possible, the sentence should have a pleasing effect by its Harmony.

**Clearness.**—Clearness requires that the parts of a sentence—words, phrases, and clauses—should be so arranged as to leave no possibility of doubt as to the author's meaning. Language is the medium of communication. It should reveal the whole thought as the writer or speaker would have it understood by the person addressed. As Quintilian says, the expression should be so clear that the hearer not only *may* but *must* understand.

Clearness of style should be the first consideration with the young composer. He should not aim so much at being brief or forcible, as at being perspicuous.

The faults opposed to clearness are two: (1) *Obscurity*, which leaves us *wholly* in doubt as to the author's meaning; (2) *Ambiguity*, which leaves us in doubt as to which of *two* or more meanings is the one intended.

One half of the words of a language qualify the other half; and in English, position is almost the only thing that shows the relation between qualifying adjuncts and the words they modify; hence, it is chiefly through the wrong placing of words, phrases, or clauses that clearness is lost. In the English language, which is very deficient in *inflections* to mark the grammatical relations of words, *position* is a matter of prime importance. The sentence, "The savage here the settler slew," is not clear. The subject and the object of the transitive verb are both placed before the verb; and since there is no peculiar ending, in



English, for a noun in the singular number, objective case, or singular number, nominative case, it is impossible to know the writer's meaning. In Latin this is not so. "Puer magistrum amat," *the boy the master loves*, means, "The boy loves the master" no matter what the order of the words. This is indicated by the inflection, or ending, of the Latin nouns. Had "boy" been the object and "master" the subject of the verb, the form would have been, "Puerum magister amat."

Clearness is lost usually by the improper placing of words, phrases, and clauses, by the omission of necessary words, or by using words whose meaning is ambiguous.

The following are the principal rules for securing clearness:

RULE I.—*Words, phrases, and clauses that are closely related should be placed as near to each other as possible, that their mutual relation may clearly appear.*

This rule is violated most frequently by the improper placing of adverbs, of adverbial phrases and clauses, of participles, and of personal and relative pronouns.

The single-word adverbs that are most frequently misplaced, are "only" and "not." There are some others that often give trouble; as, "never," "even," "always," "enough," and the phrase "at least."

ONLY.—The strict rule is, that "only" should be placed before the word affected by it.

The following are ambiguous: "The address is *only* to be written on this side"; "The heavens are not open to the faithful *only* at intervals."

Abbott says: "The best rule is to avoid placing 'only' between two emphatic words, and to avoid using 'only' where 'alone' can be used instead.

“In strictness perhaps the three following sentences:

He only beat three,

He beat only three,

He beat three only,

ought to be explained, severally, thus:

He did no more than beat, did not kill, three.

He beat no more than three.

He beat three, and that was all he did. (Here *only* modifies the whole of the sentence and depreciates the action.)”

NOT.—“Not” must be taken as qualifying all that follows, to the first break; as, “Not a drum was heard”;

“They have *no* share in all that’s done  
Beneath the circuit of the sun.”

Here the “no” is placed so as to command “share” with all its qualifications. This is correct.

“ENOUGH” is specially understood to follow the word it modifies; as, “good enough,” “not kindly enough.”

“AT LEAST” is used with more exactness of meaning when it immediately precedes the word it modifies. “A tear at least is due to the fallen brave.” “At least” is intended to qualify “tear”; and while we might readily refer this phrase to the word going before, there would be more precision in this arrangement: “To the fallen brave is due *at least* a tear,” or, “We owe to the fallen brave *at least* a tear.”

“Misplacement is very frequent with the combinations ‘not—but,’ ‘not only—but also.’ ‘I am *not* come to send peace on the earth *but* a sword.’ This is a contraction for, ‘I am not come to send peace on the earth, *I am come* to send a sword.’ The better order would be, ‘I am come not to send peace on the earth but a sword.’”—*Bain*.

“He *not only* gave me advice *but also* help” is wrong. “He gave me *not only* advice, *but also* help” is the proper form for the sentence.

“It is *not only* hard to distinguish between two little and too much reform, *but* between the good and the evil intention of the reformers,” should be, “It is hard to distinguish, *not only* between too little and too much reform, *but* between the good,” etc.

The strict rule is, “When ‘*not only*’ precedes ‘*but also*,’ see that each is followed by the same part of speech.”—*Abbott*.

For example: “He acted *not only* wisely *but also* promptly (adverbs), and this too, *not only* under trying circumstances, *but also* in (prepositions) the face of strong opposition; yet his acts were *not only* successful, *but also* worthy (adjectives) of success.”

We shall now notice the placing of adjuncts generally; that is, the position of qualifying words, phrases, and clauses, whether as adjectives or as adverbs.

In the sentence, “He looked and muttered in a way that could not but fill those whose life it was to watch him and obey him *with great alarm*.” “Fill” is to be qualified, not “watch” or “obey”; hence, the phrase “with great alarm” should be placed as near as possible to the word “fill.”

“It was by hunting and fishing that the Indians *chiefly* subsisted.” “Chiefly” is not intended to qualify “subsisted”; it restricts the means of gaining a subsistence.

“The French nation is not consoled for the misfortunes which it has endured *by the incidental triumph of justice* in Italy.” “Consoled” is the word meant to be qualified.

“A pocket-book was found by a boy *made of leather*.” “Made” should modify “pocket-book.”

“‘I must not forget the two sons of this aspiring citizen, *who* came to church in a dashing curricule.’ Without the context, we can not be quite certain, although we may think it highly probable, that *who* refers, not to the near noun *citizen*, but to the prominent noun *sons*. The possessive—‘citizen’s two sons, *who*’—would remove all doubt.”—*Bain*.

“This way will direct you to a *gentleman’s* house *that* hath skill to take off these burdens.” Correct to this: “to *the house of a gentleman that hath skill.*”

“The farmer’s orchard is respected by the boy *who owns a large dog.*” Changed: “The boy respects the orchard *of the farmer who owns a large dog.*”

“Nor better was *their* lot *who* fled.” Changed: “Nor better was the lot *of them that fled.*”

Each qualifying word or set of words should be looked at in its setting; we should try the bearing both before and after, and place the word where it will modify only the subject intended. Sometimes we find, thrown into the middle of a sentence, a grammatical expression that can be connected in meaning either with what goes before, or with what follows. This is a common source of ambiguity.

“Gibbon incurred the imputation of avarice, while he was, in fact, *exceeding generous*, simply by his ignorance of the purchasing power of money.” The words “*exceeding generous*” may be construed either with the words which precede, or with those which follow. We may understand the author as meaning either “*exceeding generous notwithstanding the imputation of avarice,*” or “*exceeding generous simply by his ignorance of the purchasing power of money.*” The proper arrangement would be: “Gibbon, while, in fact, *exceeding generous*, incurred the imputation of avarice, simply by his ignorance,” etc.



Personal pronouns should be used with care. The pronoun is by nature a kind of universal noun; it may refer to anything of the same gender, number, and person, hence care is required to have it suggest at once its antecedent. The strict rule is that pronouns should follow the nouns to which they refer, without the intervention of another noun. Ambiguity in the use of pronouns may be avoided sometimes by substituting *direct for indirect narration*, sometimes by *repeating the antecedent*, sometimes by *changing the number of one of the antecedents*, sometimes by *changing the order*. Occasionally sentences in themselves not clear may be tolerated if the context gives the meaning unmistakably.

“John asked his cousin to bring *his* hat, as he was going on an errand for *his* mother.” This is objectionable because there is doubt as to the antecedent of “his,” in two cases. To correct it we must in some way make perfectly evident what is meant. By changing to direct narration, we can express every possible meaning with perfect clearness; as, “John said to his cousin, ‘Bring me my hat; I am going on an errand for your mother.’”

“He said that he had conversed with Mr. Smith, and *his* proposition was impracticable.” Here the only escape from ambiguity is to express the antecedent in full. “Mr. Smith’s” should be substituted for “his.”

“They were persons of high hopes, before *they* (hopes) were clouded over by misfortune.” This may be improved by changing the number of one of the antecedents: “They were full of *hope* until *it* was clouded over by misfortune.”

“Joe Brown, the brother of Faith Brown, who gave me this book, has gone to Europe.” By changing the order we may effect an improvement; as, “Faith Brown’s brother Joe, who gave me this book, has gone to Europe.”

RULE II.—*Omit no word that is necessary to the complete expression of the thought.*

Words which should not be omitted:

1. **The subject, or a pronoun** standing for it, should be repeated whenever its omission would cause ambiguity or obscurity. The following is ambiguous:

“He is supposed to be working for his party, which in truth is suffering from his neglect, and (he? or it?) will not permit any one else to give it advice.”

**The relative** should be repeated when it is the subject of several verbs; as, “The father was awaiting his son, who had never failed to gather with the family around the Christmas board, and was prompted by the closest ties of natural affection to speed this reunion.” Say, “*who* was prompted,” etc. Otherwise it might mean that “the father” was prompted.

2. **Repeat the preposition** after an intervening conjunction, especially if a verb and an object also *intervene*.

“Had John inherited the great qualities of his father, Henry Beauclerc, or the conqueror,” etc. The omission of the preposition is misleading to such as are not acquainted with the facts from other sources. Macaulay’s arrangement of this sentence is, however, perfectly clear: “Had John inherited the great qualities *of* his father, *of* Henry Beauclerc, or *of* the conqueror,” etc.

3. **Repeat the article**, “A,” “An,” or “The,” before each of two or more connected nouns denoting things that are to be distinguished from each other or emphasized as, “Wanted, *a* nurse and housemaid.” This means that the same person is to be both. If two persons are wanted, one for each office, the article should be repeated.

“The” should be repeated when the object is not sufficiently distinguished without it. “They possessed both *the* civil and criminal jurisdiction.” Say, “both *the* civil and *the* criminal jurisdiction.”

“*The* pursuers and pursued entered the gates together.” The contrast requires the repetition of the article; thus, “*The* pursuers and *the* pursued entered the gates together.”

4. **Conjunctions** should be repeated where the omission would cause ambiguity. Should there be several verbs at some distance from a conjunction on which they depend, the conjunction *must* be repeated.

“When we look back upon the havoc that two hundred years have made in the ranks of our national authors—and, above all, (when) we refer their rapid disappearance to the quick succession of new competitors—we can not help being dismayed at the prospect that lies before the writers of the present day.” Here, if “when” is omitted we at once substitute a parenthetical statement for what is really a subordinate clause.

In reporting a speech or an opinion, “that” must be continually repeated, to avoid the danger of confusing what the writer says with what others say.

In the examples that follow, notice how the sentences gain in clearness by the repetition of the conjunction: “He lives in the family rather *as* a relative, than *as* a dependent.” “Do not forget *that* the youth was the greater fool of the two, and *that* the master served such a booby rightly in turning him out-of-doors.”

5. **The verb, or the verb with its subject** should be repeated after the conjunctions “than,” “as,” etc., when the omission would cause ambiguity. Thus:

“Lovest thou me more *than* these?” might convey two

meanings, either, "more than these love me" or, "more than thou lovest these."

"I hope you will find me as faithful as William," *i. e.*, either as faithful as William finds me or as faithful as you find William.

Even auxiliary verbs, as well as principal verbs, must follow the rule of repetition.

"The Doctor *was* a very great favorite, and received with much respect and honor." Say, "was received." Sometimes the principal verb is omitted, much to the injury of the sentence; as, "I have always and still do believe that the soul is immortal." Say, "I have always believed and still do believe that the soul is immortal."

#### EXERCISE XLVIII.

DIRECTION. — Criticise the following sentences with regard to *clearness*:

1. The English nearly lost two thousand men.
2. Louisiana not only produces cotton in abundance, but sugar also.
3. The Romans, at least, understood liberty, as well as we.
4. Among the numberless contradictions, this one predominates, in our nature.
5. A man would not scruple to pick a pocket who could make so vile a pun.
6. According to his conduct, in this world, a man's worth is estimated.
7. It is true what he says, but it is not applicable to the point.
8. Mary told her sister that she was going to get something pretty for her at the store, and that she ought to go along.
9. The Spartans prayed the gods, notwithstanding their austerity, to grant them the beautiful with the good.
10. The slaves were sold by their masters whenever they were forced by their recklessness or by their misfortunes to have their value in money.



11. People do not simply admire an orator, that he can use big words.
12. He should care no more for meeting that phantom, opinion, than a ghost.
13. The error has and will again be exploded.
14. The lunatic, lover, and poet are of imagination all compact.
15. Six shots were fired by those who were placed to guard the treasure without effect.
16. He left the room very slowly repeating his determination not to obey.
17. Lothair was unaffectedly gratified at not only receiving his friends at his own castle, but under these circumstances of intimacy.
18. You are not obliged to take any money which is not gold or silver: not only the half-pence or farthings of England, but of any other country.
19. The Sabbath was regarded as a day for rest from worldly occupation and holy joy.
20. My rebuke did her good.
21. There are few artists who paint horses as well as Rosa Bonheur.
22. And thus the son the fervent sire addressed.
23. Those who drove James from his throne, seduced his army, alienated his friends, imprisoned him in his palace, broke in upon his very slumbers by imperious messages, and pursued him with fire and sword from one part of the empire to the other, were his nephew and his two daughters.
24. She has worn to-day a black and white dress.
25. Remember, you must be diligent to be successful, and if the idle have failed it is only because of idleness.
26. I never expect to see you again.
27. Wolsey left at his death many buildings which he had begun, in an unfinished state, and which no one expects to see complete.
28. Cardinal Richelieu hated Buckingham as sincerely as the Spaniard Olivares.
29. Adversity gives wisdom; it ought to be greatly prized.
30. The Emperor Alexander presented to the Emperor William a portrait of himself.
31. He aimed at nothing less than the crown.
32. The boy did not want opportunities.

**Unity.**—Unity is that property in a sentence which keeps all its parts in connection with the principal thought, and logically subordinate to it. Unity is such expression of thought as causes each sentence to make one impression. A sentence may consist of parts so combined as to produce the impression of oneness, or it may be so loosely thrown together as to produce only a confused and indefinite idea in the mind. The test of unity is the connection between the parts. If the connection is close, the sentence has unity; if it is remote, the sentence lacks unity.

The following are the principal rules for preserving the unity of a sentence :

( RULE I.—*The subject should be changed as little as possible in the course of the sentence.*

It is not meant by this that every sentence should have but one subject. Every complex sentence must, from its nature, have more than one subject. There is, however, in any sentence, the name of some person or thing which is the prominent subject of discourse; this should be continued, if possible, from the beginning to the end of the proposition. Thus: "After we reached Rouën, they soon conducted me to 116 Riviere Place, where I was received by my friend, who greatly rejoiced to see me."

Here, from the frequent changing of subject ("we," "they," "I," "who,") the sense of connection is almost lost. Alter, so as to preserve the same subject or principal word throughout, and thereby secure the unity of the sentence: "After we reached Rouen, I was conducted to 116 Riviere Place, where I was received, with great joy, by my friend"; or, "After reaching Rouen, I was conducted to 116 Riviere Place, where I was received, with great joy, by my friend."

RULE II.—*Ideas that have but little connection should be expressed in separate sentences, and not crowded into one.*

The great danger of violating this rule is in writing long compound sentences. The compound sentence contains two, and may contain many, principal propositions, and, hence, the liability to crowding. If the propositions be closely connected in *thought*, they should be united into one compound sentence; but if there be no logical connection, the propositions should be stated as separate sentences; for example, "In days long ago, when birds and flowers and trees could talk, in a country far over the sea, there was a beautiful fountain in an opening in the forest, and the little sunbeams that crept between the leaves, falling upon it, made it shine and sparkle like silver; and you would have thought the wind was playing a polka among the trees, so gayly did the fountain dance and bubble over the rocks."

This sentence contains material for three. Thus: "In days long ago, when birds and flowers and trees could talk, there was, in a country far over the sea, a beautiful fountain. It was in an opening in the forest, and the little sunbeams that crept between the leaves, falling upon it, made it shine and sparkle like silver. You would have thought the wind was playing a polka among the trees, so gayly did the fountain dance and bubble over the rocks."

There is not the least difficulty in preserving the unity of a simple sentence; it is secured by the very form of the sentence.

RULE III.—*Avoid using relative clauses in clauses that are themselves relative.*

This rule is frequently violated in forming complex sentences. "The House That Jack Built" furnishes an illustration.

“His reign was like the course of a brilliant and rapid meteor, *which* shoots along the face of heaven, and *which* sheds around an unnecessary and portentous light, *which* is instantly swallowed up by universal darkness.”

A better arrangement would be: “His reign was like the course of a rapid and brilliant meteor, shooting along the face of heaven, and shedding around an unnecessary and portentous light, which is instantly swallowed up,” etc.

This rule does not forbid two or more relative clauses having a common dependence upon some preceding word or clause; as, “He was a soldier *who* disregarded every hardship, *who* courted every danger, and *who* faced it boldly and even joyfully when found.”

**RULE IV.**—*Long parentheses in the middle of a sentence should be avoided, as interfering with unity of expression.*

Parentheses were formerly much more frequently employed than they are at present. Their excessive use indicates a lack of art in writing. They can in nearly all cases be avoided. We usually remedy the fault by removing the matter from the parenthesis and making it into a separate sentence; but if the matter is not necessary to the completeness of the thought, it may be omitted altogether. For example: “‘Mind your own business’ is an ancient proverb (indeed all proverbs seem to be ancient), which deserves a due degree of attention from all mankind.” To correct, we may say, “‘Mind your own business’ is an ancient proverb which deserves a due degree of attention from all mankind.” “The learning of Sir William Jones (he was master of twenty-eight languages), was the wonder of his contemporaries.” Corrected: “Sir William Jones was master of twenty-eight languages. His learning was the wonder of his contemporaries.”



RULE V.—*Avoid adding a supplementary clause to a sentence that has been apparently brought to a close.*

“An unfinished sentence is no sentence at all. But very often we meet with sentences that are, so to speak, more than finished. When we have arrived at what we expected was to be the conclusion; when we have come to the word on which the mind is naturally led, by what went before, to rest; unexpectedly, some circumstance pops out, which ought to have been omitted, or to have been disposed of elsewhere; but which is left lagging behind, like a tail adjusted to the sentence. All these adjections to the proper close disfigure a sentence extremely.”—*Blair*.

“We start on our journey next week; while abroad we shall visit many places of note, and linger amid scenes made dear by associations, *provided our brother can accompany us.*” The last clause destroys the unity of the sentence; it should either have been disposed of elsewhere in the sentence or have been left out altogether.

### EXERCISE XLIX.

DIRECTION. — Criticise the sentences with regard to unity:

1. Sir Andrew Freeport has a letter from one of his correspondents in those parts, that informs him that the old man caught a cold at the county sessions, as he was very warmly promoting an address of his own penning, in which he succeeded according to his wishes.

2. The landlady sent her son to get me some cream, and he was just such a chap as I was at his age, and dressed just in the same sort of way, his main garment being a blue smock-frock, faded from wear, and mended with pieces of new stuff, and, of course, not faded.

3. Having completed our arrangements for the voyage, we set sail on the 4th of July, which celebrates the Declaration of Independence.

4. Here we stopped to talk to Mr. Blank, who was returning from Batesville, where he had called to see our old friend Simpson, who

has been sick for the past two months, and of whose returning health we were delighted to hear.

5. "Wait," said the tailor, "I must go out and buy a piece of cloth; when I return, you will hear what I expect you to do; at least you are willing to stay."

6. What He said, after His washing the disciples' feet, (an action wherein there was such an admirable mixture of humility and love, that it is not possible to conceive which excelled, for they were both in the highest perfection,) "I have given you an example, that as I have done to you, so do ye," is applicable to all the kinds of virtues and graces exhibited in His practice.

7. It is a winter's day when we take our peep into the school-room, and see the great logs of wood that have been rolled into the fire-place, and the broad, bright blaze that is leaping up the chimney, while every few moments a vast cloud of smoke is puffed into the room, which sails slowly over the heads of the scholars, until it gradually settles upon the walls and ceiling, which are blackened with the smoke of many years already.

8. She dropped her face on my old nurse's breast, and, ceasing this supplication, which in its agony and grief was half a woman's, half a child's, as all her manner was (being, in that, more natural, and better suited to her beauty, as I thought, than any other manner could have been), wept silently, while my old nurse hushed her like an infant.

9. She was looking at an humble stone which told of a young man who had died at twenty-three years of age, fifty-five years ago, when she heard a faltering step approaching, and looking around saw a feeble woman bent with the weight of years, who tottered to the foot of that same grave and asked her to read the writing on the stone.

10. Their patroness then shut the door, and sat herself down by her drum at an open window; and, the steps being struck by George and stowed under the carriage, away they went, with a great noise of flapping and creaking and straining, and the bright brass knocker, which nobody ever knocked at, knocking one perpetual double-knock of its own accord as they jolted heavily along.

11. To whom my lord said, "Father Abbot, I am come hither to leave my bones among you;" whom they brought on his mule to the stairs' foot of his chamber, and there alighted, and Master Kingston then took him by the arm, and led him up the stairs; who told me afterwards that he never carried so heavy a burden in all his life.

12. So you stand alone in a tangled wilderness outside, and in the blackness of doubt inside; and you feel the need of a guide for the one, and a light for the other, if you can find one.

13. Goethe read in a manner which was peculiar to him; and as the incidents of the little story came forth in his serious, simple voice, in one unmoved, unaltering tone ("just as if nothing of it was present before him, but all was only historical; as if the shadows of this poetic creation did not affect him in a life-like manner, but only glided gently by,") a new ideal of letters and of life arose in the mind of his listener.

14. The body of Stephen Girard lies in a sarcophagus in the vestibule of the main college building, which is built after the model of a Grecian temple; its thirty-four Corinthian columns measure six feet in diameter, and are fifty-five feet high, and cost \$15,000 each.

**Strength.**—A sentence may be constructed in accordance with the rules for clearness and unity, and still produce but little effect; something is wanting to fix the attention and sustain the interest. This important quality is strength, variously called "energy," "vivacity," or "animation"; it causes the sentence to produce a forcible and vivid impression. Style is greatly affected by the strength or the febleness of the thought, but even commonplace thoughts may be expressed in energetic language. The quality of the thought belongs to invention; the term "energy of expression" has reference solely to the fitness of the words to convey the ideas with force. Thoughts must be so presented as to call into vigorous energy the mental powers of the reader.

Among the various means of securing energy of expression we note the following:

**RULE I.**—*Be concise.*

Conciseness, or brevity of expression, consists in using the smallest number of words necessary for the complete expression of a thought—it is fullness in little compass.



A thought that can be as well presented in a sentence or two, should not be drawn out into ten times the number. "Many words darken counsel"; and this for the reason that surplus words, by absorbing mental force, diminish the strength of the impression.

The most effective writers are concise and terse in style:

Nothing is so fleeting as form; yet never does it quite deny itself. If I can be firm enough to-day to do right, and scorn eyes, I must have done so much right before as to defend me now.—*Emerson.*

Speech is but broken light upon the depths of the unspoken.—*George Eliot.*

They make a solitude, and call it peace.—*Tacitus.*

Conciseness implies the use of no unnecessary words, however many may be employed; it tells the whole thing, but tells it compactly. The following will be found a useful general rule:

*Go critically over what you have written, and strike out every word, phrase, and clause, the omission of which neither impairs the clearness nor the force of the sentence.*

Conciseness is violated in three ways:

(1) *By redundancy*, or the use of words that the sense does not require.

Redundancy is most likely to show itself in the use of *adjectives*. These words are usually descriptive, and hence serve to enrich style, but when used in excess they overburden the sentence. It is well to strike out such words as "very," "stupendous," "inexpressible," "magnificent," "unprecedented," etc., whenever they are not strictly required.

Another common source of redundancy is the use of a separate word to express an idea which is implied in one of the words already used; as, "The *universal* opinion of



*all men*"; "They returned *back again* to the *same* place *from whence* they came *forth*"; "His *very* excellent remarks were *most* intolerable and *extremely* inconsistent in the eyes of his enemies"; "The *boundless* plains in the heart of the country furnished *inexhaustible* supplies of corn, that would have almost sufficed for twice the population"; "The *immense* revenue of this fertile land is *unprecedented* among nations; its vastness is *beyond conception*; it fills a treasury that could scarcely be depleted by a *three-years' war*."

(2) *By tautology*, or the repetition of the same idea in different words; thus, "*He walked on foot, bareheaded*"; "The names of our *forefathers who came before us* should be held in reverence"; "The prophecy has been fulfilled *literally and to the letter*."

(3) *By circumlocution*, or a roundabout, diffuse way of expressing a thought.

A lengthened, roundabout mode of speech is allowable for the sake of variety or emphasis, or when a direct assertion might be offensive; but when none of these ends is accomplished, it is feeble and affected. For example: "That night Richard Penderell and I went to Mr. Pitchcroft's, about six or seven miles off, where I found the gentleman of the house, and an old grandmother of his, and Father Hurlston, who had then the care as governor, of bringing up two young gentlemen, who, I think, were Sir John Preston and his brother, they being boys."

Condensed: "That night Richard Penderell and I went to Mr. Pitchcroft's, a distance of six or seven miles; there we found Mr. Pitchcroft, his grandmother, and Father Hurlston, who then had the care, as governor, of two boys, probably Sir John Preston and brother."

The remedy for circumlocution consists, not in leaving

out parts, but in recasting the whole in terser language. Condensation is sometimes effected by substituting *words* for *phrases*, and *words* or *phrases* for *clauses*.

RULE II.—*The most important words should occupy the most prominent places. These are the beginning and the end of a sentence; of the two places, however, the end is the more emphatic.*

To place a word or phrase or clause out of its wonted position is to indicate that a heavier burden of thought is laid upon it than it ordinarily bears, heavier than is borne by any of its neighbors. The more important words are usually in the predicate—the latter part of the sentence. To bring these to the beginning of the sentence is to remove them farthest from their natural place, and to give them the greatest possible emphasis that position can bestow. The subject, if unusually emphatic, should often be removed from the beginning of the sentence.

As the end of the sentence is the most emphatic place, it is a good general rule not to terminate a sentence with an adverb, preposition, or other particle. Thus: "What a pity it is that even the best should speak to our understandings *so seldom*." Here the adverb usurps the prominent place. Change thus: "should *so seldom* speak to our understandings." "Who had promised, upon the first notice of his arrival, to resort with all their friends and followers *to him*." Change thus: "to resort to him with all their friends," etc. "And so begin his examination in such articles as he could raise the greatest bustle *in*." This is both weak and inelegant. An improvement would be: "in those articles in which he could raise the greatest bustle."

A sentence should not close with an unimportant clause; nor should it end in an abrupt and inharmonious manner,

even though the words are strongly emphatic; for example, "The soldier, transfixed with the spear, '*writhed.*' We want a *longer* ending, 'fell writhing to the ground,' or, 'writhed in the agonies of death.'"—*Abbott*.

RULE III.—*The strength of a sentence may often be increased by the proper use of connectives.*

Connectives are words having no significance of their own, but whose office it is to indicate the relations of words and clauses. "These little words, *but, and, which, whose, where,* etc., are frequently the most important of any; they are the joints or hinges upon which all sentences turn, and, of course, much, both of the gracefulness and strength of sentences, must depend upon such particles."—*Blair*.

The shortest conjunctions should be used. Most conjunctions are words of one syllable, but many contain several syllables; as, *nevertheless, notwithstanding, furthermore, forasmuch,* etc. The length of these makes them too prominent; monosyllabic connectives should, if possible, be substituted for them. The use of these drawling conjunctions is characteristic of our older writers; they are rare in good modern authors.

The omission of particles is generally forceful by admitting the concentration of energy on the significant parts, and by the exciting effect of rapid utterance. Thus: "A multitude fills *roads, paths, bridges, plains, hills, valleys, woods,* choked up by the flight of forty thousand men. *Cries, despair;* knapsacks and muskets cast into the growing rye; passages forced at the point of the sword; no more comrades, no more officers, no more generals, inexpressible dismay."—*Victor Hugo*.

On the other hand, if it is desired that the mind should dwell upon the various circumstances, connectives may be



used with great frequency. In the following examples observe how the several items are, by the use of connectives; separated and distinguished, and the attention detained:

Thus with the year  
Seasons return, but not to me returns  
Day, *or* the sweet approach of even *or* morn,  
*Or* sight of vernal bloom, *or* summer's rose,  
*Or* flocks, *or* herds, *or* human face divine.—*Milton.*

I am persuaded that neither death, *nor* life, *nor* angels, *nor* principalities, *nor* powers, *nor* things present, *nor* things to come, *nor* height, *nor* depth, *nor* any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord.—*St. Paul.*

The animation of the one method, and the gravity of the other, are seen together here:

So eagerly the fiend  
O'er bog or steep, through straight, rough, dense, or rare,  
With head, hands, wings, or feet, pursues his way,  
And swims, or sinks, or wades, or creeps, or flies.—*Milton.*

**Splitting particles.**—"I have often spoken to you upon matters kindred *to*, but perhaps not distinctly connected *with*, my subject for Easter." Here the preposition is widely separated from its object: this is called "splitting particles." It is a violent separation of things that ought to be closely united; consequently it produces an unsatisfied and displeased feeling in the mind. The current of thought is brought to a stand-still, and we are obliged to rest for a time on a little word which carries no meaning with it until it is connected with its proper object. A better arrangement of the sentence is: "I have spoken to you upon matters kindred to my subject for Easter, or at any rate not distinctly connected with it." In this construction each preposition stands in close proximity to its object.



RULE IV.—*A sentence is enfeebled by the improper repetition of a word, or by the recurrence of unpleasing similarity of sound.* Thus:

“What *right* have I to *write* on Prudence”; “During the night *preceding* the waters were slowly *receding*”; “The few who *regarded* them in their true light were *regarded* as dreamers.”

This principle does not apply to a *repetition* made for some sound *rhetorical reason*; on the contrary, such repetition often adds great strength to a sentence. Thus: “He aspired to the highest—*above* the people, *above* the authorities, *above* the laws, *above* his country”; “She flew through the brakes and over the huge stones, *up—up—up—faster* than ever huntsman ran in to the death.”

*Ring out* old shapes of foul disease;  
*Ring out* the narrowing lust of gold;  
*Ring out* the thousand wars of old,  
*Ring in* the thousand years of peace.—*Tennyson.*

*Work—work—work!*  
 From weary chime to chime;  
*Work—work—work—*  
 As prisoners *work* for crime!—*Hood.*

Often intense energy may be secured by the *omission of words easily supplied*. Words are sometimes a hindrance to the thought, less expressive even than signs or gestures.

The strongest effects are produced by interjections, which condense entire sentences into syllables. Thus the word “Miscreant!” expresses all that could be conveyed by the sentence, “Thou art a miscreant!” “A Daniel come to judgment!” is a more energetic arrangement than, “Thou art a Daniel come to judgment.” “On to Richmond!” is more forcible than, “Let us go on to Richmond.”

RULE V.—*Use specific words.*

Words which denote individual things, have a definiteness of meaning; hence they are more readily understood, and the impression produced by them is deeper than that produced by generic words.—words whose meaning is broader, words which name classes of objects. Thus: “Can *good* come of *evil*?” is less forcible than, “Do men gather *grapes* of *thorns* or *figs* of *thistles*?” “If you have *tears*, prepare to *shed* them now” is more effective than, “If you have *sympathy*, prepare to *show* it now.” “It seemed that a *Bonaparte* had planned the battle” produces a more vivid impression than, “It seemed that the battle had been planned by a *great military genius*.” To say, “He was a *Judas* in heart” is to describe in energetic terms a base and treacherous nature.

RULE VI.—*In cases of contrast, a sentence is stronger and more effective, if the contrasted members are constructed alike.*

“Happiness is found in the arm-chair of dozing age, as well as in the sprightliness *which belongs to the dance*.” Correct thus: “the *sprightliness of the dance*.”

“Prosperity gains friends, but they are tried by adversity.” Correct thus: “Prosperity gains friends; adversity tries them.” “Hope, *inspiring* the heart, and Fear, which destroys faith in one’s self, work ever against each other.” Correct thus: “Hope, which inspires the heart, and Fear, which destroys faith,” etc. “I stood a long time considering many things connected with this stately old mansion, and *to note* the perfect harmony between it and its surroundings.” Change to: “I stood a long time considering many things connected with this stately old mansion, and noticing (*or observing*) the perfect harmony between it and its surroundings.”

RULE VII.—*It often adds strength to a sentence to use the periodic form.*

A **periodic sentence** is one in which the complete sense is suspended until the close.

A **loose sentence** is one in which the predicate is followed by phrases or clauses that are not necessary to the completeness of the sense. It takes the whole of a period to express a thought; there may be many places in a loose sentence, at any of which a thought has been expressed, and a full stop could be made.

Both the periodic and the loose sentence have their advantages and their disadvantages. The periodic structure promotes energy, as it preserves the unity of the sentence and concentrates its strength in a single point, the close; but it has an artificial appearance—the whole must be thought out before anything is set down; as the beginning has reference to the end and the end recalls the beginning, all that lies between looks back to the beginning and forwards to the end. It is unfitted for some kinds of composition, and its frequent recurrence is always disagreeable.

A loose sentence is not necessarily deficient in energy; it begins without apparent consciousness of how it is to end—the beginning has in construction no dependence on what follows, though what follows depends for its construction and its sense on what precedes it. By a judicious choice and arrangement of words, the writer may keep the mind of the reader in suspense even in sentences that are not grammatically complete before their close; still, loose sentences are very liable to degenerate into feebleness. The proper management of the loose sentence requires much care and skill. Hence young and inexperienced writers should generally aim to make their sentences periodic.



The two modes of arrangement may be united in one sentence; such a sentence is a *compromise* between the periodic and the loose sentence, the point at which the sense is complete standing not at the close, but near it.

*Periodic sentence.*—To this knowledge which all men carry about with them, and to these sympathies in which, without any other discipline than that of our daily life, we are fitted to take delight, the poet principally directs his attention.—*Wordsworth.*

*Loose sentence.*—It was mercy that preserved the noblest of God's creatures here below; | he who stood condemned and undone under all the other attributes of God was saved and rescued by His mercy; | that it may be evident that God's mercy is above all His works, | and above all ours, | greater than the creation, and greater than our sins.—*Jeremy Taylor.*

*Compromise.*—While the multitude below saw only the flat, sterile desert in which they had so long wandered, bounded on every side by a near horizon, or diversified only by some deceitful mirage, he was gazing from a far higher stand on a far lovelier country, following with his eye the long course of fertilizing rivers, through ample pastures, and under the bridges of great capitals, measuring the distances of marts and havens, and portioning out all those wealthy regions from Dan to Beersheba.—*Macaulay.*

If the preliminary parts of a sentence are many, the faculty of attention is taxed and wearied by the effort to grasp the thought. In such cases the compromise between the periodic and the loose sentence would be serviceable, enabling the reader or listener to lay down his growing burden before the close is reached.

RULE VIII.—*The energy of a sentence is promoted by inversion, interrogation, and exclamation.*

These methods have been treated under "Variety of Expression"; but we give here a few examples:

*Inversion*; as, "Oft did the harvest to their sickle yield" instead of, "The harvest did often yield to their sickle."



Other examples are:

Now begins the storm to lower.

Full swells the deep, pure fountain of young life.

Then shrieked the timid, and stood still the brave.

Never had spies been so actively employed in detecting congregations.

Prophet of evil I ever am to myself.

Many are the roofs once thatched with reeds.

Me he restored unto mine office, and him he hanged.

How the truth came to the prophet he himself knew not.

*Interrogation:*

Who planteth a vineyard, and eateth not of the fruit thereof?

Who does not crave sympathy?

Wouldst thou have a serpent sting thee twice?

Who ever knew truth put to the worse, in a free and open encounter?

Is there no balm in Gilead? is there no physician there?

Who can refute a sneer?

Can the leopard change his spots?

Canst thou draw out leviathan with a hook? or his tongue with a cord which thou lettest down? Canst thou put a hook into his nose? or bore his jaw through with a thorn? Will he make many supplications unto thee? will he speak soft words unto thee? Will he make a covenant with thee? wilt thou take him for a servant forever? Wilt thou play with him as with a bird? or wilt thou bind him for thy maidens? Shall thy companions make a banquet of him? shall they part him among the merchants? Canst thou fill his skin with barbed irons? or his head with fish spears?

( *Exclamation.*—The occasions which justify the use of exclamation are comparatively rare, and writers should be correspondingly careful in resorting to it. ) The figure is suitable only in cases of real emotion, and when properly used it is of great value and power. As for example:

A horse! a horse! my kingdom for a horse!

How prayed I that my father's land might be an heritage for thee!

I hear, I hear, with joy I hear!

When one sits quite alone! Then one weeps, then one kneels!  
—God! how the house feels!

Hark! a glad voice the lonely desert cheers:  
Prepare the way! a God, a God appears!

And yet was every faltering tongue of man,  
Almighty Father! silent in thy praise!

How sweet and soothing is this hour of calm!

RULE IX.—*Climax promotes strength.*

**Climax** (Greek *klimax*, a ladder), consists in so arranging the words of a series, or the parts of a sentence, that the least impressive shall stand first, and the successive words or parts grow in strength. This order may hold in (1) words, (2) phrases, (3) clauses, and (4) sentences. Paragraphs, even, may stand in this order.

The following passages are examples of this kind of construction:

I was born an American; I live an American; I shall die an American.

A day, an hour, an instant, may prove fatal.

While stands the Coliseum, Rome shall stand;  
When falls the Coliseum, Rome shall fall;  
And when Rome falls,—the World.

Whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God.

The poorest man may in his cottage bid defiance to all the forces of the crown. It may be frail; its roof may shake; the wind may blow through it; the storms may enter, the rain may enter,—but the King of England can not enter! All his forces dare not cross the threshold of that ruined tenement.

The cloud-capped towers, the gorgeous palaces, the solemn temples, the great globe itself, yea, all which it inherit, shall dissolve, and, like this insubstantial pageant faded, leave not a rack behind.

It is not always easy to construct a sentence in the order of climax. Not every subject admits of such arrangement, nor would it be desirable to construct all our sentences, or even a majority of them, on this model. The effect would be to destroy all simplicity, and to make the style stiff and pompous. Yet an occasional climax, brought in when the foregoing ideas have *prepared the way for it*, has a powerful effect.

**Anti-climax.**—The inversion of climacteric order gives anti-climax. } The arrangement of the parts of the sentence is such that the ideas suddenly become less dignified at the close. Anti-climax is allowable in comic writings, but it is a fault in serious discourse. Thus:

The Russian grandees came to court dropping  
pearls { and diamonds.—*Climax*.  
          { and vermin.—*Anti-climax*.

These two nations were divided by mutual  
fear { and the bitter remembrance of recent losses.—*Climax*.  
      { and mountains.—*Anti-climax*.

A ludicrous descent from the elevated to the mean is called "*bathos*." Thus:

He lost his wife, his child, his household goods, and his *dog*, at one fell swoop.

Go teach Eternal Wisdom how to rule,  
*Then drop into thyself, and be a fool.*

There is some one—I see a dark shape—  
At that window, the hottest of all,—  
My good woman, why don't you escape?  
Never think of *your bonnet* and *shawl*.

A clergyman, preaching to a country congregation, used the following persuasive arguments against swearing: "Oh, my brethren, avoid this practice, for it is a great sin, and, what is more, it is *ungenteel*."

## EXERCISE L.

DIRECTION.—Criticism and amend the following :

1. Her chief is slain, and she fills his fatal post, where death is certain.
2. My ecstatic joys, my deepest, most despondent griefs, my most unconquerable passions, and my indefatigable powers, were my inalienable friends.
3. Sea-port towns on the coast are the great marts for selling produce.
4. Is it true, can it be possible, is it not a mistake, that we have taken the wrong road?
5. It is plain enough, it is quite evident, that the little mill can never keep a stand against this mighty rush of waters, or resist them.
6. The ancient Romans wore a long, loose, untrammelled robe, called a toga.
7. Thought and expression act and react upon each other mutually.
8. I went home full of a great many serious reflections.
9. I do not know what they paved the street with.
10. He gives a glowing description of his descent down into the mine.
11. It is a principle of our religion that we should not revenge ourselves on our enemies, nor take vengeance on our foes.
12. 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.
13. In this plight, and with a strong consciousness of it, I waited to introduce myself to, and make my first impression on, my formidable aunt.
14. The laughers will be for those who have most wit; the serious part of mankind, for those who have most reason on their side.
15. There are few things that have not a good side as well as that which is bad.
16. He took the bundle from, and would not return it to, the child.
17. When will the balloon ascend up?
18. Whence you derive that idea, I will find out.



## EXERCISE LI.

DIRECTION.—Point out in the following sentences the cases in which repetition is emphatic:

1. So many hours must I tend my flock;  
So many hours must I take my rest;  
So many hours must I contemplate;  
So many hours must I sport myself.
2. Why, I can smile the while, since thy wiles can ne'er deceive me.
3. They upbraided him for evading the truth and parading his conceit in the presence of their friends.
4. Happy, happy, happy pair!  
None but the brave,  
None but the brave,  
None but the brave deserves the fair.
5. No more shall the meads be decked with flowers,  
Nor sweetness dwell in rosy bowers;  
Nor greenest buds on branches spring,  
Nor warbling birds delight to sing,  
Nor April violets paint the grove.
6. They sang of peace to them that sang of war.

DIRECTION.—Make the following sentences more forcible, by omitting all words that the sense does not require:

1. What news have you heard from Genoa?
2. May woe betide those within.
3. It is base treachery.
4. What is the cause, then, sir, the cause?
5. Rush ye on him, rush ye on him.
6. May it please God to bless you, sir.
7. Venice, thou art the proud queen of the waters.
8. Who is it that comes so fast in the silence of the night?
9. Is it that life is so dear or that peace is so sweet as to be purchased at the price of chains and slavery?
10. Do not suffer yourselves to be betrayed with a kiss.

## EXERCISE LII.

DIRECTION.—Substitute for each of the following generic words as many *specific* words as you can think of:

- |             |                |
|-------------|----------------|
| 1. Flower.  | 10. Implement. |
| 2. Fruit.   | 11. Garment.   |
| 3. Motion.  | 12. Fowl.      |
| 4. Animal.  | 13. Destroy.   |
| 5. Beast.   | 14. Building.  |
| 6. Insect.  | 15. Color.     |
| 7. Food.    | 16. Crime.     |
| 8. Free.    | 17. Sound.     |
| 9. Vehicle. | 18. Disease.   |

DIRECTION.—Construct sentences containing the following specific words; and then exchange them for corresponding *generic* words. Note what you thus lose in energy:

- |               |                   |
|---------------|-------------------|
| 1. Sparrow.   | 10. Plow.         |
| 2. Flannel.   | 11. Harp.         |
| 3. Horse.     | 12. Vulture.      |
| 4. Coat.      | 13. Ant.          |
| 5. Daisy.     | 14. Mocking-bird. |
| 6. Wagon.     | 15. Green.        |
| 7. Bread.     | 16. Thunder.      |
| 8. Small-pox. | 17. Gun.          |
| 9. Oak.       | 18. Silver.       |

## EXERCISE LIII.

DIRECTION.—Make the following sentences *periodic*:

1. He came out from the sheltering rock, and stood beneath the cave to receive the Divine communication.
2. I will be open and sincere with you before I invite you into my society and friendship.
3. The ministerial ranks began to waver as soon as it was understood that the attack was directed against him alone, and that, if he were sacrificed, his associates might expect advantageous and honorable terms.

4. Antonio, with calm resignation, replied that he had but little to say, for that he had prepared his mind for death.

5. I was willing enough to intrust my son with this commission, as I had some opinion of his prudence.

6. The ships were in extreme peril; for the river was low, and the only navigable channel ran very near to the left bank, where the headquarters of the enemy had been fixed.

7. I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind, when I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes.

8. The contemplation of celestial things will make a man both speak and think more sublimely and magnificently, when he descends to human affairs.

DIRECTION.—Make the following sentences *loose*:

1. Unless we look on this world as only a nursery for the next, and believe that the several generations of rational creatures, which rise up and disappear in such quick succession, here receive only the first rudiments of their existence, afterward to be transported into a more friendly climate, where they may spread and flourish to all eternity, how can we find in the formation of man that wisdom which shines through all the works of God?

2. When he was not under the influence of some strange scruple, or some domineering passion, which prevented him from boldly and fairly investigating a subject, he was a wary and acute reasoner.

3. When in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, \* \* \* \* a decent respect for the opinions of mankind requires that they should declare the causes which impel them to the separation.

4. When, at length, Hyder Ali found that he had to do with men who either would sign no convention, or whom no treaty and no signature could bind, and who were the determined enemies of human intercourse itself, he decreed to make the country possessed by these incorrigible and predestinated criminals a memorable example to mankind.

## EXERCISE LIV.

DIRECTION.— Arrange in *climacteric order* the parts of these sentences :

1. It is good to commemorate patriotic sentiments, good to honor them, good to encourage them, good to have them.
2. Gentleness ought to diffuse itself over our whole behavior, to form our address, and to regulate our speech.
3. Ambition creates seditions, wars, discords, hatred, and shyness.
4. Charity breathes long-suffering to enemies, courtesy to strangers, and habitual kindness towards friends.
5. Virtue supports in sickness, comforts in the hour of death, strengthens in adversity, and moderates in prosperity.
6. Since man is on his very entrance into the world the most helpless of all creatures; since he must at last be laid down in the dust from which he was taken; and since he is for a series of years entirely dependent on the protection of others; how vain and absurd does it appear that such a being should indulge in worldly pride.

## EXERCISE LV.

DIRECTION.— Complete the following sentences by adding suitable contrasts :

1. Pride is the offspring of ignorance ———.
2. He is young in years, but ———.
3. Silence your opponent with reason ———.
4. The form perishes; the matter ———.
5. The desire of the righteous is only good; but the expectation of the wicked ———.
6. Force was resisted by force; valor ———.
7. William was the more attentive, but his brother ———.
8. The simple inherit folly; ———.
9. In peace, children bury their parents; in war ———.
10. Contemporaries appreciate the man rather than the merit; but posterity ———.
11. Philadelphia covers the larger extent of territory, but New York ———.
12. An upright minister asks *what* recommends a man; a corrupt minister ———.



## EXERCISE LVI.

DIRECTION.— Criticise and amend the following sentences, with reference to *unity, clearness, and strength*:

1. The effect of the concluding verb, placed where it is, is most striking.

2. On this occasion, the question gave rise to much agitation, and soon after absorbed every other consideration.

3. After the most straightest sect of our religion I lived a Pharisee.

4. Thou found'st me poor at first and keep'st me so.

5. Rich or poor you have always been to me a true friend.

6. Owing to an obstacle on the track, and the badness of the weather, the train was delayed, and as John did not reach home in time to attend the funeral, they concluded to postpone it.

7. Yet it was natural for him to conceal whatever sadness he might entertain on account of the misfortunes of his friend, in the brilliant scenes of which he was the principal actor.

8. It was midnight—the very hour at which (with a punctuality few of them have exhibited in the flesh) spirits invariably revisit (what can be the attraction in many cases?) their former abodes.

9. Both mind and body were patient under hardships, whether voluntary or under necessity endured.

10. He could only live in agitation; he could only breathe in a volcanic atmosphere.

11. Mrs. A.'s compliments to Mrs. B., and begs to say that C. lived with her a year and found her respectable, steady, and honest.

12. But you will bear it as you have so many things.

13. No introduction has, nor in any probability ever will, authorize that which common thinkers would call a liberty.

14. I am going to yonder gate to receive further direction how I may get to the place of deliverance.

15. He sympathized, not with their cause, but their fate.

16. Upon which the Moor, seizing a bolster, full of rage and jealousy, smothered the unhappy Desdemona.

17. He knows, further, that the keeper of the asylum has either been deceived by, or is an accomplice of, these doctors.

18. He has carefully transcribed his history.

**Harmony.**—A sentence may be grammatical, and observe the rules for clearness, unity, and energy, without pleasing the ear by its smoothness of sound or displaying any adaptation of sound to the sense. Most sentences are constructed without any thought as to how they will sound. In poetry and oratory we find abundant examples of that harmonious combination of sounds and that connection between sound and sense which constitute the most perfect melody known to language. While prose has neither the rhyme nor meter of poetry, it is susceptible of a melody which every writer should strive to attain.

Harmony, however, must not be held of more importance than the ideas to be presented; nor must it be purchased at the cost of clearness and force. It should be the last element of style to engage our attention.

To promote the harmony of a sentence, be guided by the following considerations:

**RULE I.**—*Avoid using words that are hard to pronounce.*

For example, we should avoid such words as contain a greater number of consonants, or a succession of short, unaccented syllables, or such as occasion a clash of vowels. Opposed to all such are (1) words ending in soft consonants or open vowels; as, *ever, alive, dream*; (2) words containing liquids; as, *roaming, mellow, noontide, loving*; (3) polysyllables with the accent near the end; as, *sond'rous, locomotion, regale'ment*; (4) words in which vowels and consonants are blended; as, *humility, remedy, demeanor*. These four classes of words contribute much to the melody of composition.

**RULE II.**—*Avoid combinations of letters of one kind.*

Among such combinations are *strengthenedst, periphrasis, farriering*. Long compound words are generally disagree-

able; as, *unwholesomeness*, *vegetarianism*. Long words having the accent near the beginning, and words with a succession of unaccented syllables, are difficult to pronounce, and, accordingly, unpleasant to the ear; as, *hos'pitably*, *derog'atorily*, *per'emptorily*, *ar'bitrarily*.

RULE III.—*Avoid all disagreeable combinations of words.*

Words which by themselves are sufficiently euphonious, sometimes displease the ear on account of their position with regard to other words in the sentence; as, “*I can candidly say*”; “*The women wofully and willfully*”; “*I confess with humility my inability*”; “*Stately ships sail on the stormy sea*”; “*Brown berries.*”

RULE IV.—*The harmony of a sentence is promoted by arranging the words in such a manner that the accents come at convenient and somewhat measured intervals.*

It is this arrangement of words with reference to accent which makes some prose writings so much easier to read than others. We find it, more or less, in all well written prose. The following are examples:

The plants of the garden, the animals of the wood, the minerals of the earth, the meteors of the sky, must all concur to store his mind with inexhaustible variety; for every idea is useful for the enforcement or decoration of moral or religious truth; and he who knows most will have most power of diversifying his scenes, and of gratifying his reader with remote allusions and unexpected instructions.—*Johnson*.

What silence, too, came with the snow, and what seclusion! Every sound was muffled, every noise changed to something soft and musical. No more tramping hoofs, no more rattling wheels! Only the chiming sleigh-bells, beating as swift and merrily as the hearts of the children.—*Longfellow*.\*

\* NOTE.—The pupil is cautioned against continuing this style through several periods in succession. It would be monotonous and wearisome.



RULE V.—*Attend to the cadence of sentences.*

By cadence is meant the falling of the voice before coming to a full stop. The cadence at the close of a sentence adds much to the harmony. The words and clauses should, therefore, be so placed that something pleasing and sonorous may be found at the end.

As regards single words, the most musical cadences are made on words of four syllables, accented on the first and third; as, *contempla'tion, providen'tial*. An agreeable cadence is made by words of three syllables, accented on the second; as, *dejec'tion, abstrac'tion*. Monosyllables or a series of unaccented syllables make a disagreeable cadence; hence a sentence, unless wholly unavoidable, should not close with any small word, but with the longest words and most sonorous members. It is inadvisable, however, to close every sentence with a particular kind of word, or to sacrifice an appropriate word for one less expressive, simply to obtain a more musical cadence.

RULE VI.—*The harmony of a sentence is promoted by adapting the sound to the sense.*

Numerous words in our language, such as *hum, hiss, whiz, clash, crash, rush, roar, patter, rattle, crackling, whistling*, readily suggest their meaning by their sound. By the use of such words, a writer may indicate many varieties of motion, and may even imitate particular noises, as when we speak of the *buzz* of the fly, the *whistling* of the wind, the *creaking* of the door. Our feelings, whether grave or stern, serious or impetuous, gentle or bold, loving or hateful, are more accurately conveyed if the words chosen be “an echo to the sense.” The felling of timber is thus described:

Deep-echoing groan the thickets brawn,  
Then rustling, crackling, crashing, thunder down.



The hidden harmony that lies in our short Saxon words is revealed in the following lines:

Our *harsh* northern *whistling, grunting, guttural,*  
Which we are obliged to *hiss, and spit, and sputter* all.—*Byron.*

Exquisite tenderness is breathed by the soft and flowing words in the following lines:

And neither the angels in heaven above,  
Nor the demons down under the sea,  
Can ever dissever my soul from the soul  
Of the beautiful Annabel Lee.—*Poe.*

#### EXERCISE LVII.

DIRECTION.—Show where harmony is violated in the following, and recast the sentences so as to make them harmonious:

1. Her actions were such as to make her a genuine heroine.
  2. We should not speak derogatorily of the work of others.
  3. The proposition is now stated in an entirely different form.
  4. Arrangements have been made for forwarding forty cars of lumber.
  5. Shamefacedness is by some considered a virtue.
  6. Energy, industry, and temperance recommend many.
  7. Shylock can be persuaded to accept of nothing except the forfeit.
  8. The cottage stood by a beautiful placid brook.
  9. He was first thoroughly subjugated, and then thoroughly made to feel that his position was wholly insubordinate.
  10. The party was so large that only a part could be accommodated.
  11. 'Twas thou that soothedst the rough, rugged bed of pain.
  12. He exemplified the principal applications of the principle by numerous examples.
  13. The river, again gaining strength, flows more swiftly.
  14. Every nature, you perceive, is either too excellent to want it, or too base to be capable of it.
  15. Up the lofty hill he raises a large, round stone.
  16. It is a mystery which we firmly believe the truth of.
- Rhet.—19.

## CHAPTER IX.

### FIGURES OF SPEECH.

IN the expression of thought we have seen that it is the business of the writer or speaker, first, to obtain the words needed, and then to arrange them into completed sentences. The selection, however, of accurate words, and the correct placing of these words in sentences, give us nothing more than the expression of the thought in the simplest manner possible. To write elegantly and effectively, something further must be considered. We should not content ourselves with the mere expression of our meaning, but we should express it in such forms as will make it more agreeable and attractive; we must appeal to the taste and imagination, as well as to the understanding. Among the means of rendering the style of any composition forcible and graceful, none are more conspicuous than those known as Figures.

**A Figure of Speech, or of Rhetoric,** is an intentional deviation from the ordinary application of words, with a view to making the meaning more effective. Rhetorical figures, in general, may be described as forms of language prompted either by the imagination or by the passions.

Thus: "Calamity is man's true *touch-stone*," is a figurative, forcible, and graceful way of saying, "It is only amid great misfortunes that man shows his real character."

If we say, "She becomes prudent and sagacious," we use the plain, ordinary way of stating a fact; but if we say, "How prudent and sagacious she becomes!" the statement

is changed to an exclamation of surprise. It is, therefore, a form of speech different from the ordinary mode of expression, yet a form both forcible and natural.

Figures are natural and necessary; they should not be considered as mere ornaments, which render a discourse more pleasing, and which may be used or rejected at pleasure. Instead of being inventions of art, they are the natural and, therefore, the universal forms, in which excited imagination and passion manifest themselves. The young and the old, the barbarous and the civilized, all employ them unconsciously. Excited feeling manifests itself in the movements of the body; much more will it leave its impress on language. For a person under great excitement to express the thoughts that agitate him in the ordinary, logical forms, would be as unnatural as for one whose mind is perfectly calm to employ the language of passion. Figures also express that which is abstract, difficult, or general, more clearly than a literal statement could do. Hence, figures increase the strength and beauty of style (1) *by enriching the language*, (2) *by heightening the expression of emotion*, (3) *by giving clearness to abstract ideas*.

The ancients observed carefully the distinction between Figures and Tropes, but modern writers use the one term Figure to cover the whole subject, whether the deviation be in the form of the sentence or in the meaning of a particular word. Tropes (Greek *tropé*, *turning*,) are single words used figuratively. The figures called synecdoche, metonymy, and metaphor are *tropes*.

The most important figures are Simile, Metaphor, Personification, Allegory, Synecdoche, Metonymy, Apostrophe, Vision, Interrogation, Exclamation, Repetition, Climax, Antithesis, Epigram, Irony, Hyperbole.

Figures of Rhetoric have been variously classified, but the numerous and complicated classifications are useless to the learner. Figures accomplish a twofold purpose: (1) they reproduce ideas with something of the fullness and vividness of objects of sense; (2) they give emphasis to the thoughts which the writer wishes to impress on his hearers. Some figures are better adapted to the first of these purposes, others to the second. We may, therefore, divide them into two main classes: (1) Figures of Intuition. (2) Figures of Emphasis.

The former present an idea to the imagination in a sensible form; the latter present no picture to the imagination, but emphasize some thought. These two divisions would separate figures of speech thus:

FIGURES OF INTUITION.

Simile.  
Metaphor.  
Personification.  
Allegory.  
Synecdoche.  
Metonymy.  
Apostrophe.  
Vision.

FIGURES OF EMPHASIS.

Interrogation.  
Exclamation.  
Repetition.  
Climax.  
Antithesis.  
Epigram.  
Irony.  
Hyperbole.

SIMILE.

Simile, or Comparison, consists in formally likening one thing to another that in its nature is essentially *different*, but which it resembles in some properties. This figure is often as necessary to the exhibition of the thought, as it is ornamental to the language by which that thought is conveyed. The comparison is oftenest denoted by the word *like*, but *as*, *so*, *just as*, *similar to*, and many more



expressions, may be used for the purpose; and sometimes the formal term of comparison may be omitted. Note the following simile with the formal word of comparison:

“At first, *like* thunder’s distant tone,  
The rattling din came rolling on.”

Without the comparing word: “Too much indulgence does not strengthen the mind of the young; plants raised with tenderness are seldom strong.”

**Causes.**—A simile does not always state a direct resemblance between objects. Sometimes the resemblance is between causes; as,

“I scarcely understand my own intent;  
But silkworm-like, so long within have wrought,  
That I am lost in my own web of thought.”

**Effects.**—Sometimes the resemblance is one of effects; as, “Often, like the evening sun, comes the memory of former times on my soul.”

**Relations.**—Sometimes the resemblance is one of relations; as, “Faith is to despair as the stars to the blackness of night”; “Reason is to faith as the eye to the telescope.”

Mere likeness does not of itself constitute a simile. When objects are compared in respect of quantity or degree, or to see how they differ, there is no simile. If we should compare one town to another town, one tree to another tree, one statesman to another statesman, Hannibal to Alexander, Longfellow to Tennyson, there would be no simile. It is only when the objects compared are of a different kind, and the comparison traces *internal resemblance*, that the comparison becomes a figure of similitude.

In the use of similes the following rules should be observed:

RULE I.—*The objects compared should not have too close and obvious a resemblance to each other.*

RULE II.—*Objects in which the likeness is too faint and remote should not be compared.*

RULE III.—*Objects should not be compared to other objects with which ordinary readers are unacquainted.*

RULE IV.—*In describing sublime objects we should not draw our comparisons from what is mean or low; nor should we associate what is trivial with grand and elevated objects.*

Such comparisons may be proper in mock-heroic or burlesque. In such writings the author aims to bring an object into ridicule by associating it with something ridiculous; but in serious discourse the aim is just the opposite, hence the comparisons should be of a pleasing and elevating character.

RULE V.—*When strong passion is to be expressed, comparisons should be avoided.*

### EXERCISE LVIII.

DIRECTION.—Point out the similes in the following sentences, and show the nature of resemblance between the objects compared :

1. Cowards, whose hearts are all as false as stairs of sand.
2. Her skin is as smooth as monumental alabaster.
3. This morning, like the spirit of a youth that means to be of note, begins betimes.
4. Kings are like stars—they rise and set.
5. States, as great engines, move slowly.
6. Her face is like the milky way in the sky, a meeting of gentle lights without a name.
7. Glories, like glow-worms, afar off shine bright; but looked to near, have neither heat nor light.

8. Out of the earth a huge fabric rose, like an exhalation.
9. Woe succeeds woe; as wave, a wave.
10. Curses, like chickens, come home to roost.
11. So mayst thou live, till like ripe fruit thou drop into thy mother's lap.
12. This is the arsenal; from floor to ceiling, like a huge organ rise the burnished arms.
13. I see you stand like greyhounds in the slips, straining upon the start.
14. Our hopes, like towering falcons, aim at objects in an airy height.
15. His words like so many nimble and airy servitors, trip about him at command.

16. Satire should, like a polished razor keen,  
Wound with a touch that's scarcely felt or seen.

17. Books, like proverbs, receive their chief value from the stamp and esteem of ages through which they have passed.

18. The vulgar intellectual palate thinks nothing good that does not go off with a pop like a champagne cork.

19. A false friend and a shadow attend only when the sun shines.

DIRECTION.—Find apt resemblances, and complete the comparisons here begun:

1. Fortune is fickle ———.
2. Man's life fleeth ———.
3. An evil conscience is like ———.
4. The cultivation of the mind ———.
5. Thy tears must flow ———.
6. A sad tale ——— is best for winter.
7. Cunning leads to knavery ———.
8. The front of the English army disappeared ———.
9. The cuirassiers hurled themselves upon the English squares ———.
10. Their lives glide on ———.
11. These temples grew ———.
12. Good counsel rejected returns to enrich the giver's bosom ———.
13. And darkness and doubt are now flying away ———.
14. Gentle means sometimes accomplish what harsh measures can not ———.
15. This water is as pure ———.

DIRECTION. — Form similes by comparing the following pairs of objects:

- |  |                        |
|--|------------------------|
| 1. Anger and a cloud.                    | 5. Mercy and rain.     |
| 2. Life and a battle.                    | 6. Food and books.     |
| 3. Influence and dew.                    | 7. Hope and a rainbow. |
| 4. Genius and lightning.                 | 8. Wisdom and an owl.  |
| 9. A man unstable in his ways and water. |                        |
| 10. Grateful persons and fertile fields. |                        |
| 11. Laughter and a rippling brook.       |                        |
| 12. Cold waters and good news.           |                        |

### METAPHOR.

Metaphor is a figure of speech founded upon resemblance. It is often called an abridged simile. It agrees with the simile in being founded upon resemblance, but differs from it in structure. In the simile one object is said to resemble another; and, generally, some sign of comparison (*as, like, etc.*) stands between them. In the metaphor, an object is spoken of as if it were another, and no sign of comparison is used. Thus: "Man is as the flower of the field" is a simile. "Man is a flower of the field" expresses the same thought by a metaphor.

The metaphor is briefer than the simile; it leaves more to the reader or hearer to detect, and stimulates him to the detection. As it results from a more intensely excited imagination, so it conveys a more forcible conception. It often possesses more beauty than the simile, and more nearly resembles a picture; hence the use of the metaphor is sometimes called "word-painting."

The rules which have been given for the simile apply in a measure to the metaphor, yet for a correct use of the metaphor additional aid is needed. The rules which more particularly limit its use are the following:



RULE I.—*Metaphorical and plain language should not be used in the same sentence.*

When a metaphor has been introduced into a sentence, all parts of the sentence should be made to conform to the figure thus introduced; if part of it must be understood metaphorically, and part literally, a disagreeable confusion is produced. Thus: "Trothal went forth with the stream of his people, but they met a rock; for Fingal stood unmoved; broken they rolled back from his side; nor did they *roll in safety; the spear of the king pursued their flight.*" The literal meaning is improperly mixed with the metaphorical; first they are *waves that roll*; and then they are presented to us as *men* that may be *wounded with a spear*.

RULE II.—*Two different metaphors should not be used in the same sentence and in reference to the same subject.*

This is what is called "mixed metaphor," and is indeed one of the grossest abuses of this figure. Such is the expression, "His tongue *grappled* with a *flood* of words." This makes a most unnatural medley. Another example is, "His thoughts soared up from earth like *fire* and *winged* their *flight to distant stars.*"

RULE III.—*Metaphors even on the same subject should not be crowded together in rapid succession.*

Crowding metaphors has a confusing effect upon the mind. Figures, whether for ornament or for illustration, to have their proper effect, must be used with moderation.

RULE IV.—*Metaphors should not be too far pursued.*

This is called "straining the metaphor," and is a sure means of destroying the dignity of the figure.

If the resemblance on which the figure is founded be long dwelt upon, and carried into all its minute circumstances, we tire the reader, who soon grows weary of this play of fancy. We also render our discourse obscure.

## EXERCISE LIX.

DIRECTION.—Point out the metaphors in these sentences, and change them to plain language:

1. The web of our life is of mingled yarn. good and ill together.
2. Fame is a plant that grows on soil immortal.
3. Confidence is a plant of slow growth in an aged bosom.
4. Our doubts are traitors, and make us lose the good we oft might win by fearing to attempt.
5. A good book is the precious life-blood of a master spirit.
6. They stemmed the torrent of a downward age.
7. This is the porcelain clay of human kind.
8. His tongue dropped manna.
9. Moderation is the silken string running through the pearl chain of all virtues.
10. 'Tis slander, whose edge is sharper than the sword.
11. He wears the rose of youth upon him.
12. No hinge nor loop to hang a doubt on.
13. You shall see them on a quarto page, where a neat rivulet of text shall meander through a meadow of margin.
14. The leaves of memory seemed to make a mournful rustling in the dark.
15. There stood a brotherhood of venerable trees.
16.            Though inland far we be,  
Our Souls have sight of that immortal sea  
Which brought us hither.
17.            And when the stream  
Which overflowed the soul was passed away,  
A consciousness remained that it had left,  
Deposited upon the silent shore of memory,  
Images, and precious thoughts that shall not die,  
And can not be destroyed.

18. Dwell I but in the suburbs of your good pleasure?
19. The valiant never taste of death but once.
20. He baits his hook for subscribers.

DIRECTION.—Recast these sentences, using metaphors instead of plain language:

1. They write for wealth, not fame.
2. We are often deceived by appearances.
3. Forsake not your friends.
4. You have many advantages.
5. The rulers of great monarchies have not always been wise men.
6. Washington was cautious.
7. We have no money.
8. We often tremble when there is no cause for alarm.
9. One is injured by evil associates.
10. Fabius was cunning.

### EXERCISE LX.

DIRECTION.—Correct these examples of mixed metaphor, by (1) changing the first part to agree with what follows, and (2) the last part to agree with what precedes:

1. The chariot of day *peers* over the mountain-tops.
2. He is *swamped* in the meshes of his argument.
3. There is not a single view of human nature which is not sufficient to *extinguish the seeds* of pride.
4. When the tongue goes upon *stilts*, reason *spreads but half her sails*.
5. This world, with all its trials, is the *furnace* through which the soul must pass and *be developed* before it is *ripe* for the next world.
6. We are constantly called upon to observe how the noxious passions, which spring up in the heart like *weeds* in a neglected garden, are *dissipated* by the *light of truth*.
7. The *germ*, the *dawn* of a new *vein* in literature, lies there.
8. We must keep the *ball rolling* until it becomes a *thorn in the side of Congress*.

9. A *torrent* of superstition *consumed* the land.
10. The very recognition of these by the jurisprudence of a nation is a *mortal wound* to the *keystone* upon which the whole arch of morality reposes.
11. O Independence Day, thou *chorus* of the ages, we hail thy *glimmerings* 'mid the *cataracts* of time.

DIRECTION.—Bring into the class examples of correct metaphor, a part of them gleaned from your reading and a part of them your own coining.

#### PERSONIFICATION.

**Personification** is a figure of language which represents the lower animals and inanimate objects as endowed with powers of being above their own. The figure is of three grades: (1) that in which inanimate objects are raised to the rank of brutes, (2) that in which brutes are raised to the rank of man, and (3) that in which inanimate objects are raised to the rank of man.

The first of these grades,—that of endowing inanimate objects with life,—is the most common form of personification, but it is the least forcible. The second grade is used less frequently than either of the others. The third grade,—that in which things are raised farthest,—is the most forcible. The notion of the resemblance of the thing personified to a person is produced by an excited imagination; hence, this figure is appropriate only as the expression of strong emotion. The higher forms of personification can be admitted only into the most animated prose; they are employed much more freely in poetry. The personification of abstract qualities is frequent even in prose, the object of which is merely to instruct.

It is well to note that while all personifications are metaphors, not all metaphors are personifications.



## EXERCISE LXI.

DIRECTION.—Point out the personification in these sentences, and give the grade to which it belongs; express the ideas in plain language:

1. One woe doth tread upon another's heel, so fast they follow.
2. Religion, blushing, veils her sacred fires,  
And unawares Morality expires.
3. This fell sergeant, Death, is strict in his arrest.
4. The morn, in russet mantle clad, walks o'er the dew of yon  
high eastern hill.
5. The conscious water saw its Lord, and blushed.
6. The lowering element scowls o'er the darkened landscape.
7. At whose sight all the stars hide their diminished heads.
8. Over them, triumphant Death shook his dart.
9. Virtue could see to do what virtue would by her own radiant  
light, though sun and moon were in the flat sea sunk.
10. The Pyramids, doting with age, have forgotten the names of  
their founders.
11. For Truth hath such a face and such a mien, as to be loved  
needs only to be seen.
12. Beauty calls, and glory shows the way.
13. Night, sable goddess, now stretches forth her leaden scepter  
o'er a slumbering world.
14. Alas! it is not till Time, with reckless hand, has torn out half  
the leaves from the Book of Human Life, to light the fires of passion  
with, from day to day, that man begins to see that the leaves which  
remain are few in number.
15. Earth proudly wears the Parthenon as the best gem upon her  
zone.
16. Every gift of noble origin is breathed upon by Hope's perpet-  
ual breath.
17. Stern Winter loves a dirge-like sound.
18. The Waves to sleep had gone.
19. In winter when the dismal rain  
Came down in slanting lines,  
And Wind, that grand old harper, smote  
His thunder-harp of pines.

20. O mountains, rivers, rocks, and savage herds,  
To you I speak! to you alone I now  
Must breathe my sorrows!
21. With other ministrations, thou, O Nature,  
Healest thy wandering and distempered child.
22. There is no malice in this burning coal;  
The breath of heaven hath blown its spirit out,  
And strowed repentant ashes on his head.

DIRECTION.—Bring to the class examples of personification. Let them illustrate the three grades of this figure.

#### ALLEGORY.

**Allegory** is a form of expression in which the words are symbolical of something. The allegory is a continued metaphor or a narrative representing objects and events that are intended to be symbolical of other objects and events having usually a moral or spiritual character.

Allegory, Metaphor, and Simile are all founded in resemblance, there being in each case two subjects having certain points of likeness. In the simile, this resemblance is expressed in form; as, "Israel is *like* a vineyard in a very fruitful hill." In metaphor the sign of comparison is dropped; as, "Israel is a vineyard in a very fruitful hill." In allegory, the principal subject and the formal comparison are both dropped; the secondary subject is described, leaving the application entirely to the imagination of the reader, but so obviously that he can not miss it; as,

"My well beloved hath a vineyard in a very fruitful hill: and he fenced it, and gathered out the stones thereof, and planted it with the choicest vine, and built a tower in the midst of it, and also made a winepress therein: and he looked that it should bring forth grapes, and it brought forth wild grapes."

Though there is neither simile nor metaphor, there is resemblance, and the reader knows that the "choicest vine" is a figurative expression used to represent God's people, Israel. This allegory is found in the 5th chapter of Isaiah.

The principal thing to be observed in regard to Allegory is to avoid mingling the literal signification with the figurative. The figure must be in itself an intelligible, consistent statement, and this requires much skill.

Allegory, Parable, and Fable are closely related.

**The Parable**, one form of the allegory, is properly the exhibition of a religious truth by means of facts from nature and human life. It is not to be supposed that the statements are historically true; they are offered only as a means of conveying a higher general truth. They are, however, always true to nature; the laws of the nature of the different beings introduced are strictly observed, and the events are such as might have taken place. "The Prodigal Son," "The Sower," "The Ten Virgins," are allegorical tales in Scripture, which were introduced for the purpose of illustrating a truth to which they have a similitude.

**The Fable** differs from the parable in this, that it gives the actions and words of human beings to brutes and inanimate objects—brutes and plants are made to think, and speak, and act like men. Purely fictitious, it serves to teach some moral lesson or to inculcate some prudent maxim.

Some of our finest literature is in the form of allegory. The allegory may be short, as in many proverbs, but it is usually an extended composition. Pope's *Temple of Fame*, Bunyan's *Pilgrim's Progress*, Spenser's *Faerie Queene*, and Swift's *Tale of a Tub* and *Gulliver's Travels*, are long allegories.

## EXERCISE LXII.

DIRECTION.—Explain what is described in these allegorical selections:

1. Vessels large may venture more,  
But little boats should keep near the shore.

2. The trees went forth on a time to anoint a king over them; and they said unto the olive tree, "Reign thou over us." But the olive tree said unto them, "Should I leave my fatness, wherewith by me they honor God and man, and go to be promoted over the trees?" And the trees said to the fig tree, "Come thou, and reign over us." But the fig tree said unto them, "Should I forsake my sweetness, and my good fruit, and go to be promoted over the trees?" Then said the trees unto the vine, "Come thou, and reign over us." And the vine said unto them, "Should I leave my wine which cheereth God and man, and go to be promoted over the trees?" Then said all the trees unto the bramble, "Come thou, and reign over us." And the bramble said unto the trees, "If in truth ye anoint me king over you, then come and put your trust in my shadow; and if not, let fire come out of the bramble, and devour the cedars of Lebanon." —*Judges ix: 8-16.*

DIRECTION.—Bring into the class examples of Allegory, Parable, and Fable. Bring, to be read in class, Ps. lxxx: 8-16: this is one of the finest and most correct allegories. Explain the "Fable," by T. B. Aldrich, page 105.

## METONYMY.

**Metonymy** is a figure of speech in which the name of one object is put for some other object, the two being so closely related that the mention of one naturally suggests the other.

Among the various relations which give rise to metonymy are (1) *sign and the thing signified*; (2) *cause and effect, or source and what flows from it*; (3) *instrument and the user of it*; (4) *container and the thing contained*; (5) *material and the thing made out of it*. Thus:



Cause for effect; as, "I read *Milton*"; "He shall bear his *iniquity*."

Effect for cause; as, "Man shall live by the *sweat* of his brow."

Container for what is contained; as, "He is fond of the *bottle*"; "*France* would not consent."

Instrument for the user; as, "He thought himself not a bad *oar*."

Material for thing made out of it; as, "The sanctity of the *lawn* should be kept unsullied."

Sign for thing signified; as, The "*olive branch*," instead of peace; the "*throne*," the "*purple*," the "*scepter*," instead of kingly power.

## EXERCISE LXIII.

DIRECTION.—Classify the metonymies below, and recast the sentences, using plain language:

1. Strike for your altars and your fires.
2. Socrates drank the fatal cup.
3. The pen is mightier than the sword.
4. Gray hairs should be respected.
5. Bayonets think.
6. The kettle boils.
7. They have Moses and the prophets.
8. He smokes his pipe.
9. Address the chair.
10. Take away the sword; states can be saved without it.
11. Their discords sting through Burns and Moore.
12. We sat by the flesh-pots.
13. We hanged our harps upon the willows.
14. There is death in the pot.
15. England's commerce whitens every sea.
16. Whoso diggeth a pit shall fall therein.
17. This dish is well cooked.

18. The hedges are white with May.
19. The prince succeeded to the throne.
20. They keep a good table.
21. The glittering steel descended.
22. The crescent in Europe is waning before the cross.
23. Lead rained upon our ranks.

DIRECTION.—Bring into the class examples of metonymy, and tell out of what relation each arises.

#### SYNECDOCHE.

**Synecdoche** is a figure in which the name of a part is used to represent the whole, or the name of the whole is used to represent a part, or a definite number to represent an indefinite; as, (1) "All *hands* were at work." (Here a part is put for the whole.) (2) "The *world* condemns him." (In this, the whole is put for a part.) (3) "Ten thousand fleets sweep over thee in vain." (A definite number represents an indefinite.) In like manner, an attribute may be put for a subject; as, "Youth and beauty," for, "The young and the beautiful"; and sometimes a subject for its attribute.

This figure is somewhat akin to metonymy; they are both founded on the contiguity of two objects of thought. The species for the genus, the genus for the species, and the individual for his class, are all examples of a part for the whole or of the whole for a part.

The advantage of synecdoche seems to lie in its limiting the attention to that particular thing which we wish to emphasize. It is a natural expedient to put a thing well known in place of one less known.

That branch of the figure in which the name of a part denotes the whole is more common and more valuable than the other.

## EXERCISE LXIV.

DIRECTION.—Point out the synecdoches in the following sentences; recast the sentences, using plain language instead of figurative:

1. The harbor was crowded with masts.
2. The boy left his father's hearth.
3. The snows of eighty winters whitened his head.
4. Ten thousand stars were in the sky.
5. Our hero was gray.
6. Forty sail were in the harbor.
7. At present there is no distinction among the upper ten thousand of the city.
8. Thine eye was on the censer, and not the hand that bore it.
9. Consider the lilies how they grow.
10. They will visit the Old World this summer.
11. The busy fingers toiled on.
12. Youth and beauty shall be laid in the dust.
13. My roof shall always shelter you.
14. He bought fifty head of cattle.
15. It is a city of spires.
16. The enemy are in possession of the walls.
17. Cloth is the product of the shuttle.
18. She has seen sixteen summers.
19. It is a village of three hundred chimneys.
20. Miles of hulls are rotting in the harbor of Portsmouth.

DIRECTION.—Bring into the class examples of synecdoche, illustrating both branches of the figure.

## APOSTROPHE.

**Apostrophe** (Gr., meaning "to turn away"), is a figure of speech in which the speaker *turns aside* from the natural course of his ideas to address the absent or dead as if present, to address former ages, future ages, or the abstract as personal. It is closely allied to Personification, with which it is often combined. In the address to inanimate things—the form of the figure most common—there is of course personification. The principal difference be-

tween the two figures is the address. Objects personified are not addressed; objects apostrophized, whether already persons, or made such by the figure, are addressed. The following are examples: "O my son Absalom! my son, my son Absalom! would God I had died for thee"; "O Rome, Rome, thou hast been a tender nurse to me!"

Apostrophe is expressive of strong feeling; hence, it should be used only when the reader or hearer is already under the influence of some emotion. It is found chiefly in oratory and poetry.

#### EXERCISE LXV.

DIRECTION.—Point out the figure, and express the thought in these sentences without it:

1. Advance then, ye future generations!
2. Down, thou climbing sorrow! thy element's below.
3. Blow, Winds, and crack your cheeks.
4. Farewell, happy Fields, where joy forever dwells.
5. Hail, holy Light, offspring of heaven first-born.
6. The Grave, dread thing! men shiver when thou art named:  
Nature appalled shakes off her wonted firmness.
7. Come, gentle Spring! ethereal Mildness, come!
8. Hope! thou nurse of young desire!
9. O Winter, ruler of the inverted year!
10. O Cuckoo! shall I call thee Bird, or but a wandering Voice?
11. All the kings of the nations, even all of them lie in glory, every one in his own house. But thou art cast out of thy grave, like an abominable branch.
12. O Hope, with eyes so fair, what was thy delighted measure?
13. Sleep! O gentle sleep! Nature's soft nurse, how have I frightened thee, that thou no more wilt weigh my eyelids down?
14. But, alas, you are not all here; time and the sword have thinned your ranks. Prescott, Putnam, Stark, Brooks, Read, Pomeroy, Bridge! our eyes seek for you in vain amid this broken band.

DIRECTION.—Bring into the class apostrophes of the kinds given above.



VISION.

Vision is closely akin to Apostrophe in this, that it represents objects, distant in space or time, as present. In this figure the writer declares himself an eye-witness of some event, and depicts it as taking place in his presence. It is the expression of powerful emotion, and should be used but seldom, and with the greatest caution.

The following are examples:

Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks; methinks I see her, as an eagle, mewing her mighty youth, and kindling her undazzled eyes at the full midday beam; purging and scaling her long abused sight at the fountain itself of heavenly radiance; while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about, amazed at what she means, and in their envious gabble would prognosticate a year of sects and schisms.—*Milton*.

I seem to myself to behold this city, the ornament of the earth, and the capital of all nations, suddenly involved in one conflagration. I see before me the slaughtered heaps of citizens, lying unburied in their ruined country.—*Cicero's fourth oration, translated*.

From the tapestry that adorns these walls, the immortal ancestor of this noble lord frowns with indignation at the disgrace of his country.—*Earl of Chatham*.

Methought I heard a voice cry, "Sleep no more! Macbeth doth murder sleep."—*Shakespeare*.

Lo! a deer from Dalness, hound-driven, or sullenly astray, slowly bearing his antlers up the glen, then stopping for a moment to snuff the air, then away—away! The rifle-shot rings dully from the scarce echoing snow-cliffs, and the animal leaps aloft, struck by a certain but not sudden death-wound. Oh! for Fingal now to pull him down like a wolf! But laboring and lumbering heavily along, the snow spotted, as he bounds, with blood, the huge animal at last disappears round some rocks at the head of the glen.—*Wilson*.

Lochiel, Lochiel! beware of the day

• When the Lowlands shall meet thee in battle array!

For a field of the dead rushes red on my sight,  
 And the clans of Culloden are scattered in fight.  
 They rally, they bleed, for their kingdom and crown;—  
 Woe, woe to the riders that trample them down!  
 Proud Cumberland prances, insulting the slain,  
 And their hoof-beaten bosoms are trod to the plain.—*Campbell.*

**Figures of Emphasis** differ from Figures of Intuition in giving prominence and emphasis to logically important thoughts. They are not addressed to the imagination, they present no picture; but they direct the attention to the thought, and convey, at the same time, the feelings which it has excited in the writer's mind. Hence, they are called Figures of Emphasis and Passion.

Of these, Interrogation, Exclamation, Repetition, and Climax, have been discussed under "Strength." The remaining figures of this class are Antithesis, Epigram, Irony, and Hyperbole.

#### ANTITHESIS.

**Antithesis** is a figure of speech in which things mutually opposed in some particular are set over against each other; it is founded upon the principle that opposites when brought together reflect light upon each other.

The peculiar marks to which attention is directed are brought out more vividly when the opposition of thought is made apparent by the structure of the sentence; hence, the proper form of antithesis is the balanced sentence—a sentence in which the members are constructed on the same plan; as, "*Gold can not make a man happy, any more than rags can make him miserable.*" There may be antithesis of thought, however, without the balanced sentence.

Antithesis is a brilliant and dangerous figure. To be effective, there must always be a real opposition of thought;

antithesis in which there is an opposition in language without any in thought, is always offensive. This figure is not suited to the expression of strong passion, though it may be employed occasionally with effect in the higher forms of prose. Used judiciously, antithesis is a figure of great beauty, but its frequent recurrence gives to a discourse the appearance of artifice and affectation.

## EXERCISE LXVI.

DIRECTION.—Explain the antithesis in each of the following sentences by pointing out the words which denote the things contrasted :

1. When all the blandishments of life are gone,  
The coward sneaks to death, the brave live on.
2. If goodness lead him not, yet weariness may toss him to my breast.
3. Too rashly charged the troops of Error, and remain as trophies unto the enemies of Truth.
4. On eagles' wings immortal scandals fly,  
While virtuous actions are but born and die.
5. In peace a charge, in war a weak defense.
6. Art may err, but Nature can not miss.
7. Fools admire, but men of sense approve.
8. For words are wise men's counters, they do but reckon by them ;  
but they are the money of fools.
9. Where the law ends, tyranny begins.
10. For fools rush in where angels fear to tread.
11. In the world, a man lives in his own age ; in solitude, in all ages.
12. Plato's arrow, aimed at the stars, was followed by a track of dazzling radiance, but it struck nothing ; Bacon fixed his eye on a mark which was placed on the earth, and within bow-shot, and hit it in the white.
13. Speech was given to the ordinary sort of men, whereby to communicate their mind ; but to wise men, whereby to conceal it.



14. As Hastings himself said, the arraignment had taken place before one generation, and the judgment was pronounced by another.

15. He knew that as they had worshiped some gods from love, so they worshiped others from fear.

16. The Saxon words are simple, homely, and substantial, fitted for every-day events and natural feelings; while the French and Latin words are elegant, dignified, and artificial, fitted for the pomp of rhetoric, the subtlety of disputation, or the courtly reserve of diplomacy.

17. Once to every man and nation comes the moment to decide,  
 In the strife of Truth with Falsehood, for the good or evil side;  
 Some great cause, God's new Messiah offering each the bloom or  
 blight,  
 Puts the goats upon the left hand, and the sheep upon the right;  
 And the choice goes on forever 'twixt that darkness and that light.

DIRECTION. — Bring examples of antithesis to the class.

#### EPIGRAM.

**Epigram** at first meant an inscription on a monument. Such inscriptions are usually short, containing as much as possible in a few words; hence, Epigram came to signify any pointed expression. As a figure of speech, it now means a statement in which there is an apparent contradiction between the form of the expression and the meaning really intended. Epigram is somewhat akin to Antithesis, since in both these figures there is the element of contrariety. In antithesis it is the contrariety between two different things brought together; but in epigram it is the contrariety between the apparent meaning of the words and the real meaning. Thus, "*Prosperity* gains friends, but *adversity* tries them" is an antithesis; "*Some are too foolish to commit follies*" is an epigram—a contradiction between the sense and the form of the words. The force of epigram lies in the pleasant surprise attendant upon the perception of the real meaning.



## EXERCISE LXVII.

DIRECTION.—Ascertain the real meaning in the following sentences, and show the contrariety between it and the apparent meaning :

1. Dark with excessive brightness.
2. Solitude is sometimes best society.
3. To be once in doubt is once to be resolved.
4. I believe it because it is impossible.
5. Men of most renowned virtue have sometimes by transgressing most truly kept the law.
6. Learning hath gained most by those books by which the printers have lost.
7. Our antagonist is our helper.
8. The wind and waves are always on the side of the ablest navigators.
9. Never less alone than when alone.
10. The child is father of the man.
11. And he is oft the wisest man, who is not wise at all.
12. The silent organ loudest chants the master's requiem.
13. He is a man of principle, in proportion to his interest.
14. Language is the art of concealing thought.
15. A favorite has no friend.

DIRECTION. — Bring into the class examples of epigram, and express their hidden meaning in language that may be clearly understood.

## IRONY.

**Irony** is a figure in which the meaning is contrary to what is expressed. The writer seems to praise what is base and foolish, and in doing so sets forth the contrast between the real character of the object and what is said of it. It is a forcible figure, but it has the disadvantage of being very liable to be misunderstood; in oral discourse there is something in the tone or manner to show the real drift of the speaker; in written discourse, this aid is wanting;

hence, great care is necessary to make it clear that the opposite of what is said is intended. Another disadvantage is, that it is personal, and exhibits those against whom it is directed, in a ridiculous light; as it thus serves chiefly to expose and humiliate, it must be used with moderation and discretion. Vices and follies of all kinds are often more effectually exposed by irony than by serious reasoning. Irony sometimes conveys a compliment in the guise of an insult, but more frequently an insult in the guise of a compliment.

### EXERCISE LXVIII.

DIRECTION.—Point out the real meaning in the following sentences:

1. Pensive poets painful vigils keep, sleepless themselves to give their readers sleep.
2. Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached the ground, encumbers him with help?
3. O excellent interpreter of the law, master of iniquity! correcter and amender of our constitution!
4. Magnificent spectacle of human happiness!
5. A noisy man is always in the right.
6. A mighty hunter, and his prey was man.
7. It is the divine right of kings to govern wrong.
8. Great families of state we show, and lords, whose parents were the Lord knows who.
9. Blest paper credit! last and best supply! that lends corruption lighter wings to fly.
10. They made and recorded a sort of institute and digest of anarchy, called the "Rights of Man."
11. Because half a dozen grasshoppers under a fern make the field ring with their importunate chink, whilst thousands of great cattle repose beneath the shadow of the British oak, chew the cud, and are silent, pray do not imagine that those who make the noise are the only inhabitants of the field.

12. No doubt but ye are the people, and wisdom shall die with you.

13. Cry aloud, for he is a god; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth and must be awaked.

DIRECTION. — Bring into the class examples of irony, and express the real meaning in plain language.

### HYPERBOLE.

**Hyperbole** consists in magnifying an object beyond the bounds of what is even possible; as, “He was a man of *boundless* knowledge.” It is the natural expression of strong passion and emotion, and is much used in poetry and oratory. To use hyperbole in serious prose, the objects must be great and unusual, capable of producing extraordinary effects. Its use with common, trivial objects is feeble and unnatural. It should not be introduced unless the imagination and feelings of the reader are prepared to admit it; even then it should be brief, and used sparingly. This figure is of more frequent occurrence when a comic effect is intended; as, “The English gain two hours a day by clipping words.”

“In sanguine temperaments or impulsive natures,” says Graham, “*this tendency to exaggerate is very common. With some persons everything is magnificent! splendid! sublime!! awful!!!* They never condescend to use more ordinary or moderate terms. They seem always on stilts, raised above common mortals. Sometimes they will carry this feeling so far as to make use—no doubt unconsciously—of contradictory terms, such as ‘immensely small,’ ‘exquisitely ugly,’ ‘sublime nonsense,’ etc. And such expressions are not confined to their spoken language, but find their way into whatever they may be called on to write. It is hardly

necessary to state that this practice is strongly to be re-proved. When we exhaust the superlatives of our language on trivial objects or common occasions, what is to be done for terms fitted to express the really great or sublime? Besides, morally speaking, it has a pernicious effect; for when we once contract the habit of indulging in exaggerated language, no one knows how far it may carry us beyond the bounds of truth."

**Litotes** is a form of expression precisely the reverse of hyperbole. It consists in giving emphasis to an idea by using terms that convey less than the truth; as, "Show thyself a man," meaning that the person spoken to is urged to put forth the noblest qualities of manhood. A common form of this figure is the denial of the contrary idea instead of a direct statement; as, "I do not think him a *great* man," meaning that he is not only not great, but is even inferior to most men.

### EXERCISE LXIX.

**DIRECTION.**—Point out the hyperboles below, and state whether the object is magnified or diminished:

1. I saw their chief, tall as a rock of ice; his spear the blasted fir; his shield the rising moon; he sat on the shore like a cloud of mist on the hill.

2. And thou, Bethlehem in the land of Judah, art not the least among the princes of Judah.

3. An enemy not to be despised.

4. Sweet childish days, that were as long as twenty days are now.

5. A work not to be ashamed of.

6. And all Arabia breathes from yonder box.

7. I will kill thee a hundred and fifty ways.

8. Music hath charms to soothe the savage breast, to soften rocks, or bend a knotted oak.



9. And panting Time toil after him in vain.
10. His spear, to equal which the tallest pine hewn on Norwegian hills, to be the mast of some great admiral, were but a wand, he walked with.
11. A lover may bestride the Gossamer  
That idles in the wanton summer air  
And yet not fall—so light is vanity.
12. Here Orpheus sings; trees, moving to the sound,  
Start from their roots, and form a shade around.
13. The waves leaped mountain high.
14. The world is grown so base, that wrens may prey where eagles dare not perch.
15. Why, man, he doth bestride the narrow world like a Colossus; and we petty men walk under his huge legs, and peep about to find ourselves dishonorable graves.
16. Falstaff, thou globe of flesh, spotted o'er with continents of sin.

## EXERCISE LXX.

DIRECTION. —Study these sentences very carefully, find the figures they contain,—sometimes two or more in a sentence,—and name and classify them:

1. Grim-visaged war hath smoothed his wrinkled front.
2. Come, seeling Night, scarf up the tender eye of pitiful Day.
3. War slays its thousands; Peace, its ten thousands.
4. Is it any pleasure to the Almighty that thou art righteous? or is it gain to him that thou makest thy ways perfect? Will he reprove thee for fear of thee? will he enter with thee into judgment?
5. Time has laid his hand  
Upon my heart, gently, not smiting it,  
But as a harper lays his open palm  
Upon his harp, to deaden its vibrations.
6. O Art, my Art, thou 'rt much, but Love is more!  
Art symbolizes heaven, but Love is God  
And makes heaven.

7. Who builds his hope in air of your fair looks,  
Lives like a drunken sailor on a mast;  
Ready, with every nod, to tumble down  
Into the fatal bowels of the deep.
8. Kings will be tyrants from policy, when subjects are rebels from principle.
9. His reasons are as two grains of wheat hid in two bushels of chaff.
10. The gown quarreled with the town.
11. The bench should be incorruptible.
12. Pity, you ancient stones, those tender babes, whom envy hath immured within your walls; rough cradle for such little pretty ones! Rude ragged nurse, old sullen play-fellow for tender princes, use my babies well!
13. Lowliness is young ambition's ladder.
14. Your words, they rob the Hybla bees, and leave them honeyless.
15. There is a tide in the affairs of men, which, taken at the flood, leads on to fortune; omitted, all the voyage of their life is bound in shallows and in miseries.
16. He could not believe that he was such a bad oar as the old hands make him out to be.
17. Most sacrilegious murder hath broke ope the Lord's anointed temple, and stole thence the life o' the building.
18. Who steals my purse steals trash.
19. Will all great Neptune's ocean wash this blood clean from my hand? No: this my hand will rather the multitudinous seas incarnadine, making the green ——— one red.
20. The pew not unfrequently has got beyond the teaching of the pulpit.
21. Canst thou not minister to a mind diseased, pluck from the memory a rooted sorrow, raze out the written troubles of the brain; and with some sweet oblivious antidote cleanse the stuffed bosom of that perilous stuff, which weighs upon the heart?
22. There is no English soul stronger to direct you than yourself, if with the sap of reason you would quench, or but allay, the fire of passion.
23. But all hoods make not monks.
24. You have by fortune and his highness' favors, gone slightly o'er

low steps; and now are mounted where powers are your retainers; and your words, domestics to you, serve your will, as 't please yourself pronounce their office.

25. A noble spirit, as yours was put into you, ever casts such doubts, as false coin, from it.

26. Now I feel of what coarse metal ye are molded—envy.

27. I have touched the highest point of all my greatness; and, from that full meridian of my glory, I haste now to my setting.

28. Canst thou bind the sweet influences of Pleiades, or loose the bands of Orion? Canst thou bring forth Mazzaroth in his season? or canst thou guide Arcturus with his sons? Knowest thou the ordinances of heaven? canst thou set the dominion thereof in the earth?

29. This is the state of man; to-day he puts forth the tender leaves of hope, to-morrow blossoms, and bears his blushing honors thick upon him; the third day, comes a frost, a killing frost; and—when he thinks, good easy man, full surely his greatness is a-ripening—nips his root, and then he falls, as I do.

30. The mountains saw thee and they trembled; the overflowing of the water passed by; the deep uttered his voice, and lifted up his hands on high.

31. If you blow your neighbor's fire, don't complain if the sparks fly in your face.

32. With arms outstretched, the druid Wood waits with his benedictite.

33. Say, I taught thee, say, Wolsey—that once trod the ways of glory, and sounded all the depths and shoals of honor—found thee a way, out of his wreck, to rise in.

34. His promises were, as he then was, mighty; but his performance, as he is now, nothing.

35. Men's evil manners live in brass; their virtues we write in water.

36. I am right glad to catch this good occasion most thoroughly to be winnowed, where my chaff and corn shall fly asunder.

37. Trumpet, blow loud, send thy brass voice through all these lazy tents.

38. O farewell, dear Hector. Look, how thou diest! look, how thy eye turns pale! look, how thy wounds do bleed at many vents! Hark, how Troy roars! how Hecuba cries out! how poor Andromache shrills her dolours forth! Behold, destruction, frenzy, and amaze-

ment, like witless antics, one another meet, and all cry—Hector!  
Hector's dead! O Hector!

39. O earth, so full of dreary noises!  
O men with wailing in your voices!  
O delvèd gold the wailers heap!  
O strife, O curse, that o'er it fall!  
God strikes a silence through you all,  
And giveth His belovèd sleep.

40. They boast they come but to improve our state, enlarge our thoughts, and free us from the yoke of error. Yes, they will give enlightened freedom to our minds, who are themselves the slaves of passion, avarice, and pride.

41. 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?

42. Come and trip it, as you go, on the light fantastic toe.

43. We sat beneath the shade.

44. My strength hath been my ruin, and my fall my stay.

45. His cattle feed on a thousand hills.

46. There the strawy Greeks, ripe for his edge, fall down before him, like the mower's swath.

47. My mind is troubled, like a fountain stirred; and I myself see not the bottom of it.

48. Welcome ever smiles, and Farewell goes out sighing.

49. To fear the worst, oft cures the worst.

50. Light boats sail swift, though greater hulks draw deep.

51. The amity that Wisdom knits not, Folly may easily untie.

52. Her hand, in whose comparison all whites are ink, writing their own reproach; to whose soft seizure the cygnet's down is harsh

53. Saul and Jonathan were lovely and pleasant in their lives, and in death they were not divided. They were swifter than eagles; they were stronger than lions.

54. Every flower did, as a prophet, weep what it foresaw in Hector's wrath.

55. The lamp burns low in the silent chamber.



56. The stranger praised the eloquence of our pulpit, bar, and senate.

57. But, Mr. Speaker, the gentleman says we have a *right* to tax America! Oh! inestimable right! Oh! wonderful, transcendent right, the assertion of which has cost this country thirteen provinces, six islands, one hundred thousand lives, and seventy millions of money.

58.                 Dear, my soul is gray  
                       With poring over the long sum of ill;  
                       So much for vice, so much for discontent,  
                       So much for the necessities of power,  
                       So much for the connivances of fear.

59. Hast thou given the horse strength? hast thou clothed his neck with thunder? Canst thou make him afraid as a grasshopper?

60. Freeze, freeze, thou bitter sky, that dost not bite so nigh as benefits forgot.

61. As fire drives out fire, so pity, pity.

62. What stronger breast-plate than a heart untainted?

63. Strange cozenage! None would live passed years again; yet all hope pleasure in what yet remain; and from the dregs of life think to receive what the first sprightly running could not give.

64.    He who ascends to mountain-tops, shall find  
       The loftiest peaks most wrapped in clouds and snow;  
       He who surpasses or subdues mankind,  
       Must look down on the hate of those below.  
       Though high above the sun of glory glow,  
       And far beneath the earth and ocean spread,  
       Round him are icy rocks, and loudly blow  
       Contending tempests on his naked head,  
       And thus reward the toils which to those summits led.

65.    Ye stars! which are the poetry of heaven!  
       If in your bright leaves we would read the fate  
       Of men and empires,—'tis to be forgiven,  
       That in our aspirations to be great,  
       Our destinies o'erleap their mortal state,  
       And claim a kindred with you; for ye are  
       A beauty and a mystery, and create  
       In us such love and reverence from afar,  
       That fortune, fame, power, life, hath named themselves a star.

## EXERCISES IN COMPOSITION.

*REPRODUCTION XII.*

## PROSE READINGS. °

*REPRODUCTION XIII.*

## VALDEMAR THE HAPPY.

FAVORED in love, and first in war,  
Ever had been King Valdemar.

Bards had written heroic lays,  
Minstrels had sung in Valdemar's praise.

Mothers had taught their babes his name,  
Maidens had dreamed it; this is fame.

Beautiful eyes grew soft and meek  
When Valdemar opened his mouth to speak.

Warriors grim obeyed his word,  
Nobles were proud to call him Lord.

"Favored in love and famed in war,  
Happy must be King Valdemar!"

So, as he swept along in state,  
Muttered the crone at the palace gate,—

Laughing to clasp in her withered palms  
The merry monarch's golden alms.

Home at evening, for rest is sweet,  
Tottered the beggar's weary feet.

Home at evening from chase and ring,  
Buoyant and brave came Court and King.

Flickered the lamp in the cottage room,  
Flickered the lamp in the castle's gloom.

One went forth at the break of day,  
Asking alms on the King's highway.

One lay still at the break of day—  
A king uncrowned, a heap of clay.

For swiftly, suddenly, in the night,  
A wind of death had put out the light.

And never again might Valdemar  
Strike lance for love or lance for war.

Silent, as if on holy ground,  
The weeping courtiers throng around.

Tenderly, as his mother might,  
They turn his face to the morning light,—

Loose his garments at throat and wrist,  
Softly the silken sash untwist.

Under the linen soft and white,  
What surprises their aching sight?

Fretting against the pallid breast,  
Find they a penitent's sackcloth vest.

Seamed, and furrowed, and stained, and scarred,  
Sadly the flesh of the King is marred.

Never had monk under serge and rope,  
Never had priest under alb and cope,

Hidden away with closer art  
The passion and pain of a weary heart,

Than had he whose secret torture lay  
Openly shown in the light of day.

At the lips all pale and the close-shut eyes,  
Long they gazed in their mute surprise—

Eyes once lit with the fire of youth,  
Lips that had spoken words of truth.

From each to each there floated a sigh,—  
"Had this man reason? Then what am I?"

O friend, think not that stately step,  
That lifted brow or that smiling lip,

That sweep of velvet or fall of lace,  
Or robes that cling with regal grace,

Are signs that tell of a soul at rest:  
Peace seldom hides in a Valdemar's breast.

She shrinks away from the palace glare,  
To the peasant's hut and the mountain air,

And kisses the crone at the palace gate,  
While the poor, proud King is desolate.

MARGARET E. SANGSTER.

### DEVELOPMENT XIII.

#### THE SPIDER'S WEB—A FABLE.

A DEXTRIOUS spider chose  
The delicate blossom of a garden rose  
Whereon to plant and bind  
The net he framed to take the insect kind.  
And when his task was done,  
Proud of the cunning lines his art had spun,  
He said: "I take my stand  
Close by my work, and watch what I have planned.  
And now, if Heaven should bless  
My labors with but moderate success,  
No fly shall pass this way,  
Nor gnat, but it shall fall an easy prey."  
He spoke, when from the sky  
A strong wind swooped, and whirling, hurried by,  
And, far before the blast,  
Rose, leaf, and web, and plans and hopes were cast.

W. C. BRYANT.



*DEVELOPMENT XIV.*

## ELDORADO.

GAYLY bedight,  
 A gallant knight,  
 In sunshine and in shadow,  
 Had journeyed long,  
 Singing a song,  
 In search of Eldorado.

But he grew old,—  
 This knight so bold,—  
 And o'er his heart a shadow  
 Fell as he found  
 No spot of ground  
 That looked like Eldorado.

And, as his strength  
 Failed him at length,  
 He met a pilgrim Shadow.  
 "Shadow," said he,  
 "Where can it be—  
 This land of Eldorado?"

"Over the Mountains  
 Of the Moon,  
 Down the Valley of the Shadow,  
 Ride, boldly ride,"  
 The Shade replied,—  
 "If you seek for Eldorado."

EDGAR A. POE.

*DEVELOPMENT XV.*

## ABOU BEN ADHEM.

ABOU BEN ADHEM (may his tribe increase!)  
 Awoke one night from a deep dream of peace,  
 And saw, within the moonlight in his room,  
 Making it rich and like a lily in bloom,

An angel writing in a book of gold.  
 Exceeding peace had made Ben Adhem bold;  
 And to the presence in the room he said,  
 "What writest thou?"—The vision raised its head,  
 And with a look made of all sweet accord,  
 Answered, "The names of those who love the Lord."  
 "And is mine one?" said Abou. "Nay, not so,"  
 Replied the angel. Abou spoke more low,  
 But cheerly still; and said, "I pray thee, then,  
 Write me as one that loves his fellow-men."  
 The angel wrote, and vanished. The next night  
 It came again, with a great wakening light,  
 And showed the names whom love of God had blest,  
 And, lo! Ben Adhem's name led all the rest.

LEIGH HUNT.

*DEVELOPMENT XVI.*

A DESERTED FARM.

THE elms were old, and gnarled, and bent—  
 The fields, untilled, were choked with weeds,  
 Where every year the thistles sent  
 Wider and wider their wingèd seeds.

Farther and farther the nettle and dock  
 Went colonizing o'er the plain,  
 Growing each season a plenteous stock  
 Of burs to protect their wild domain.

The last who ever had plowed the soil  
 Now in the furrowed church-yard lay—  
 The boy who whistled to lighten his toil  
 Was a sexton somewhere far away.

Instead, you saw how the rabbit and mole  
 Burrowed and furrowed with never a fear;  
 How the tunneling fox looked out of his hole,  
 Like one who notes if the skies are clear.

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.

## 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 conjunctival 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 asafoetida. 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. Pitiably 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 ambassadors 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

skin. In his more humorsome moods he contented himself with enticing them in the guise of a butcher or a potter, with the hope of a good bargain, into the green wood. At length the folding doors were flung open. Could I but have stiffened to the still frost. It might have pelted on. The Duke of Abrantes came forth. He first made merry and then fleeced them. He announced that the whole Spanish monarchy was bequeathed to Philip, Duke of Anjou. He made them dance to such music as his forest afforded. I should not have felt it. My living flesh shuddered to its chilling influence. He made them join with Friar Tuck in hypocritical thanksgiving. I arose ere long. The justice and mercy they had experienced.

2. Intellect is man's grand distinction. As you have done a thousand times before. You take up the book in an idle moment. That which gave the brightest luster to his character. His mental capacity. You wonder, perhaps. The loftiness and nobleness of his soul. As you turn over the leaves. It is this which renders him highly and peculiarly responsible to his Creator. Not only to the eloquence of Chatham. What the world finds in it to admire. It is on account of this that the rule over other animals is established in his hands. If ever there has lived a man. And it is this mainly. Suddenly, as you read. This enables him to exercise dominion over the powers of nature. Your fingers press close upon the covers. That man, beyond all doubt, was William Pitt. One that lived in modern times. Your frame thrills. It enables him to subdue them to himself. One to whom the praise of a Roman spirit might be truly applied. The passage chanced upon chains you like a spell. He loved power. He loved it only as a patriot should. It is so vividly true. He knew and felt his own energies. His whole heart was burning to revive the one. It is so vividly beautiful. It burned to wreath fresh laurels round the other. He also felt that his country needed them. He loved power because he saw the public spirit languishing. The national glory declined.

3. These are not her glory. The bloom of that fair face is wasted. In an open space behind the constable there was seen approaching "a white chariot." She, in some measure, returned the enemy's fire. Wherever literature consoles sorrow or assuages pain. This was owing to the shift of the wind. Drawn by two palfreys in white damask. The hair is gray with care. Wherever it brings gladness to eyes which fail with wakefulness and tears. And to the position into which she had tended. The damask swept the ground. The brightness of those eyes is quenched. One of her own broadsides was discharged in the direc-

tion of the town. A golden canopy was borne above the chariot. It made music with silver bells. Eyes that ache for the dark house and the long sleep. Their lids hang drooping. In the chariot sat the observed of all observers. The immortal influence of Athens is there exhibited in its noblest form. The beautiful occasion of all this glittering homage. The other toward Fort English. The face is stony pale. Fortune's plaything of the hour, the Queen of England. The appearance of the ship was magnificent. As one living in death. Queen at last. She is borne along upon the waves of this sea of glory. Mean weeds attire the queen of the world. She breathes the perfumed incense of greatness. She had risked her delicacy, her honor, her self-respect to win greatness. These weeds her own hand has mended. She had won. There she sat. Dressed in white tissue robes. Her fair hair flowed loose over her shoulders. The death-hurdle where thou sittest pale and motionless must stop. A light coronet encircled her temples. Coronet of gold and diamonds. She seemed at that hour the most beautiful of all England's daughters. She seemed the most favored.

**Synthesis of Paragraphs into a Theme.**—Just as words, phrases, and clauses may be joined in sentences, and sentences, jointly developing a topic, or thought, may be united into a paragraph, so paragraphs may be connected, standing one after another on the page, because they are related—the thoughts which they develop, being divisions of the one general subject, or topic. Paragraphs so related and so placed form a *composition* or *theme*.

### EXERCISE LXXIII.

**DIRECTION.**—Study these facts carefully, and group them into two great paragraphs; under these make sub-paragraphs, if you think there should be such, and write the subject of the theme at the top:

1. The dinner is now served. The bride sits between the bridegroom and the priest. The spokesman delivers an oration. The oration is after the ancient custom of his fathers. He interlards it well with quotations. The quotations are from the Bible. He invites the Savior to be present at this marriage-feast. The Savior was present at the marriage-feast in Cana of Galilee. The table is not sparingly set



forth. Each end makes a long arm. The feast goes cheerly on. Between the courses, punch and brandy pass round. Here and there a pipe is smoked. This is done while waiting for the next dish. They sit long at table. All things must have an end. A Swedish dinner must end. Then the dance begins. It is led by the bride and the priest. They perform a solemn minuet together. After midnight comes the last dance. The girls form a ring around the bride. This is to keep her from the hands of the married women. The married women endeavor to break through the magic circle. Seize their new sister. After long struggling they succeed. I must not forget the changing seasons of the northern clime. There is no long lingering spring. No unfolding leaf and blossom one by one. There is no long lingering autumn. An autumn, pompous with many-colored leaves. With the glow of Indian summers. But winter and summer are wonderful. They pass into each other. The quail has hardly ceased piping in the corn. When winter comes from the folds of trailing clouds. Broadcast over the land, she sows snow, icicles, and rattling hail. The days wane apace. Ere long the sun hardly rises above the horizon. Or he does not rise at all. The moon and stars shine through the day. At noon they are pale and wan. In the southern sky a glow, as of sunset, burns along the horizon. This glow is red and fiery. It then goes out. Pleasantly under the silver moon ring the steel shoes of the skaters on the frozen sea. Under the silent, solemn stars, ring out voices and the sound of bells.

#### EXERCISE LXXIV.

**DIRECTION.**—Study carefully these facts, thrown together promiscuously, sort them, and group them into as many paragraphs, arranged in their proper order, as you think there should be. Write at the head the subject of the theme; write, also, the topic of each paragraph:

1. The early Christians here hid themselves. These cities of the dead are scattered all over Europe. They abound in Italy. Just within the entrance to the church of St. Sebastian there is a door. This is the door by which descent is made to the Catacombs. We did not descend. They here hid their devotions from their persecutors. Martyrs and saints were buried here. I had determined to withstand every temptation to enter these cities of the dead. I had determined this from the



first outset of my travels. How many accidents have happened! Fourteen popes were buried here. They have never since been heard of. He stepped forward to take it up. He lost both ball and thread. Seventy thousand martyrs are said to have been here laid in their unknown graves. How many have lost their way! A young man entered without a guide. A whole school of boys from Rome entered the Catacombs. He carried a light and a ball of twine. They came with their teacher and a guide. How many have been shut out from return by the falling of earth! For a morning excursion of observation and amusement. He fastened the end of the twine at the door. How the light has gone out by accident! He felt for it but dared not move another step. That he might find the way back by following the thread. How the foot has stumbled! They entered. They have never since been seen. Nothing more is known. To boast of having wandered alone and in safety through these entangled passages. He was restored to life. He had wound through numerous crooked alleys. By accident, he dropped his twine. He had doubled untold and undistinguishable corners. He felt for it. His light was burning out. He dared not move another step. He found his way to the upper earth. Grew more nervous and bewildered. No thread! He groped around in a small circle. He watched it grow less and less. In his desperate panic he fell upon the earth. To caution his friends against such foolhardy enterprises. It grew dimmer and dimmer. He looked with desperate sharpness. He dropped his light. His hand trembled. It went out. His hand fell upon the twine.

DIRECTION.— Do with these sentences as directed with those in the preceding set:

1. "Peace, Mr. Griffith," interrupted the captain. "Yield the trumpet to Mr. Gray." The captain bended from the rigging. His gray locks blew about in the wind. To haggard care they added a look of wildness. This was exhibited by the light of his lantern. Griffith threw his speaking-trumpet on the deck. "Then all is lost indeed, and among the rest, the foolish hopes with which I visited this coast." He walked proudly away. He muttered in bitterness of feeling. The pilot had applied the trumpet to his mouth. He did this before the crew understood their situation. His voice rose above the tempest. He thundered forth his orders. Each command was given distinctly. A precision that showed him to be master of his profession. The

helm was kept fast. The headyards swung up heavily against the wind. The vessel was soon whirling round on her keel. She whirled with a retrograde movement. Griffith was too much of a seaman not to perceive. The pilot had seized the only method that promised to extricate the vessel from her situation. The pilot did this with a perception almost intuitive. Griffith was young, impetuous, and proud. He was also generous. He forgot his resentment and his mortification. He rushed forward among the men. His presence and example added certainty to the experiment. The ship fell off slowly before the gale. She bowed her yards nearly to the water. She felt the blast pouring its fury on her broadside. The surly waves beat violently against her stern. They seemed to reproach her for departing from her usual manner of moving. The voice of the pilot was still heard. It was steady and calm. It was clear and high. It reached every ear. The obedient seamen whirled the yards. They did this in despite of the tempest. It seemed they handled the toys of their childhood. The beautiful ship was obedient to her government. She threw her bows up gracefully toward the wind, again. Her sails were trimmed. She moved out from among the dangerous shoals. She had been embayed there. She moved steadily and swiftly. In the same way she had approached them. There was a moment of breathless astonishment. It succeeded the accomplishment of the nice maneuver. There was no time for the usual expressions of surprise. The stranger still held the trumpet. He continued to lift his voice. The howlings of the blast. He directed any change in the management of the ship. He was guided by prudence or by skill. There was a fearful struggle for their preservation. It lasted an hour longer. At each step the channel became more complicated. The shoals thickened around the mariners on every side. The lead was cast rapidly. The quick eye of the pilot seemed to pierce the darkness. A keenness of vision that exceeded human power. They were under the guidance of one who understood navigation thoroughly. It was apparent to all in the vessel. Their exertions kept pace with their reviving confidence.

## CHAPTER XI.

### SPECIAL PROPERTIES OF STYLE.

#### WIT AND PATHOS.

**Wit.**—This quality of style results from the union of seemingly unrelated or incongruous ideas—a union producing surprise and exciting a sense of the ridiculous. It is an odd fancy, short-lived, and depending upon the association of incongruities expressed in brief and pointed language.

Wit is not, like clearness, a common and necessary quality of style. It takes many forms, and befits many uses and occasions; it has its advantages and its disadvantages. Often it is aggressive, exposing hypocrisy, ridiculing pretension and pomposity, snubbing impertinence, and laying bare foibles, follies, vices, meannesses, and wickednesses, wherever it finds them. Oftentimes it is only sportive, genial, and humane, and, without hostility to anybody or anything, ministers to our sense of the ridiculous, to our feeling of mirthfulness.

The following examples serve to illustrate the definition of wit:

She strove the neighborhood to please,  
With manners wondrous winning,  
And never followed wicked ways,—  
*Unless when she was sinning.*—*Goldsmith.*

A man from Maine, who had never paid more than twenty-five cents for admission to an entertainment, went to a New York theater where the play was "The Forty Thieves," and was charged a dollar

and a half for a ticket. Handing the pasteboard back, he remarked, "Keep it, mister; I don't want to see the other thirty-nine."

A physician finds a lady reading "Twelfth Night," and asks: "When Shakespeare wrote about Patience on a monument, did he mean doctors' patients?" "No," is the reply; "you do not find doctors' patients on monuments, but under them."

His face—that infallible index of the mind—presented a vast expanse, unfurrowed by any of those lines and angles which disfigure the human countenance with what is termed expression.

**Several kindred forms** of thought may be classified under wit. Thus:

Satire is used to ridicule the follies and vices of men, and to reform abuses, sometimes humorously and good-naturedly, and sometimes severely and indignantly. A production of this kind, long or short, is called a satire. The following lines from the *Love of Fame* furnish an illustration:

Some for renown on scraps of learning dote,  
And think they grow immortal as they quote.  
To patchwork learned quotations are allied;  
Both strive to make our poverty our pride. — *Young*.

Sarcasm is used only to scourge the follies and vices of men. It is keen and reproachful, and may be witty. The etymology of the word, implying to tear flesh like dogs, gives us some idea of its character. As an example: Ward, a flippant Parliamentary orator, who used to write out and commit to memory bombastic speeches, having severely criticised Rogers' poem entitled *Italy*, the poet took his revenge in these lines:

Ward has no heart, they say; but I deny it:  
He has a *heart* and *gets his speeches by it*. — *Rogers*.

Burlesque is a humorous degradation of a dignified subject. It is sometimes merely a combination of the great



and the little. Things may be burlesqued not only by words, but by pictures, by gestures, by attitudes—by ludicrous imitations of all kinds.

*The Mock-heroic* is a kind of witty discourse used to raise things low or trivial to a plane of false dignity and importance) as,

“To arms, to arms!” the fierce virago cries,  
 And swift as lightning to th’ combat flies.  
 All side in parties, and begin the attack :  
 Fans clap, silks rustle, and tough whalebones crack ;  
 Heroes’ and heroines’ shouts confusedly rise,  
 And bass and treble voices strike the skies.  
 No common weapons in their hands are found ;  
 Like gods they fight, nor dread a mortal wound.—*Pope.*

*A Parody, or Travesty*, is a burlesque imitation of something serious. The words of a production are copied in part, but the spirit of the piece is changed and degraded ; as,

*Original:* I stood on the bridge at midnight,  
 As the clocks were striking the hour,  
 And the moon rose o’er the city,  
 Behind the dark church-tower.

*Parody:* We stood on the bridge at evening,  
 As the Bell was striking the gong,  
 And the two in happy communion,  
 With quick steps passed along.

*A Pun* is an unexpected relation between words, or a play on words. It is an inferior species of wit, and one which is often carried to a tiresome excess ; yet it can not be denied that puns are sometimes very effective. The following are examples :

Sydney Smith, hearing a boy read of patriarchs as partridges, declared, “It is too bad to make game of them.”

Observing on a board the warning, "Beware the dog," Hood wrote underneath, "Ware be the dog?"

Dean Ramsay tells of a soaked Scotch minister who was rubbed down at the kirk, and told he need not fear; he would be dry enough when he got into the pulpit.

The Romans were said to urn their dead, but we earn our living.

**Humor.**—The forms of thought thus far described are generally hostile, and are used to attack and destroy; but there is another form, which provokes not a "laugh *at* men and things," but a "laugh *with* them." This form of thought, which Thackeray has defined to be a compound of wit and love, is called humor. Humor is wit, with an infusion of good nature and tender sympathy. Wit is a brilliant flash; humor is a lingering sunbeam, cheering while it brightens. It is nobler than wit, for it mingles the tender emotions of the heart with the brilliant conceptions of the intellect. The following lines show a fine distinction between wit and humor:

Wit lashes external appearances, or cunningly exaggerates single foibles into character; humor glides into the heart of its object, looks lovingly on the infirmities it detects, and represents the whole man.

Wit is abrupt, darting, scornful, and tosses its analogies in your face; humor is slow and shy, insinuating its fun into your heart \* \* \* \* \* Old Dr. Fuller's remark that a negro is "the image of God in ebony," is humorous; Horace Smith's, that "the task-master is the image of the devil cut in ivory," is witty.—*Whipple*.

Sydney Smith remarked to the Chapter of St. Paul's, on the proposal to lay a wooden pavement around the building, "If we lay our heads together the thing is done." As he includes himself, this is humorous. Had he said, "If you lay your heads together," it would have been witty, but not humorous.

The following passage from Hawthorne's *Rill from the Town Pump*, is an example of humor:

"Welcome, most rubicund sir! You and I have been great strangers hitherto; nor, to confess the truth, will my nose be anxious for a closer intimacy, till the fumes of your breath be a little less potent. Mercy on you man! the water absolutely hisses down your red-hot throat! Fill again, and tell me, on the word of an honest toper, did you ever, in cellar, tavern, or any kind of dram-shop, spend the price of your children's food for a swig half so delicious? Now, for the first time these ten years, you know the flavor of cold water. Good-by, and, whenever you are thirsty, remember that I keep a constant supply at the old stand."—*Hawthorne.*

**Pathos.**—This element of style is found in passages which express sorrow or grief. It is founded on sympathy, and seldom fails to engage the interest and touch the heart. It has some natural connection with humor. Laughter and tears lie close to each other, and the transition from the humorous to the pathetic is short and easy. The writings of some of our greatest humorists contain passages of exquisite pathos: those of Irving, Hood, Dickens, and Lamb, afford many such instances.

The following are illustrations of the pathetic:

O my friend! I think sometimes, could I recall the days that are past, which among them should I choose? Not those "merrier days," not the "pleasant days of hope," not "those wanderings with a fair-haired maid," which I have so often and so feelingly regretted, but the days, Coleridge, of a *mother's* fondness for her school-boy. What would I give to call her back to earth for *one* day, on my knees to ask her pardon for all those little asperities of temper, which, from time to time, have given her gentle spirit pain!—*Charles Lamb.*

"Why, bless you, my dear," said Toby, "how often have I heard them bells say, 'Toby Veck, Toby Veck, keep a good heart, Toby! Toby Veck, Toby Veck, keep a good heart, Toby!'"

"When things is very bad, very bad indeed, I mean; almost at the worst; then it's, 'Toby Veck, Toby Veck, job coming soon, Toby! Toby Veck, Toby Veck, job coming soon, Toby!' That way."

"And it comes—at last, father," said Meg, with a touch of sadness in her pleasant voice.

"Always," answered Toby. "Never fails."—*Charles Dickens.*

The service being ended, preparations were made to deposit the coffin in the earth. There was that bustling stir that breaks so harshly on the feelings of grief and affection; directions were given in the cold tones of business; the striking of spades into sand and gravel, which, at the grave of those we love, is of all sounds the most withering. The bustle around seemed to awaken the mother from a wretched reverie. She raised her glazed eyes, and looked about with a faint wildness. As the men approached with cords to lower the coffin into the grave, she wrung her hands and broke into an agony of grief. The poor woman who attended her, took her by the arm, endeavored to raise her from the earth, and whispered something like consolation. \* \* \* \* \* As they lowered the body into the earth, the crackling of the cords seemed to agonize her; but when, on some accidental obstruction, there was a jostling of the coffin, all the tenderness of the mother burst forth; as if any, any harm could come to him who was far beyond the reach of worldly suffering.—*Irving.*

#### EXERCISE LXXV.

DIRECTION.—In the following sentences classify those that are witty according to the species of wit which enters into them; point out those containing pathos:

1. What a comfort a dull but kindly person is, to be sure, at times! A ground-glass shade over a gas-lamp does not bring more solace to our dazzled eyes than such a one to our minds. There are men of *esprit* who are excessively exhausting to some people. They are the talkers that have what may be called the *jerky* minds. They say bright things on all possible subjects, but their zigzags rack you to death. After a jolting half hour with these jerky companions, talking with a dull friend affords great relief. It is like taking a cat in your lap after holding a squirrel.

2. O comrades! enemies no more, let us take a mournful hand together as we stand by this royal corpse, and call a truce to battle! Low he lies to whom the proudest used to kneel once, and who was cast lower than the poorest; dead, whom millions prayed for in vain. Driven off his throne; buffeted by rude hands; with his children in revolt; the darling of his old age killed before him untimely; our Lear hangs over her breathless lips and cries,—“Cordelia, Cordelia, stay a little!”



3. The Frenchman having swallowed the first spoonful, made a full pause; his throat swelled as if an egg had stuck in his gullet, his eyes rolled, and his mouth underwent a series of involuntary contractions and dilatations. Pallet, who looked steadfastly at this connoisseur, with a view of consulting his taste before he himself would venture upon the soup, began to be disturbed at these emotions, and observed with some concern, that the poor gentleman seemed to be going into a fit; when Peregrine assured him that these were symptoms of ecstasy, and, for further confirmation, asked the marquis how he found the soup. It was with infinite difficulty that his complaisance could so far master his disgust as to enable him to answer, "Altogether excellent, upon my honor!" And the painter being certified of his approbation, lifted the spoon to his mouth without scruple; but far from justifying the eulogium of his taster, when this precious composition diffused itself upon his palate, he seemed to be deprived of all sense and motion, and sat like the leaden statue of some river-god, with the liquor flowing out at both sides of the mouth.

4. I fear I wrong the honorable men whose daggers have stabbed Cæsar.

5. There is one secret a woman can keep—her age.

6. What a beautiful subject for a speech! Water-lilies and aquatic plants gemming the translucent crystal, shells of rainbow brightness, a constant supply of gold and silver fish, with the right of angling secured to share-holders. The extent of the river being necessarily limited, will render lying there so select, so very respectable.

7. "Call that a kind man, a man who is away from his family, and never sends them a farthing! Call that kindness!" "Yes, unremitting kindness," Jerrold replied.

8. O the anguish of that thought, that we can never atone to our dead for the stinted affection we gave them, for the light answers we returned to their plaints or their pleadings, for the little reverence we showed to that sacred human soul that lived so close to us, and was the divinest thing God has given us to know.

9. O Jerusalem, Jerusalem, thou that killest the prophets, and stonest them which are sent unto thee, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not!

10. Complaint is the largest tribute heaven receives, and the sincerest part of our devotion.

11. Princes in their infancy, childhood, and youth, are said to discover prodigious parts and wit, to speak things that surprise and astonish; strange, so many hopeful princes, so many shameful kings! If they happen to die young, they would have been prodigies of wisdom and virtue: if they live, they are often prodigies indeed, but of another sort.

12. There never was any party, faction, sect, or cabal whatsoever, in which the most ignorant were not the most violent; for a bee is not a busier animal than a blockhead. However, such instruments are necessary to politicians; and perhaps it may be with states as with clocks, which must have some dead-weight hanging at them, to help regulate the motion of the finer and more useful parts.

13. In the Chapel, O ye students.

Where the boys come duly slow,  
And the foot-falls of the freshmen  
Softly come and softly go;  
When the choristers are singing  
In a deep and solemn flow,  
Will you think to "stamp" O freshmen,  
As you did one year ago?

14. 'Tis pleasant, sure, to see one's name in print;  
A book's a book, although there's nothing in 't.

15. "Professor," said a graduate, at parting, "I am indebted to you for all I know." "Pray do not mention such a trifle," was the not very flattering reply.

16. Of his simplicity let me record an instance where a sad and civil young Chinaman brought me certain shirts with most of the buttons missing, and others hanging on delusively by a single thread. In a moment of unguarded irony I informed him that unity would at least have been preserved if the buttons were removed altogether. He smiled sadly and went away. I thought I had hurt his feelings, until the next week when he brought me my shirts with a look of intelligence, and the buttons carefully and totally erased.

17. This ambulatory chapel of Bacchus that gives the colic, but not inebriates, only appeared at the Commencement holidays, and the lad who bought of Lewis laid out his money well, getting respect as well as beer, three "sirs" to every glass,—“Beer, sir? yes, sir; spruce or ginger, sir?”

18. If there was any incense burning I could smell it, and that would be something. But there is no smell in our church, except of bad air,—for there is no provision for ventilation in the splendid and costly edifice. The reproduction of the Gothic is so complete that the builders even seem to have brought over the ancient air from one of the churches of the Middle Ages,—you would declare it had n't been changed in two centuries.

19. A college professor, lecturing on the effect of the wind in Western forests, remarked: "In traveling along the road I sometimes found the logs bound and twisted together to such an extent that a mule could not climb over them, so I went round."

20. "Third boy, what's a horse?" "A beast, sir," replied the boy. "So it is," said Squeers. "Ain't it, Nickleby?" "I believe there is no doubt of that, sir," answered Nicholas. "Of course there is n't!" said Squeers. "A horse is a quadruped, and quadruped's Latin for beast, as everybody that's gone through the grammar knows, or else where's the use of having grammars at all?" "Where, indeed!" said Nicholas, abstractedly. "As you're perfect in that," resumed Squeers, turning to the boy, "go and look after *my* horse, and rub him down well, or I'll rub you down."

21. "You must be either a knave or a fool," said two lawyers to an Irishman sitting between them. "No, I'm between both," was the reply.

22. Dear, gentle, patient, noble Nell was dead. Her little bird—a poor, slight thing the pressure of a finger would have crushed—was stirring nimbly in its cage; and the strong heart of its child mistress was mute and motionless forever.

#### BEAUTY AND SUBLIMITY.

That form of composition which concerns itself wholly with the expression of the thought, is our ordinary prose. The worth of its style is in proportion to the clearness or force with which it expresses the thought. That style which, instead of attracting attention to itself, presents prominently the thought, is regarded as the best style; yet, independent of the thought, style has a value peculiarly its



own, and adds much to the attractiveness of the idea it conveys. All thought can not be appropriately expressed in the same manner; hence, the variety of style—a variety as great as the multitudinous ideas it would portray. Language and grace of expression should not soar above the thought, neither should they fall below it; there should be a perfect union of the two.

**Beauty.**—Beauty of expression, in its rarest form, shows itself in poetry, the most artistic species of literature; it is not sought with such anxious quest in prose—prose which does the every-day work of our social life. Beauty, or elegance, is the highest and most delicate quality of style. In a writer, it is the outcome of high culture, perfect self-possession, a beautiful subject, and a most complete mastery of it.

*Beauty of thought* is essential to beauty of expression. *Words* also, must be selected with regard to *beauty* and *euphony*. The English language affords the writer a richness of expression and a variety that is not found in any other tongue: every passion and every thought can be uttered in language especially appropriate to it. From this rich diversity in our vocabulary, it happens that where the words are well chosen and aptly used, the beauty of the diction is at once seen, since every kind of it is set off by some other differing from it. When the words of a language are mainly euphonious or harsh, short or long, weak or forcible, there can be but little beauty arising from the fitness in sound of the word to the idea.

*Imagery* conduces to beauty of expression. Figures of speech should not be used merely to adorn; at the same time it is not necessary that the image enlist wholly in the service of the thought. Beautiful imagery may minister to



our taste, gratify our craving for the beautiful, without neglecting its duty to the thought.

*Alliteration* is consistent with elegance. While it destroys both the strength and harmony of discourse to use words that sound alike, it is allowable, even in prose, to begin several successive words with the same letter—and this because it is agreeable to the ear.

*Smoothness* is an essential quality. Elegance requires that the sentence be *smooth* and *flowing*. This is somewhat incompatible with energy, which, impatient of long sentences, puts itself into the most compact form to be hurled at the mark. When beauty of expression is sought, the sentence may be allowed to run over long stretches without stopping, provided it move smoothly, leisurely, and without apparent effort,—its parts not separated by anything parenthetical.

*Rhythm* contributes to elegance of expression. It need not occur with perfect uniformity, as in the case of poetry; it may vary from two to six syllables. It requires on the part of the reader a rise and a fall of the voice; the parts of the sentence are nicely balanced, as is frequently seen in sentences containing antitheses.

**Sublimity.**—As a quality of discourse the sublime differs from the beautiful in the greater excitement of mind and feeling of awe which accompany it. Like the beautiful it gives pleasure, but the pleasure is too intense to be lasting, while beauty is a source of perpetual joy.

*A comparison between sublimity and beauty* is given in the following lines by Burke: “In this comparison, there appears a remarkable contrast; for sublime objects are vast in their dimensions, beautiful ones comparatively small:

beauty should be smooth and polished; the great, rugged and negligent: beauty should shun the right line, yet deviate from it insensibly; the great, in many cases, loves the right line, and when it deviates, it often makes a strong deviation; beauty should not be obscure; the great ought to be dark and gloomy: beauty should be light and delicate; the great ought to be solid and even massive."

Among the various circumstances that may be mentioned as producing a feeling of the sublime, are vastness, power, awfulness, obscurity, sound, and moral greatness.

*Vastness* of dimension is a powerful cause of the sublime. Great extension, whether in length, height, or depth, awes the soul with the thought of its own weakness. Of these, length strikes least; a hundred yards of even ground will never produce such an effect upon the mind as a tower of that altitude. Height is, perhaps, less grand than depth; we are more struck at looking down from a precipice than looking up at an object of equal height. Endless numbers and eternal duration fill the mind with ideas of sublimity.

*Power* is an indispensable condition of things truly sublime—that is, such power as fills man with a knowledge of his own weakness. It is not that which is subservient to his ease or to his pleasure, but that which he feels may become the instrument of his destruction. Among natural objects possessing this quality may be mentioned earthquakes, thunder and lightning, volcanoes, cataracts, storms at sea, the tornado, and nearly all violent commotions of the elements. Some of the larger animals, such as the lion, the tiger, the panther, or the rhinoceros, display a power and majesty that raise an emotion of sublimity in the beholder. In the book of Job it is said of the war-horse: "The glory of his nostrils is terrible. He paweth in the valley, and rejoiceth in his strength; he goeth on to meet

the armed men. He mocketh at fear, and is not affrighted; neither turneth he back from the sword. The quiver rattleth against him, the glittering spear and the shield. He swalloweth the ground with fierceness and rage; neither believeth he that it is the sound of the trumpet."

*Awfulness* produces feelings of sublimity. } Darkness, solitude, and silence, under certain conditions, impress us with intense awe; especially when connected with some apprehension of danger. The Scriptures give the following sublime description of Jehovah: "He bowed the heavens also, and came down; and *darkness* was under his feet. He made *darkness* his secret place; his pavilion round about him were *dark waters*, and *thick clouds* of the skies."

*Obscurity* alone does not produce sublimity, but it cooperates powerfully with other circumstances in producing this feeling. To this circumstance may be attributed our dread of ghosts and goblins, of which none can form clear ideas; to it, also, belongs much of the power exercised by despotic governments, and by the priests that serve in heathen temples. In such governments, the chief is kept as much as may be from the public eye; in such temples, the idol is enveloped in all the obscurity that the darkest part of the temple can afford. For this purpose, too, the ancient Druids performed all their ceremonies in the bosom of the darkest woods, and in the shade of the oldest and most spreading oaks. Some of Milton's most sublime passages are due to the obscurity with which he has surrounded things terrible in themselves.

*Sound* that is excessively loud is alone sufficient to overpower the soul, to suspend its action, and to fill it with the most vivid conceptions of sublimity. } The noise of vast cataracts, raging storms, *thunder*, or artillery, awakes a great and awful sensation in the mind; the shouting of



multitudes has a similar effect. The same effect is produced by a sudden beginning or a sudden cessation of sound. A single sound of strength, though but of short duration, if repeated after intervals, fills the mind with ideas of grandeur: the striking of a great clock in the deep silence of the night, the heavy stroke of a drum, repeated with pauses, the successive firing of cannon at a distance, are illustrations.

*Moral Greatness.*—Human actions strikingly great or noble never fail to awaken a feeling of the sublime.

When we see a man in some high and critical situation, equal in all respects to the demands of the moment, superior to passion and fear, ignoring selfish interest and popular opinion, unmindful of dangers, even willing to face death, we are struck with a sense of the sublime: the effect is similar to that produced by the grand objects in nature. History is full of these heroic actions.

From the foregoing remarks some idea may be formed of those *qualities* which awaken feelings of the sublime; the following are the most effective *ways* of imparting this feeling by means of discourse:

It is of prime importance that the *subject be sublime*; no high-sounding words marshaled in swelling periods can supply ideas of grandeur when they are wanting in the subject itself.

There should be a *vivid conception of the strong points*, and a concise and striking presentation of them. Napoleon, wishing to inspire his army in Egypt with enthusiasm for the battle, pointed to the Pyramids, and said, "Thirty centuries are looking down upon you." How grandly these wondrous monuments of antiquity, viewed in the light of the great chieftain's sublime conception, must have appealed to the valor of those weary, suffering legions! Not only



should we seize strongly upon the few grand features which constitute what is sublime in an object, but we should omit all details that are in themselves *belittling*.

*Simplicity and conciseness of expression* are essential to the sublime in writing. In sentences which men generally regard as sublime, the words are few and the construction plain. Many of the sayings and most of the miracles of our Lord, as recorded in the Gospels, are expressed with the utmost simplicity and plainness, yet they are in the highest degree sublime. For example, in stilling the tempest he commanded the waves with the words, "Peace, be still." In healing the leper, he merely said to him, "Be thou clean: and immediately his leprosy was cleansed." In raising the dead, the record is simply, "Lazarus, come forth: and he that was dead came forth." When the disciples were in peril at sea, Jesus came unto them, and quieted their fears with the words, "It is I, be not afraid." To the sinner whose guilt placed her beyond the pale of human mercy, he said, "Neither do I condemn thee: go, and sin no more."

His claims to authority as a teacher come from God, are put forth in few and simple words, but with a majesty of expression that forced even his enemies to say, "Never man spake like this man."

#### EXERCISE LXXVI.

**DIRECTION.**—Study these sentences, point out those possessing beauty or elegance, those possessing sublimity, and tell what gives them this quality:

1. From his lip like balm, the psalmody of Israel's king in Hebrew streaming, floods his soul with joy, as though the solemn warbling bird of night sang peace, while every cadence of its song dropped manna—like its life's own nutriment. And as the nightingale, of russet plumage, sings, alone in darkness sown with stars of God, so

sings, 'mid shadows deeper than the night, sown like the night, with visions grand as stars, the philomel of ages.

2. We do not make our thoughts; they grow in us like grain in wood; the growth is of the skies, which are of nature—nature is of God.

3. Piety practiced in solitude, like the flower that blooms in the desert, may give its fragrance to the winds of heaven, and delight those unembodied spirits that survey the works of God and the actions of men: but it bestows no assistance upon earthly beings, and, however free from taints of impurity, yet wants the sacred splendor of beneficence.

4. An image was before mine eyes, there was a silence, and I heard a voice saying, "Shall mortal man be more just than God? Shall a man be more pure than his Maker?"

5. There is a charm connected with mountains, so powerful that the merest mention of them, the merest sketch of their magnificent features, kindles the imagination, and carries the spirit at once into the bosom of their enchanted regions. How the mind is filled with their vast solitude! how the inward eye is fixed on their silent, their sublime, their everlasting, peaks! How our heart bounds to the music of their solitary cries, to the tinkling of their gushing rills, to the sound of their cataracts! How inspiriting are the odors that breathe from the upland turf, from the rock-hung flower, from the hoary and solemn pine! how beautiful are those lights and shadows thrown abroad, and that fine, transparent haze which is diffused over the valleys and lower slopes, as over a vast, inimitable picture!

6. If ever, in autumn, a pensiveness falls upon us as the leaves drift by in their fading, may we not wisely look up in hope to their mighty monuments? Behold how fair, how far prolonged in arch and aisle, the avenues of the valley, the fringes of the hills! So stately—so eternal; the joy of man, the comfort of all living creatures, the glory of the earth—they are but the monuments of those poor leaves that flit faintly past us to die.

7. Unfading hope! when life's last embers burn,  
When soul to soul, and dust to dust return,  
Heaven to thy charge resigns the awful hour!  
Oh, then thy kingdom comes, immortal power!

8. When dead of winter comes, how wondrous look the hills in their white robes! The round red ball of the sun looks through the

frosty steam. The far-off firth gleams strange and ghostly, with a sense of mysterious distance. The mountain loch is a sheet of blue, on which you may disport in perfect solitude from morn to night, with the hills white on all sides, save where the broken snow shows the rusted leaves of the withered bracken.

9. A ruined character is as picturesque as a ruined castle. There are dark abysses and yawning gulfs in the human heart, which can be rendered passable only by bridging them over with iron nerves and sinews.

10. The last stick on her andirons snaps asunder, and falls outward. Two faintly smoking brands stand there. Grandfather lays them together, and they flame up; the two smokes are one united flame. "Even so let it be in heaven," says grandfather.

11. When the sun rose on Memnon, it was fabled to have uttered melodious noises; but what were the rude twangings of that huge, grotesque statue, compared with the soul's response when God rises upon it, and every part, like a vibrating chord, sounds forth, to his touch, its joy and worship?

12. There have been souls dedicated to heaven from childhood, and guarded by good angels as sweet seclusions for holy thoughts, and prayers, and all good purposes, wherein pious wishes dwelt like nuns, and every image was a saint; and yet in life's vicissitudes, by the treachery of occasion, by the thronging passions of great cities, have become soiled and sinful.

13. One by one the objects of our affection depart from us. But our affections remain, and like vines stretch forth their broken, wounded tendrils for support. The bleeding heart needs a balm to heal it; and there is none but the love of its kind,—none but the affection of a human heart.

14. Ever as that dreaded day drew nearer, more frequent was the haze in our eyes; and in our blindness we knew not that such tears ought to have been far more rueful still, for that he then lay under orders for a longer and more lamentable voyage—a voyage over a narrow strait to the eternal shore.

15. The winds with wonder whist, smoothly the waters kissed.

16. And the sails did sigh like sedge.

17. There are no fields of amaranth on this side of the grave; there are no voices, O Rhodope, that are not soon mute, however tuneful; there is no name, with whatever emphasis of passionate love repeated, of which the echo is not faint at last.



18. By the deeper base of its hoarse organ, the sea is now playing upon its lowest stops, and the tide is down. Hear! How it rushes in beneath the rocks, broken and stilled in its tortuous way, till it ends with a washing and dull hiss among the sea-weed, and, like a myriad of small tinkling bells, the dripping from the crags is audible.

19. And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunders, saying, Alleluia: for the Lord God Omnipotent reigneth.

20.

Far along

From peak to peak the rattling crags among,  
Leaps the live thunder! not from one lone cloud,  
But every mountain now hath found a tongue,  
And Jura answers through her misty shroud,  
Back to the joyous Alps, who call to her aloud!

#### EXTRACTS FOR THE CRITICAL STUDY OF STYLE.

From the peculiarity of thought and expression belonging to every writer, there is a certain character imprinted on his style, which may be denominated his *manner*, commonly expressed by such general terms as *strong*, *dry*, *simple*, *affected*, or the like.

Different subjects require to be treated in different sorts of style. A treatise on philosophy, for instance, ought not to be composed in the same style as an oration. Different parts of the same composition require also a variation in the style and manner; some parts admit of more ornament and require more warmth than others, which appeal specially to the understanding.

Where imagery abounds, rich and gaudy in proportion to the subject, we call the style *florid*. A style possessing all the virtues of ornament, without any of its excesses or defects, we call *elegant*. If the style is barren of imagery,



and is merely clear, precise, and lively, we call it *plain*; if matter-of-fact, and aiming only to be understood, it is *dry*. The expression of much in few words makes the style *concise*; a lavish use of words and circumstance makes it *diffuse*; the free use of the idioms of the language makes it *idiomatic*; the prevalence of short, pithy sentences makes it *epigrammatic*. A writer who expresses himself in a direct and easy manner, and in language intelligible to all, uses a *simple* style; one who uses pedantic terms, stiffly and formally arranged, has an *affected* style; one whose expression is too high-sounding for the thought, uses a *bombastic* style. If any one figure, as the metaphor or antithesis, is in excess, the style is named from it, *metaphorical* or *antithetical*; if the common type of sentence is the period, the style is *periodic*; if climax abounds, it is *climacteric*. Each of the forms classified under wit, when predominant, gives its name to the style, as *satirical*, *humorous*, etc. Even great writers give their names to their style; as, *Miltonic*, *Shakesperian*, *Addisonian*, *Johnsonian*.

*The Johnsonian style*, as illustrated by Dr. Johnson, abounds in long and sonorous terms and elaborately balanced periods. It expresses nothing with simplicity, or with that ease which indicates a sentiment coming natural and warm from the heart.

*The Addisonian style*, as illustrated by Addison, is the highest, most correct and ornamental degree of the simple manner.

*The Shakesperian style* is best understood by a study of Shakespeare's plays.

*The Miltonic style*, as illustrated by Milton, is sublime in the highest degree; yet it is serious and simple in all its grandeur.

The following prose extracts are given for minute study.

Note the spirit in which each passage was written and the style which characterizes it. In particular, note the selection and placing of the words, the cast of the sentences, their perspicuity, the imagery—its kinds and its offices—the observation of men and nature revealed by each extract, the thought and truth of the observation, and the character of the author as disclosed in the passage selected:

I am always very well pleased with a country Sunday, and think, if keeping holy the seventh day were only a human institution, it would be the best method that could have been thought of for the polishing and civilizing of mankind. It is certain the country people would soon degenerate into a kind of savages and barbarians, were there not such frequent returns of a stated time in which the whole village meet together with their best faces, and in their cleanliest habits, to converse with one another upon indifferent subjects, hear their duties explained to them, and join together in adoration of the Supreme Being. Sunday clears away the rust of the whole week, not only as it refreshes in their minds the notions of religion, but as it puts both the sexes upon appearing in their most agreeable forms, and exerting all such qualities as are apt to give them a figure in the eye of the village. A country fellow distinguishes himself as much in the church-yard, as a citizen does upon the change, the whole parish politics being generally discussed in that place either after sermon or before the bell rings.—*Addison*.

“Now lay me down,” he said; “and, Floy, come close to me and let me see you!” Sister and brother wound their arms around each other, and the golden light came streaming in and fell upon them, locked together. “How fast the river runs between its green banks and the rushes, Floy! But it’s very near the sea. I hear the waves! They always said so.” Presently he told her that the motion of the boat upon the stream was lulling him to rest. How green the banks were now! how bright the flowers growing on them! and how tall the rushes! Now the boat was out at sea, but gliding smoothly on; and now there was a shore before him. Who stood on the bank! He put his hands together, as he had been used to do at his prayers. He did not remove his arms to do it; but they saw him fold them so, behind her neck. “Mamma is like you, Floy: I know her by her face!

But tell them that the print upon the stairs at school is not divine enough. The light about the head is shining on me as I go!"

The golden ripple on the wall came back again, and nothing else stirred in the room. The old, old fashion! The fashion that came in with our first garments, and will last unchanged until our race has run its course, and the wide firmament is rolled up like a scroll. The old, old fashion,—Death! Oh, thank God, all who see it, for that older fashion yet, of Immortality! And look upon us, angels of young children, with regards not quite estranged when the swift river bears us to the ocean!—*Chas. Dickens.*

At last Becky's kindness and attention to the chief of her husband's family were destined to meet with an exceeding great reward; a reward which, though certainly somewhat unsubstantial, the little woman coveted with greater eagerness than more positive benefits. If she did not wish to lead a virtuous life, at least she desired to enjoy a character for virtue, and we know that no lady in the genteel world can possess this desideratum until she has put on a train and feathers, and has been presented to her Sovereign at Court. From that august interview they come out stamped as honest women. The Lord Chamberlain gives them a certificate of virtue. And as dubious goods or letters are passed through an oven at quarantine, sprinkled with aromatic vinegar, and then pronounced clean—many a lady whose reputation would be doubtful otherwise and liable to give infection, passes through the wholesome ordeal of the Royal presence, and issues from it free from all taint.—*Thackeray.*

I have forgotten whether the song of the cricket be not as early a token of autumn's approach as any other—that song which may be called an audible stillness; for though very loud and heard afar, yet the mind does not take note of it as a sound, so completely is its individual existence merged among the accompanying characteristics of the season. Alas for the pleasant summer time! In August the grass is still verdant on the hills and in the valleys; the foliage of the trees is as dense as ever and as green; the flowers gleam forth in richer abundance along the margin of the river and by the stone walls and deep among the woods; the days, too, are as fervid now as they were a month ago; and yet, in every breath of wind and in every beam of sunshine we hear the whispered farewell and behold the parting smile of a dear friend. There is a coolness amid all the heat, a mildness in the blazing noon. Not a breeze can stir but it thrills us with the



breath of autumn. A pensive glory is seen in the far, golden gleams, among the shadows of the trees. The flowers—even the brightest of them, and they are the most gorgeous of the year—have this gentle sadness wedded to their pomp, and typify the character of the delicious time each within itself. The brilliant cardinal flower has never seemed gay to me.—*N. Hawthorne.*

[Candle-light] is our own peculiar and household planet. Wanting it, what savage, unsocial nights must our ancestors have spent, wintering in caves and unilluminated fastnesses! They must have lain about and grumbled at one another in the dark. What repartees could have passed, when you must have felt about for a smile, and handled a neighbor's cheek to be sure that he understood it? This accounts for the seriousness of the elder poetry \* \* \* \* \* Jokes came in with candles.—*Chas. Lamb.*

This golden image, high by measureless cubits, set up where your green fields of England are furnace-burnt into the likeness of the plain of Dura: this idol forbidden to us, first of all idols, by our own master and faith; forbidden to us also by every human lip that has ever, in any age or people, been accounted of as able to speak according to the purposes of God. Continue to make that forbidden duty your principal one, and soon no more art, no more science, no more pleasure will be possible. Catastrophe will come; or, worse than catastrophe, slow moldering and withering into Hades. But if you can fix some conception of a true human state of life to be striven for—life for all men as for yourself—if you can determine some honest and simple order of existence; following those trodden ways of wisdom, which are pleasantness, and seeking her quiet and withdrawn paths, which are peace;—then, and so sanctifying wealth into "commonwealth," all your art, your literature, your daily labors, your domestic affection, and citizen's duty will join and increase into one magnificent harmony. You will know then how to build, well enough; you will build with stone well, but with flesh better; temples not made with hands, but riveted of hearts; and that kind of marble, crimson-veined, is indeed eternal.—*John Ruskin.*

There is no evil that we can not either face or fly from, but the consciousness of duty disregarded. A sense of duty pursues us ever. It is omnipresent, like the Deity. If we take to ourselves the wings of the morning, and dwell in the uttermost parts of the sea, duty



performed or duty violated is still with us, for our happiness or our misery. If we say, the darkness shall cover us—in the darkness, as in the light, our obligations are yet with us. We can not escape their power, nor fly from their presence. They are with us in this life, will be with us at its close; and in that scene of inconceivable solemnity which yet lies further onward, we shall still find ourselves surrounded by the consciousness of duty, to pain us wherever it has been violated, and to console us so far as God may have given us grace to perform it.—*Webster.*

He was an old bachelor, of a small independent income, which, by careful management, was sufficient for all his wants. He revolved through the family system like a vagrant comet in its orbit; sometimes visiting one branch, and sometimes another quite remote; as is often the case with gentlemen of extensive connections and small fortunes in England. He had a chirping, buoyant disposition, always enjoying the present moment; and his frequent change of scene and company prevented his acquiring those rusty, unaccommodating habits with which old bachelors are so uncharitably charged. He was a complete family chronicle, being versed in the genealogy, history, and intermarriages of the whole house of Bracebridge, which made him a great favorite with the old folks; he was the beau of all the elder ladies and superannuated spinsters, among whom he was habitually considered rather a young fellow; and he was master of the revels among the children; so that there was not a more popular being in the sphere in which he moved than Mr. Simon Bracebridge. Of late years he had resided almost entirely with the squire, to whom he had become a factotum, and whom he particularly delighted by jumping with his humor in respect of old times, and by having a scrap of song to suit every occasion. We had presently a specimen of his last mentioned talent, for no sooner was supper removed, and spiced wines and other beverages peculiar to the season introduced, than Master Simon was called on for a good old Christmas song. He bethought himself for a moment, and then, with a sparkle of the eye, and a voice that was by no means bad, except that it ran occasionally into a falsetto, like the notes of a split reed, he quavered forth a quaint old ditty.—*W. Irving.*

When the inordinate hopes of youth, which provoke their own disappointment, have been sobered down by longer experience and

more extended views—when the keen contentions and eager rivalries which employed our riper years have expired or been abandoned—when we have seen, year after year, the objects of our fiercest hostility and of our fondest affections lie down together in the hallowed peace of the grave—when ordinary pleasures and amusements begin to be insipid, and the gay derision which seasoned them to appear flat and importunate—when we reflect how often we have mourned and been comforted, what opposite opinions we have successively maintained and abandoned, to what inconsistent habits we have gradually been formed, and how frequently the objects of our pride have proved the sources of our shame,—we are naturally led to recur to the days of our childhood, and to retrace the whole of our career, and that of our contemporaries, with feelings of far greater humility and indulgence than those by which it had been accompanied; to think all vain but affection and honor, the simplest and cheapest pleasures the truest and most precious, and generosity of sentiment the only mental superiority which ought either to be wished for or admitted.—*Jeffrey.*

Now, while I was gazing upon all these things, I turned my head to look back, and saw Ignorance come up to the river side; but he soon got over, and that without half the difficulty which the other two men met with. For it happened that there was then in that place one Vain Hope, a ferryman, that with his boat helped him over; so he, as the others, I saw, did ascend the hill to come up to the gate, only he came alone; neither did any man meet him with the least encouragement. When he was come up to the gate, he looked up to the writing that was above, and then began to knock, supposing that entrance should have been quickly administered to him; but he was asked by the men that looked over the top of the gate, “Whence come you, and what would you have?” He answered, “I have eat and drank in the presence of the King, and He has taught in our streets.” Then they asked for his certificate, that they might go in and show it to the King; so he fumbled in his bosom for one, and found none. Then said they, “You have none!” but the man answered never a word. So they told the King, but he would not come down to see him, but commanded the two shining ones that conducted Christian and Hopeful to the city to go out and take Ignorance, and bind him hand and foot, and have him away. Then they took him up and carried him through the air to the door that I saw

on the side of the hill, and put him in there. Then I saw that there was a way to hell even from the gates of heaven, as well as from the City of Destruction.—*John Bunyan.*

He who destroys a good book kills reason itself, kills the image of God, as it were, in the eye. Many a man lives a burden to the earth; but a good book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond life. It is true no age can restore a life whereof, perhaps, there is no great loss; and revolutions of ages do not oft recover the loss of a rejected truth, for the want of which whole nations fare the worse. We should be wary, therefore, what persecution we raise against the living labors of public men; how we spill that seasoned life of man, preserved and stored up in books; since we see a kind of homicide may thus be committed, sometimes a martyrdom; and if it extend to the whole impression, a kind of massacre, whereof the execution ends not in the slaying of an elemental life, but strikes at that ethereal and sift essence, the breath of reason itself,—*slays* an immortality rather than a life.—*Milton.*

I can not, my lords, I will not join in congratulation on misfortune and disgrace. This, my lords, is a perilous and tremendous moment; it is not a time for adulation; the smoothness of flattery can not save us in this rugged and awful crisis. It is now necessary to instruct the throne in the language of truth. We must, if possible, dispel the delusion and darkness which envelope it, and display, in its full danger and genuine colors, the ruin which is brought to our doors. Can ministers still presume to expect support in their infatuation? Can parliament be so dead to their dignity and duty, as to give their support to measures thus obtruded and forced upon them; measures, my lords, which have reduced this late flourishing empire to scorn and contempt? But yesterday, and England might have stood against the world: now, none so poor to do her reverence! The people whom we at first despised as rebels, but whom we now acknowledge as enemies, are abetted against you, supplied with every military store, have their interest consulted, and their ambassadors entertained by your inveterate enemy; and ministers do not and dare not interpose with dignity or effect. The desperate state of our army abroad is in part known. No man more highly esteems and honors the English troops than I do; I know their virtues and their valor; I know they can achieve anything but impossibilities. You can not, my lords, you can not conquer America.—*Earl of Chatham.*



My hold of the colonies is in the close affection which grows from common names, from kindred blood, from similar privileges, and equal protection. These are ties which, though light as air, are as strong as links of iron. Let the colonies always keep the idea of their civil rights associated with your government; they will cling and grapple to you; and no force under heaven will be of power to tear them from their allegiance. But let it be once understood that your government may be one thing and their privileges another; that these two things may exist without any mutual relation, the cement is gone—the cohesion is loosened—and everything hastens to decay and dissolution. As long as you have the wisdom to keep the sovereign authority of this country as the sanctuary of liberty, the sacred temple consecrated to our common faith, wherever the chosen race and sons of England worship freedom, they will turn their faces towards you. The more they multiply, the more friends you will have; the more ardently they love liberty, the more perfect will be their obedience. Slavery they can have anywhere. It is a weed that grows in every soil. They may have it from Spain, they may have it from Prussia; but until you become lost to all feeling of your true interest and your natural dignity, freedom they can have from none but you. This is the commodity of price, of which you have the monopoly. This is the true act of navigation, which binds you to the commerce of the colonies, and through them secures to you the wealth of the world. Deny them this participation of freedom, and you break that sole bond which originally made, and must still preserve, the unity of the empire.—*Edmund Burke.*

I would have a woman as true as Death. At the first real lie which works from the heart outward, she should be tenderly chloroformed into a better world, where she can have an angel for a governess, and feed on strange fruits which will make her all over again, even to her bones and marrow. Proud she may be, in the sense of respecting herself; but pride, in the sense of contemning others less gifted than herself, deserves the two lowest circles of a vulgar woman's Inferno, where the punishments are Small-pox and Bankruptcy. She who nips off the end of a brittle courtesy, as one breaks the tip of an icicle, to bestow upon those whom she ought cordially and kindly to recognize, proclaims the fact that she comes not merely of low blood, but of bad blood. Consciousness of unquestioned-position makes people gracious in a proper measure to all; but, if a woman puts on airs with



her real equals, she has something about herself or her family she is ashamed of, or ought to be. Better too few words from the woman we love, than too many; while she is silent, Nature is working for her; while she talks, she is working for herself. Love is sparingly soluble in the words of men; therefore they speak much of it; but one syllable of woman's speech can dissolve more of it than a man's heart can hold.—*O. W. Holmes.*

In passing judgment upon the characters of men, we ought to try them by the principles and maxims of their own age, not by those of another; for although virtue and vice are at all times the same, manners and customs vary continually. Some parts of Luther's behavior, which appear to us most culpable, gave no disgust to his contemporaries. It was even by some of those qualities, which we are now apt to blame, that he was fitted for accomplishing the great work which he undertook. To arouse mankind, when sunk in ignorance or superstition, and to encounter the rage of bigotry, armed with power, required the utmost vehemence of zeal, as well as a temper daring to excess. A gentle call would neither have reached nor have excited those to whom it was addressed. A spirit more amiable, but less vigorous than Luther's, would have shrunk back from the dangers which he braved and surmounted.—*Robertson.*

According to the tradition of his companions, Mohammed was distinguished by the beauty of his person—an outward gift which is seldom despised, except by those to whom it has been refused. Before he spoke, the orator engaged on his side the affections of a public or private audience. They applauded his commanding presence, his majestic aspect, his piercing eye, his gracious smile, his flowing beard, his countenance that painted every sensation of the soul, and his gestures that enforced each expression of the tongue. In the familiar offices of life he scrupulously adhered to the grave and ceremonious politeness of his country: his respectful attention to the rich and powerful was dignified by his condescension and affability to the poorest citizens of Mecca; the frankness of his manner concealed the artifice of his views; and the habits of courtesy were imputed to personal friendship or universal benevolence. His memory was capacious and retentive, his wit easy and social, his imagination sublime, his judgment clear, rapid, and decisive. He possessed the courage both of thought and action; and although his designs might gradually ex-

pand with his success, the first idea which he entertained of his divine mission bears the stamp of an original and superior genius. The son of Abdallah was educated in the bosom of the noblest race, in the use of the purest dialect of Arabia; and the fluency of his speech was corrected and enhanced by the practice of discreet and seasonable silence. With these powers of eloquence Mohammed was an illiterate barbarian; his youth had never been instructed in the arts of reading and writing; the common ignorance exempted him from shame or reproach, but he was reduced to a narrow circle of existence, and deprived of those faithful mirrors which reflect to our mind the minds of sages and heroes. Yet the book of nature and of man was open to his view; and some fancy has been indulged in the political and philosophical observations which are ascribed to the Arabian traveler. He compares the nations and religions of the earth; discovers the weakness of the Persian and Roman monarchies; beholds with pity and indignation the degeneracy of the times; and resolves to unite, under one God and one king, the invincible spirit and primitive virtues of the Arabs.—*Gibbon*.

Do you not think a man may be the wiser—I had almost said the better—for going a hundred or two of miles; and that the mind has more room in it than most people seem to think, if you will but furnish the apartments? I almost envy your last month, being in a very insipid situation myself; and desire you would not fail to send me some furniture for my Gothic apartment, which is very cold at present. It will be the easier task, as you have nothing to do but transcribe your little red books, if they are not rubbed out; for I conclude you have not trusted everything to memory, which is ten times worse than a lead-pencil: half a word fixed upon or near the spot is worth a cart-load of recollection. When we trust to the picture that objects draw of themselves on our mind, we deceive ourselves: without accurate and particular observation, it is but ill drawn at first, the outlines are soon blurred, the colors every day grow fainter; and at last, when we would produce it to anybody, we are forced to supply its defects with a few strokes of our own imagination.—*Thos. Gray*.

An acre in Middlesex is better than a principality in Utopia. The smallest actual good is better than the most magnificent promises of impossibilities. The wise man of the Stoics would, no doubt, be a grander object than a steam-engine. But there are steam-engines.

And the wise man of the Stoics is yet to be born. A philosophy which should enable a man to feel perfectly happy while in agonies of pain, may be better than a philosophy which assuages pain. But we know that there are remedies which will assuage pain; and we know that the ancient sages liked the toothache just as little as their neighbors. A philosophy which should extinguish cupidity, would be better than a philosophy which should devise laws for the security of property. But it is possible to make laws which shall, to a very great extent, secure property. And we do not understand how any motives which the ancient philosophy furnished could extinguish cupidity. We know indeed that the philosophers were no better than other men. From the testimony of friends as well as of foes, from the confessions of Epictetus and Seneca, as well as from the sneers of Lucian and the fierce invectives of Juvenal, it is plain that these teachers of virtue had all the vices of their neighbors, with the additional vice of hypocrisy. Some people may think the object of the Baconian philosophy a low object, but they can not deny that every year makes an addition to what Bacon called "fruit." They can not deny that mankind have made, and are making, great and constant progress in the road which he pointed out to them.—*Macaulay*.


He [the robin] keeps a strict eye over one's fruit, and knows to a shade of purple when your grapes have cooked long enough in the sun. During the severe drought a few years ago, the robins wholly vanished from my garden. I neither saw nor heard one for three weeks. Meanwhile a small foreign grape-vine, rather shy of bearing, seemed to find the dusty air congenial, and, dreaming perhaps of its sweet Argos across the sea, decked itself with a score or so of fair bunches. I watched them from day to day till they should have secreted sugar enough from the sunbeams, and at last made up my mind that I would celebrate my vintage the next morning. But the robins, too, had somehow kept note of them. They must have sent out spies, as did the Jews into the promised land, before I was stirring. When I went with my basket, at least a dozen of these winged vintagers bustled out from among the leaves, and, alighting on the nearest trees, interchanged some shrill remarks about me of a derogatory nature. They had fairly sacked the vine \* \* \* \* \* I was keeping my grapes a secret to surprise the fair Fidele with, but the robins made them a profounder secret to her than I had meant. The tattered remnant of a single bunch was all my harvest-home. How pal-



try it looked at the bottom of my basket,—as if a humming-bird had laid her egg in an eagle's nest! I could not help laughing; and the robins seemed to join heartily in the merriment. There was a native grape-vine close by, blue with its less refined abundance, but my cunning thieves preferred the foreign flavor. Could I tax them with want of taste?—*J. R. Lowell.*

The lettuce is to me a most interesting study. Lettuce is like conversation: it must be fresh and crisp, so sparkling that you scarcely notice the bitter in it. Lettuce, like most talkers, is, however, apt to run rapidly to seed. Blessed is that sort which comes to a head, and so remains, like a few people I know; growing more solid, and satisfactory, and tender at the same time, and whiter at the center, and crisp in their maturity. Lettuce, like conversation, requires a good deal of oil, to avoid friction and keep the company smooth: a pinch of Attic salt, a dash of pepper, a quantity of mustard and vinegar, by all means, but so mixed that you will notice no sharp contrasts, and a trifle of sugar. You can put anything, and the more things the better, into salad, as into a conversation, but everything depends upon the skill of mixing. I feel that I am in the best society when I am with lettuce. It is in the select circle of vegetables.—*C. D. Warner.*

I believe there is nothing in nature which so enlaces one's love for the country, and binds it with willing fetters, as the silver meshes of a brook. Not for its beauty only, but for its changes; it is the warbler; it is the silent muser; it is the loiterer; it is the noisy brawler; and, like all brawlers, beats itself into angry foam, and turns in the eddies demurely penitent, and runs away to sulk under the bush. Brooks, too, pique terribly a man's audacity, if he has any eye for landscape gardening. It seems so manageable in all its wildness. Here in the glen a bit of dam will give a white gush of waterfall, and a pouring sluice to some overshot wheel; and the wheel shall have its connecting shaft and whirl of labors. Of course there shall be a little scape-way for the trout to pass up and down; a rustic bridge shall spring across somewhere below, and the stream shall be coaxed into loitering where you will,—under the roots of a beech that leans over the water; into a broad pool of the pasture close, where the cattle may cool themselves in August.—*D. G. Mitchell.*





## CHAPTER XII.

### THE PARAPHRASE.

**Paraphrase** is the fuller or clearer reproduction of an author's complete thought in language; it is a faithful translation from the author's language to one's own.

The paraphrase of another's thought requires the closest attention to every detail—strict criticism of the words and patient analysis of the grammatical features of expression. At the same time, that interpretation which stops with such minute work is as imperfect and inadequate as that which neglects it; such a paraphrase is sure to miss all that gives life and spirit to the original. To the analytical judgment which is able to reproduce, with exactness, every shade of the author's meaning, must be added a vigorous imagination, by which the interpreter can put himself side by side with the author, and, looking thus through the author's eyes, and communing with his secret heart, can reproduce his inner feelings, his motives, and his ideas. It is the highest merit of such paraphrase that the paraphrast efface himself, and let the thought of the original be perfectly transmitted, through a new medium, to the reader.

**Directions for Paraphrase.**—From the foregoing remarks, the following principles may be deduced:

1. Get the full meaning of every word in the original, and the collective sense of the whole. When the mind is

filled with the thought, express it freely in your own language, avoiding as far as possible the peculiar wording and construction of the original sentences.

2. Seek to reproduce the thought that is expressed and implied in the original, and no more. The words of the author should be avoided, except in those few cases where there is no fitting substitute; but an allusion, or a phrase-epithet, or the suggestiveness of a particle, belongs properly to what is embodied in the passage, and must in some way enter into the reproduction.

3. Let all changes be made for the sake of greater clearness. Changes of figurative expressions are allowable; and in the translation of poetry, it is unadvisable to follow all the poetical flights of the original.

4. Guard against weakening the thought of the original by verbosity; but do not, for the sake of condensation, sacrifice fullness or clearness.

5. Endeavor to reproduce any peculiar excellences of the author's style; its humor, its elegance, its dignity. Above all try to maintain unimpaired the tone and spirit of the original; this is a point of great importance. Every literary work strikes a certain key-note, elevated or colloquial, humorous or severe; and while it is often an elegance as well as an advantage to rise on occasion to a higher strain, it is unfortunate to fall below the adopted standard.

The following are examples of paraphrase:

*Original:* For I was alive without the law once, but when the commandment came, sin revived, and I died.—*St. Paul.*

*Paraphrase:* "I was alive without the law once," says Paul; "the natural play of all the forces and desires in me went on smoothly enough so long as I did not attempt to introduce order and regulation among them."—*Matthew Arnold.*

*Original:* One may smile and smile, and be a villain.—*Shakespeare.*

*Paraphrase*: A man may affect the utmost candor and good nature even while plotting the deepest iniquity.

*Original*: Praise ye the Lord. Praise ye the Lord from the heavens: praise him in the heights. Praise ye him, all his angels: praise ye him, all his hosts. Praise ye him, sun and moon: praise him, all ye stars of light. Praise him, ye heavens of heavens, and ye waters that be above the heavens."—*Psalm* 148.

*Paraphrase*: Praise ye the Lord! on every height  
Songs to His glory raise!  
Ye angel-hosts, ye stars of night,  
Join in immortal praise!

O heaven of heavens! let praise far-swelling  
From all thine orbs be sent!  
Join in the strain, ye waters, dwelling  
Above the firmament!—*Mrs. Hemans*.

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## SELECTION FOR PARAPHRASE.

### THE LITTLE PEOPLE OF THE SNOW.

*Alice*.—ONE of your old-world stories, Uncle John,  
Such as you tell us by the winter fire,  
Till we all wonder it is grown so late.

*Uncle John*.—The story of the witch that ground to death  
Two children in her mill, or will you have  
The tale of Goody Cutpurse?

*Alice*.—Nay now, nay;  
Those stories are too childish, Uncle John,  
Too childish even for little Willy here,  
And I am older, two good years, than he;  
No, let us have a tale of elves that ride,  
By night, with jingling reins, or gnomes of the mine,  
Or water-fairies, such as you know how  
To spin, till Willy's eyes forget to wink,

And good Aunt Mary, busy as she is,  
Lays down her knitting.

*Uncle John.*— Listen to me, then.  
'T was in the olden time, long, long ago,  
And long before the great oak at our door  
Was yet an acorn, on a mountain's side  
Lived, with his wife, a cottager. They dwelt  
Beside a glen and near a dashing brook,  
A pleasant spot in spring, where first the wren  
Was heard to chatter, and, among the grass,  
Flowers opened earliest; but when winter came,  
That little brook was fringed with other flowers,—  
White flowers, with crystal leaf and stem, that grew  
In clear November nights. And, later still,  
That mountain-glen was filled with drifted snows  
From side to side, that one might walk across;  
While, many a fathom deep, below, the brook  
Sang to itself, and leaped and trotted on  
Unfrozen, o'er its pebbles, toward the vale.

*Alice.*—A mountain-side, you said; the Alps, perhaps,  
Or our own Alleghanies.

*Uncle John.*— Not so fast,  
My young geographer, for then the Alps,  
With their broad pastures, haply were untrod  
Of herdsman's foot, and never human voice  
Had sounded in the woods that overhang  
Our Alleghany's streams. I think it was  
Upon the slopes of the great Caucasus,  
Or where the rivulets of Ararat  
Seek the Armenian vales. That mountain rose  
So high, that, on its top, the winter-snow  
Was never melted, and the cottagers  
Among the summer-blossoms, far below,  
Saw its white peaks in August from their door.  
One little maiden, in that cottage-home,  
Dwelt with her parents, light of heart and limb,  
Bright, restless, thoughtless, flitting here and there,  
Like sunshine on the uneasy ocean waves,  
And sometimes she forgot what she was bid,  
As Alice does.



*Alice.*—

Or Willy, quite as oft.

*Uncle John.*—But you are older, Alice, two good years,  
 And should be wiser. Eva was the name  
 Of this young maiden, now twelve summers old.  
 Now you must know that, in those early times,  
 When autumn days grew pale, there came a troop  
 Of childlike forms from that cold mountain-top;  
 With trailing garments through the air they came,  
 Or walked the ground with girded loins, and threw  
 Spangles of silvery frost upon the grass,  
 And edged the brook with glistening parapets,  
 And built it crystal bridges, touched the pool,  
 And turned its face to glass; or, rising thence,  
 They shook from their full laps the soft, light snow,  
 And buried the great earth, as autumn winds  
 Bury the forest-floor in heaps of leaves.

A beautiful race were they, with baby brows,  
 And fair, bright locks, and voices like the sound  
 Of steps on the crisp snow, in which they talked  
 With man, as friend with friend. A merry sight  
 It was, when, crowding round the traveler,  
 They smote him with their heaviest snow-flakes, flung  
 Needles of frost in handfuls at his cheeks,  
 And, of the light wreaths of his smoking breath,  
 Wove a white fringe for his brown beard, and laughed  
 Their slender laugh to see him wink and grin,  
 And make grim faces as he floundered on.

But, when spring came on, what terror reigned  
 Among these Little People of the Snow!  
 To them the sun's warm beams were shafts of fire,  
 And the soft south-wind was the wind of death.  
 Away they flew, all with a pretty scowl  
 Upon their childish faces, to the north,  
 Or scampered upward to the mountain's top,  
 And there defied their enemy, the Spring;  
 Skipping and dancing on the frozen peaks,  
 And molding little snow-balls in their palms,  
 And rolling them, to crush her flowers below,  
 Down the steep snow-fields.

## EXAMPLE OF PARAPHRASE.

BY A PUPIL.

A CHEERFUL little family had gathered round that winter fire. The kind, motherly aunt sat at one corner of the hearth, busy with her knitting. Near her was Willy, her nephew, more asleep than awake; and, just opposite, her husband had settled himself comfortably, with Alice at his side.

"Now, Uncle John," said the little girl, "we wish to hear one of your best stories,—such as you tell us beside the fire, in the long evenings, and we all forget that our bed-hour has come and passed."

"What shall it be, little one? There is the story of Goody Cut-purse; or perhaps the old witch who ground two children in her mill would please you better?"

"Now, Uncle John, you know I am too old for such stories. Why, even Willy is above them, and he is two whole years younger than I am. No, no; they will not do; tell us something about those wonderful gnomes of the mine, or those elves that ride with jingling reins, or water-fairies, and before you have done Aunt Mary's knitting will be dropped, and Willy's eyes will shine in wondering surprise."

After bidding them give close attention, the kind uncle began: "Many, many years ago, and long before there was any appearance of the grand old oak that for many decades has shaded our home, there lived, on a mountain's side, a cottager with his wife and daughter. Near their cottage was a glen and the boldest of clear brooks. What a pleasant place in spring! then the lovely flowers bloomed, and the pleasant chatting of little wren made lively melody about; but autumn came,—all was changed: gay flowers no longer decked the banks of the dashing brook; for on the clear November nights, the wizard Frost supplanted them with others of rare whiteness, whose stems and leaves were beaded with purest pearls. Winter came silently on. Soon the little glen was filled with snow, which drifted from the high mountains on each side, forming a safe foot-path across the narrow valley; but far beneath all this snow and ice, the brook merrily wended its way over its pebbly bed, towards the vale."

"Did you not say a mountain's side, Uncle John? Was it in our own Alleghanies, or in the celebrated Alps of Central Europe?"

"It was in neither, Alice; the great pastures of the Alps were then unknown to the herdsman, and human voice had never waked an echo in the forests that shadow the Alleghany's streams. I think this happened on the slopes of the Caucasus, or where the slender rivulets flow down Mount Ararat's side in search of the fair Armenian valleys. The mountain rose far above the snow line; its top was covered with snow and ice, even while the lower slopes and base were rich in summer fruits and flowers.

"Little Eva, now twelve years old, dwelt in that cottage with her parents. She was a bright, merry, restless child, flitting about from place to place, like sunshine on the ever-moving waves of ocean. I must say, however, that she was very thoughtless, and sometimes forgot what her mother had bid her, just as you do, Alice."

"Willy, too, is sometimes thoughtless, Uncle John."

"Yes, Alice: but you have yourself declared that Willy is two whole years younger than you, and, therefore, is not expected to be so thoughtful. Once every year, when the beautiful autumn days had faded into the cold gray of winter, a troop of childish forms came down from that bleak mountain-top. They came through the air with trailing garments; or, with loins girt round, they walked the bare earth, and cast abroad over the withered grass glistening spangles of silvery frost. At their touch the pool became a polished mirror. On the edges of the brook they built shining ramparts; across it, swung crystal bridges; or rising, they shook, from laps heaped high, the feathery snow-flakes, and buried, as do the leaves of autumn the ground below them, the old earth under a soft, white mantle of snow.

"These little people were of loveliest form and feature; abundant fair hair shaded their young brows, and their slender, childish voices could be heard talking in friendly tones with man. The sight of some lonely traveler was a signal for their merriest pranks. They would gather around him in great numbers, pelt him with their largest snow-flakes, prick his cheeks with frost-needles, and of his warm breath make a white fringe for his dark beard,—a curious combination of light and shade. Their delight grew wild to see the poor victim give signs of painful annoyance, and as they saw him stumble on, their baby voices rang out upon the icy air in happiest laughter, like the tinkling of silver bells." \* \* \* \* \*





*PARAPHRASE II.*

ON went the pair, until they reached the bound  
 Where the great linden stood, set deep in snow,  
 Up to the lower branches. "Here we stop,"  
 Said Eva, "for my mother has my word  
 That I will go no farther than this tree."  
 Then the snow-maiden laughed: "And what is this?  
 This fear of the pure snow, the innocent snow,  
 That never harmed aught living? Thou mayst roam  
 For leagues beyond this garden, and return  
 In safety; here the grim wolf never prowls,  
 And here the eagle of our mountain-crag  
 Preys not in winter. I will show the way,  
 And bring thee safely home. Thy mother, sure,  
 Counseled thee thus because thou hadst no guide."

By such smooth words was Eva won to break  
 Her promise, and went on with her new friend,  
 Over the glistening snow and down a bank  
 Where a white shelf, wrought by the eddying wind,  
 Like to a billow's crest in the great sea,  
 Curtained an opening. "Look, we enter here."  
 And straight, beneath the fair o'erhanging fold,  
 Entered the little pair that hill of snow,  
 Walking along a passage with white walls,  
 And a white vault above where snow-stars shed  
 A wintry twilight. Eva moved in awe,  
 And held her peace, but the snow-maiden smiled,  
 And talked, and tripped along, as, down the way,  
 Deeper they went into that mountainous drift.

\* \* \* \* \*

*PARAPHRASE III.*

WHEN, at last,  
 They reached the outer air, the clear north breathed  
 A bitter cold, from which she shrank with dread,  
 But the snow-maiden bounded as she felt

The cutting blast, and uttered shouts of joy,  
 And skipped, with boundless glee, from drift to drift,  
 And danced round Eva, as she labored up  
 The mounds of snow. "Ah me! I feel my eyes  
 Grow heavy," Eva said; "they swim with sleep;  
 I can not walk for utter weariness,  
 And I must rest a moment on this bank,  
 But let it not be long." As thus she spoke,  
 In half formed words, she sank on the smooth snow,  
 With closing lids. Her guide composed the robe  
 About her limbs, and said, "A pleasant spot  
 Is this to slumber in; on such a couch  
 Oft have I slept away the winter night,  
 And had the sweetest dreams." So Eva slept,  
 But slept in death; for when the power of frost  
 Locks up the motions of the living frame,  
 The victim passes to the realm of Death  
 Through the dim porch of sleep. The little guide,  
 Watching beside her, saw the hues of life  
 Fade from the fair smooth brow and rounded cheek,  
 As fades the crimson from a morning cloud,  
 Till they were white as marble, and the breath  
 Had ceased to come and go, yet knew she not  
 At first that this was death. But when she marked  
 How deep the paleness was, how motionless  
 That once lithe form, a fear came over her.  
 She strove to wake the sleeper, plucked her robe,  
 And shouted in her ear, but all in vain;  
 The life had passed away from those young limbs.

*PARAPHRASE IV.*

THEN the snow-maiden raised a wailing cry,  
 Such as a dweller in some lonely wild,  
 Sleepless through all the long December night,  
 Hears when the mournful East begins to blow.  
 But suddenly was heard the sound of steps,  
 Grating on the crisp snow; the cottagers

Were seeking Eva; from afar they saw  
 The twain, and hurried toward them. As they came,  
 With gentle chidings ready on their lips,  
 And marked that deathlike sleep, and heard the tale  
 Of the snow-maiden, mortal anguish fell  
 Upon their hearts, and bitter words of grief  
 And blame were uttered: "Cruel, cruel one,  
 To tempt our daughter thus, and cruel we,  
 Who suffered her to wander forth alone  
 In this fierce cold!" They lifted the dear child,  
 And bore her home and chafed her tender limbs,  
 And strove, by all the simple arts they knew,  
 To make the chilled blood move, and win the breath  
 Back to her bosom; fruitlessly they strove;  
 The little maid was dead. In blank despair  
 They stood, and gazed at her who never more  
 Should look on them. "Why die we not with her?"  
 They said; "without her, life is bitterness."

Now came the funeral-day; the simple folk  
 Of all that pastoral region gathered round  
 To share the sorrow of the cottagers.  
 They carved a way into the mound of snow  
 To the glen's side, and dug a little grave  
 In the smooth slope, and, following the bier,  
 In long procession from the silent door,  
 Chanted a sad and solemn melody:

"Lay her away to rest within the ground.  
 Yea, lay her down whose pure and innocent life  
 Was spotless as these snows; for she was reared  
 In love, and passed in love life's pleasant spring,  
 And all that now our tenderest love can do  
 Is to give burial to her lifeless limbs."

*PARAPHRASE V.*

THEY paused. A thousand slender voices round,  
 Like echoes softly flung from rock and hill,  
 Took up the strain, and all the hollow air  
 Seemed mourning for the dead; for, on that day,

The Little People of the Snow had come,  
From mountain-peak, and cloud, and icy hall,  
To Eva's burial. As the murmur died,  
The funeral-train renewed the solemn chant :

“Thou, Lord, hast taken her to be with Eve,  
Whose gentle name was given her. Even so,  
For so thy wisdom saw that it was best  
For her and us. We bring our bleeding hearts  
And ask the touch of healing from Thy hand,  
As, with submissive tears, we render back  
The lovely and beloved to Him who gave.”

They ceased. Again the plaintive murmur rose.  
From shadowy skirts of low-hung cloud it came,  
And wide white fields, and fir-trees capped with snow,  
Shivering to the sad sounds. They sank away  
To silence in the dim-seen, distant woods.

The little grave was closed; the funeral-train  
Departed; winter wore away; the spring  
Steeped, with her quickening rains, the violet-tufts,  
By fond hands planted where the maiden slept.  
But, after Eva's burial, never more  
The Little People of the Snow were seen  
By human eye, nor ever human ear  
Heard from their lips articulate speech again;  
For a decree went forth to cut them off,  
Forever, from communion with mankind.  
The winter-clouds, along the mountain-side,  
Rolled downward toward the vale, but no fair form  
Leaned from their folds, and, in the icy glens,  
And aged woods, under snow-loaded pines,  
Where once they made their haunt, was emptiness.

But ever, when the wintry days drew near,  
Around that little grave, in the long night,  
Frost-wreaths were laid, and tufts of silvery rime,  
In shape like blades and blossoms of the field,  
As one would scatter flowers upon a bier.

W. C. BRYANT.



## 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

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



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 ambassador, 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:

<p style="text-align: right;"><i>Hon. Chas. R. Newcomb,</i> <i>122 Fayette Av.,</i> <i>Louisville,</i> <i>Ky.</i></p>	<p>STAMP.</p>
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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, *hístōrein*, 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-crums  
 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,



\* \* \* \* \*

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.

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 chrim 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.

## CHAPTER XIV.

### PROSODY AND VERSIFICATION.

**Prosody**, from the Greek *prosodia*, (*pros*, to, and *ode*, a song,) is that division of rhetoric which treats of versification, or the art of composing poetic verse.

**Verse** is that species of composition in which the words are arranged in lines containing a definite number and succession of accented and unaccented syllables; as,

By faith, | and faith | alone, | embrace,  
Believ|ing where | we can | not prove.

Verse (Latin *vertere*, to turn), is so called because when a line is completed the writer turns *back*, and begins another. A verse is a single line of poetry, made up of feet, and named from the kind and number of feet in a line.

As poetry is properly a versified composition, in treating of its form all that is essential may be grouped under three heads: (1) Meter; (2) Rhyme; (3) Stanza.

### METER.

**Meter** (Greek *metron*, a measure), is the arrangement into verse of definite measures of sounds definitely accented. As we use the term, it more strictly refers to the *number* of feet in the respective lines, and varies with the number of the *accented* syllables. In English, meter depends almost wholly upon the accent, or rhythm.



**Rhythm** is the recurrence of *stress* at regular intervals. Practically speaking, rhythm refers to the *kind* of feet, and varies with the *number* of the unaccented syllables and the *place* of the *accent* in the feet.

It is from rhythm that English verse derives its character. In this respect, English meter differs from the classical meters, which are constructed principally according to the length, or quantity, of the vowels. Thus, in English verse we speak of syllables as *accented* or *unaccented*, while Greek and Latin verse is measured by syllables regarded as *long* or *short*.

**A foot, or measure**, is a portion of a line consisting of two or three syllables (and not more), combined according to accent.

Each perfect line is composed of a certain number of equal parts, or "feet": these correspond to bars in musical melody. The *accented* part in a foot always consists of a single syllable; the *interval* generally consists of a single syllable intervening between the accents, though it may consist of two syllables sounded in the same time as one. This is illustrated by the occurrence of feet of two and of three syllables in the same line; as,

My thoughts | still cling | to the mold'ring Past,  
But the hopes | of youth | fall thick | in the blast.

Between two accented syllables in English verse there may occur one or two, but not more than two, unaccented syllables.

A foot is not necessarily a single word. It may consist of:  
(1) A succession of monosyllables; as,

And what | is the shore | where I stood | to see  
My boat | sail down | the west ?

(2) Parts of polysyllables; as,

A long | and mel|anchol|ly mew.

The division of a verse or line into feet is called *scanning*. A straight line (—) over a syllable shows that it is accented; a curved line (˘) shows that it is unaccented. In verse, monosyllables may receive accent, although they are without it in prose; as,

And in̄ no quiet̄ canst thou bē.

Two syllables may sometimes be contracted into one; as,

O'er man|y a froz|en, man|y a fi|ery Alp.

**Elision** is the running together of two syllables into one by the dropping of one or more letters. This may sometimes be necessary in English verse, but some of the best critics claim that in all cases it can be avoided by supposing that, where it seems to be needed, the poet substituted a trisyllabic foot for a dissyllabic. In the verse—

Blest as | thē immor|tal̄ gods | is̄ he—

we must run *the* and *im* of the second foot together, if we would preserve the dissyllabic foot throughout. But, if we regard the second foot trisyllabic, there is no need of elision.

Some of the older critics supposed that in verse, where the feet consist of two syllables each, these particular feet must be reduced to two syllables, both in pronunciation and in writing. The following from Butler's *Hudibras* is an instance of needless elision:

We grant | although | he had | much wit,  
H' was ver|y shy | of us|ing it.

**Poetic Feet.**—The kinds of feet most used in English are four; namely, the iambus, the trochee, the anapest, the dactyl.

**Iambus.**—The mū|tītude | of ān|gēls, with | ā shōut.

In this line the five accents give the character and the meter also of *five feet*. This foot of two syllables, with the accent on the last, is called an iambus (˘-), and the rhythm of such feet, *iambic*.

**Trochee.**—Great mēn | die and | are for|gōtten.

In this line the number of accents gives a meter of *four feet*; and the *accent*, falling on the *first* of the two syllables, thus changes the rhythm. This foot is called a trochee (-˘), and the rhythm of such feet, *trochaic*.

**Anapest.**—Fōr the sūn|set of līfe | gīves mē mys|tical lōre.

In this line we have twelve syllables, but the same number of natural accents as in the line of only eight syllables above, and so the same *number* of feet, or the same "meter." But the *rhythm* and the *measure* are greatly changed by double the number of unaccented syllables in these four feet. This trisyllabic foot, with the accent on the *last* syllable, is called an anapest (˘˘-), and the rhythm of such feet, *anapestic*.

**Dactyl.**—Bird of the | wilderness,

Blithesome and | cumberless,

Sweet be thy | matin o'er | moorland and | lea!

Emblem of | happiness,

Blest is thy | dwelling-place!

O, to abide in the | desert with | thee!

In these lines, the *meter* changes from two feet to four

in every third line; while the *rhythm* is the same except in the last foot of the longer lines, where "lea" and "thee"—the one long syllable in each line—pleasantly break the monotony of the regular foot. This foot of three syllables, with the accent on the *first*, is called a dactyl (- - -), and the rhythm of such feet, *dactylic*.

Every poem in the English language of any character, whatever the meter, is founded on one or another of the four "regular feet" illustrated above. But this perfect regularity of any standard measure, which so pleases the ear for a while, becomes monotonous if not in some way varied now and then. In many poems the various meters are combined,—iambics in one line being followed by trochees in another, and dactyls by anapests. These combinations are almost endless, and yet verse may be still further varied by the introduction of *secondary feet*. They are as follows:

- (1) The spondee, two accented syllables, (- -).
- (2) The pyrrhic, two unaccented syllables, (~ ~).
- (3) The amphibrach, first unaccented, second accented, third unaccented, (~ - ~).
- (4) The tribrach, three unaccented syllables, (~ ~ ~).

**Mixed Verse.**—Sometimes the verse is so varied by an intermixture of the different kinds of feet that it is difficult to recognize the preponderance of any one kind of foot. Some attempts have been made in English to write continued poems in this kind of verse. Longfellow has given us conspicuous examples in *The Courtship of Miles Standish*, and the soliloquy of Friar Claus from the *Golden Legend*. The first may be described as prevailing dactylic, but with a free intermixture of iammbuses, trochees, anapests, and spondees.



Hawtrej, in the following lines, has given perhaps the most successful specimen of this verse ever produced:

Clearly the | rest I be|hold of the | dark-eyed | sons of A|chaia;  
 Known to me | well are the | faces of | all; their | names I re|member;  
 Two, two | only re|main, whom I | see not a|mong the com|manders,  
 Castor | fleet in the | cañ, Poly|deuces | brave with the | cestus.

Another fine example is found in Boker's *Ivory Carver*:

Silently | sat the | artist a|lone,  
 Carving a | Christ from the | ivory | bone.  
 Little by | little, | with toil | and pain,  
 He won | his way | through the | sight|less grain,  
 That held | and yet hid | the thing | he sought,  
 Till the work | stood up, | a grow|ing thought.

Mixed verse seems to succeed best when combined with rhyme, and when the lines are comparatively short

**Kinds of Verse.**—Verse is named according to two characteristics:

1. According to the *kind* of foot prevailing in a line.
2. According to the *number* of feet contained in a line.

We have seen how the kind of foot characterizes verse. Now by combining the *name* of the foot—the *metric unit* by which the line is measured—and the name for the *number* of feet in a line, we can accurately describe the meter and the rhythm of any poem.

If the *metric unit*, or foot, is contained in the line but once, we have *Monometer*, a line of one foot; if twice, *Dimeter*, a line of two feet; if three times, *Trimeter*, a line of three feet; if four times, *Tetrameter*, a line of four feet;

if five times, *Pentameter*, a line of five feet; if six times, *Hexameter*, a line of six feet; if seven times, *Heptameter*, a line of seven feet; if eight times, *Octometer*, a line of eight feet.

The combination of kind of foot with number of feet gives rise to such designations as *iambic dimeter*, *iambic trimeter*, etc.; *trochaic dimeter*, *trochaic tetrameter*, etc.; *anapestic dimeter*, *anapestic trimeter*, etc.

**Iambic Verse.**—Of all measures, the iambic is the most easily continued to great length: hence it is in very common use, and is peculiarly adapted for long poems. Until quite recently, about nine tenths of English verse was iambic, and probably three fourths of it iambic pentameter.

*Monometer.* .How sure.

*Dimeter* . . .With rav|ished ears.

*Trimeter.* . . .A thou|sand cups | of gold.

*Tetrameter.* .Let me | not cast | to end|less shade.

*Pentameter.* .Roll on, | thou deep | and dark | blue O|cean—roll!

*Hexameter.* .Cele|stial as | thou art, | O, do | not love | that wrong.

*Heptameter.* He looked| upon | his peo|ple, and | a tear| was in | his eye.

*Octometer.* . All peo|ple that | on earth | do dwell, | sing to | the Lord|  
with cheer|ful voice.

The iambic *monometer* and *dimeter* are too short to be continued through any great number of lines, but as individual lines they are met with in stanzas. Thus:

(*Trimeter*) No:—'Tis | a fast | to dole,

(*Dimeter*) Thy sheaf | of wheat

(*Monometer*) And meat

(*Trimeter*) Unto | the hun|gry soul.

The iambic *trimeter* is rarely used by itself, but is often found in combination with *tetrameter*, these two alternating, and with divers unions of rhymes. Thus:

We build | with fruit|less cost, | unless  
 The Lord | the pile | sustain;  
 Unless | the Lord | the cit|y keep,  
 The watch|man wakes | in vain.

Blest be | the tie | that binds  
 Our hearts | in Chris|tian love:  
 The fel|lowship | of kin|dred minds  
 Is like | to that | above.

The iambic *tetrameter* is largely used uncombined; it is the meter of most of Sir Walter Scott's works:

The way | was long, | the wind was cold,  
 The min|strel was | infirm | and old;  
 His with|ered cheek | and tress|es gray  
 Seemed to | have known | a bet|ter day;  
 The harp, | his sole | remain|ing joy,  
 Was car|ried by | an or|phan boy.

Iambic *pentameter* is the "heroic measure" of English poetry. Most of our epic, dramatic, and descriptive poetry is written in iambic pentameter. In its rhymed form it is the measure of Chaucer, Spenser, Dryden, Pope, Campbell, and Byron; as,

Three po|ets in | three dis|tant al|ges born,  
 Greece, It|aly, | and En|gland did | adorn.

In its unrhymed form the iambic pentameter is the stately blank verse of Milton and Wordsworth.

The iambic *hexameter* is commonly called the Alexandrine, from the fact that old French poems in praise of Alexander were written in this measure. It is now sel-

dom used, except in combination with other measures. It forms the last line of the Spenserian stanza.

The iambic *heptameter*, on account of the length of the line, is now generally divided into alternate lines of four and of three feet; so divided, it is the *common meter* of our hymns, and the favorite meter of ballad poetry.

The iambic *octometer* is usually written as two tetrameters. Each couplet of this meter is now generally printed as a stanza of four tetrameter lines, rhyming alternately, and each commencing with a capital. In old books, however, the second and fourth lines are made to begin with a small letter. It forms the *long meter* of our hymns.

The scheme of any particular kind of verse requires a definite number of syllables; when the verse contains just the number required, it is **Acatalectic**; when the syllables are too few, the verse is **Catalectic**—deficient; when there is an additional syllable, the verse is **Hypercatalectic**—redundant.

**Trochaic Verse.**—In trochaic verse the accent is laid on the odd syllables. The trochaic measure has a light, tripping movement, and is peculiarly fitted for lively subjects.

*Monometer* . . . Highl̄y.

*Dimeter* . . . Childr̄en, | chōose it.

*Trimeter* . . . Sinḡing | thrōugh the | forēsts.

*Tetrameter* . . . Laud̄ed | be thy | name for̄ever.

*Pentameter* . . . Sp̄ake full | well in | langūage | quaint and | old̄en.

*Hexameter* . . . Hol̄y! | hol̄y! | hol̄y! | all the | saint̄s a|dore thee.

*Heptameter* . . . Hast̄en, | Lord, to | resc̄ue | me, and | set me | safe  
from | trouble.



*Octometer* . . . Once up|on a | midnight | dreary, | while I | pondered | weak and | weary.

The most common form of the trochaic meter is the *tetrameter*, in alternate lines of eight syllables and seven. The line of seven syllables is denominated catalectic; thus,

Savior, | breathe an | evening | blessing,  
 Ere re|pose our | spirits | seal—  
 Sin and | want we | come con|fessing,  
 Thou canst | save and | thou canst | heal.

This forms a favorite hymn measure, the usual 8's and 7's of our hymns.

The trochaic *pentameter* is not common, nor is it very melodious. It is usually catalectic.

The trochaic *hexameter* is rare. Sometimes each couplet is divided into alternate lines of six syllables and five. This forms the trochaic 11's of our hymns.

The trochaic *octometer* is not common; when found it is usually catalectic; as,

In the | spring a | fuller | crimson | comes up|on the | robin's | breast,  
 In the | spring the | wanton | lapwing | gets him|self an|other | crest.

**Anapestic Verse.**—Anapests have been in current use for a long time. This is a very pleasing measure, and much used, both in solemn and cheerful subjects.

*Monometer* . . . But in vain.

*Dimeter* . . . In my rage | shall be seen.

*Trimeter* . . . I am mon|arch of all | I survey.

*Tetrameter* . . . Tho' his life | be a dream | his enjoy|ments I see.

In this meter lines longer than *tetrameter* are rarely found.



*Trimeter* . . Wearing a|way in his | youthfulness.

*Tetrameter*. Weary way | wanderer, | languid and | sick at heart.

*Hexameter*. Over his | countenance | fitted a | shadow like | those on  
the | landscape.

Dactylic *pentameters* and *heptameters* are very rare.

Dactylic *dimeter* seems especially appropriate to mourning. It is used in the *Bridge of Sighs* :

Take her up | tenderly,  
Lift her with | care;  
Fashioned so | slenderly,  
Young, and so | fair!—*Hood*.

#### RHYME.

**Rhyme** is a correspondence of sound at the end of verses, or sometimes at intervals in the verse. It was not employed in ancient poetry, but it is used in almost all modern verse. It is (1) Alliterative, (2) Assonantal, and (3) Consonantal.

**Alliterative rhyme** is the correspondence in sound of the first letters of certain words. These words more frequently succeed each other, but they may stand at no great distance apart. Thus:

He rushed into the *field*, and *foremost fighting, fell*.  
That *held* and yet *hid* the thing *he* sought.  
*Arms* on *Armor* clashing brayed.

Alliteration formed the distinctive mark of the oldest English poetry; it was the only kind of rhyme used in Anglo-Saxon verse. Although no longer a regular constituent of English poetry, it is sometimes used for effect

by modern authors; within moderate limits it promotes melody, but its frequent introduction savors of affectation.

**Assonantal rhyme** is the correspondence of the vowels at the end of two lines; as,

The mighty master smiled to *see*  
That love was in the next *degree*.

**Consonantal rhyme** is the correspondence of the vowel and the final consonant or consonants in the rhyming syllables. This is the most common rhyme in English poetry; as,

Nobody knew how the fisherman *brown*,  
With a look of despair that was half a *frown*.

To form a perfect consonantal rhyme, three things are essential:

1. That the vowel and the parts following it be the same.
2. That the parts preceding the vowel be different.
3. That the rhyming syllables be accented alike.

Thus *wing* and *ring*, *breeze* and *trees*, *night* and *white* are perfect rhymes; but *room* and *home*, *war* and *car*, *breathe* and *tease*, are not perfect. The number of words in the English language which form perfect rhymes is so limited that many slight deviations are sanctioned, and are termed *allowable* rhymes. "Still," says Angus, "it may be safely affirmed that rhyme will never be universal in our poetry. Many of our most beautiful poetic words have no rhymes; nor does the ever accumulating wealth of our language tend to supply this deficiency. Modern additions to our speech are chiefly inflected forms, and are, therefore, unsuited for poetry. From all these causes there will always be in English room for forms of blank verse, and for the exercise of ingenuity in new meters."



**Single rhymes** are words of one syllable rhyming together; as, *breast* and *rest*. These are sometimes called "masculine rhymes."

**Double rhymes** are words, the last two syllables of which rhyme together; as, *glory* and *story*, *tinkling* and *sprinkling*, *condition* and *repetition*. Double rhymes are called by some authors "feminine rhymes."

**Triple rhymes** have three corresponding syllables; as, *glorious* and *victorious*, *readily* and *steadily*, *tenderly* and *slenderly*.

**Sectional, or line, rhyme** is an agreement of sound occurring in the same line. Thus:

Her *look* was *like* the morning star.—*Burns*.

The splendor *falls* on castle *walls*  
 And snowy summits old in *story*;  
 The long light *shakes* across the *lakes*,  
 And the wild cataract leaps in *glory*.—*Tennyson*.

Then gently *scan* your brother *man*,  
 Still gentlier sister *woman*;  
 Tho' they may *gang* a kennin *wrang*,  
 To step aside is human.—*Burns*.

*Will* stood for *skill*, and law obeyed *lust*;  
*Might* trod down *right*: of king there was no fear.—*Ferrers*.

We were the *first* that ever *burst*  
 Into that silent sea!—*Coleridge*.

Then *up* with your *cup*, till you *stagger* in *speech*,  
 And *match* me this *catch*, though you *swagger* and *screech*.—*Scott*.

**Blank Verse** is without rhyme. Its versification is noble and bold, particularly suited to subjects of dignity and force, which demand a freedom from the constraint and strict regularity of rhyme.

## STANZA.

**A Stanza** is a division of a poem containing two or more verses. A stanza is commonly called a *verse*. Each line is a verse, but a stanza contains at least two lines. There are a great many kinds of stanza in English poetry. Some of the most common are explained below.

**A Distich, or Couplet**, consists of two verses rhyming together; as,

A man he was to all the country dear,  
And passing rich with forty pounds a year.—*Goldsmith.*

**A Triplet** consists of three verses rhyming together; as,

Then to the still small voice I said,  
Let me not cast to endless shade  
What is so wonderfully made.—*Tennyson.*

**A Quatrain** is a stanza of four lines; in general the lines rhyme alternately; as,

Soon rested those who fought; but thou  
Who minglest in the harder strife  
For truths which men receive not now,  
Thy warfare only ends with life.—*Bryant.*

**The Rhyme-Royal** is a seven-line stanza, invented by Chaucer. It is composed of iambic pentameter lines, the first four being an ordinary quatrain, the lines rhyming alternately; the fifth line repeats the rhyme of the fourth, and the last two form a rhyming couplet. The following is an example:

Why then doth flesh, a bubble-glass of breath,	1	}
Hunt after honor and advancement vain,	2	
And rear a trophy for devouring death,	3	
With so great labor and long lasting pain,	4	
As if his days forever should remain?	5	
Since all that in this world is great or gay,	6	
Doth as a vapor vanish and decay.— <i>Spenser.</i>	7	

**The Spenserian Stanza** derives its name from its inventor, Edmund Spenser, who used it in his *Faerie Queene*. It consists of nine lines, the first eight being iambic pentameters, the last one an iambic hexameter. In respect to the rhyme, the stanza is constructed of two ordinary quatrains, with lines rhyming alternately. These quatrains are then tied together by the last line of the first quatrain rhyming with the first line of the second. The ninth line rhymes with the eighth.

This stanza has been found to be peculiarly suited to long poems, and was used by Spenser, Thomson, and Byron. A large part of Byron's poetry is written in it; among recent poets he is the most successful cultivator of it. The following is a selection from *Childe Harold*:

It is the hush of night; and all between	1
Thy margin and the mountains, dusk, yet clear,	2
Mellowed and mingling, yet distinctly seen—	3
Save darkened Jura, whose capped heights appear	4
Precipitously steep; and, drawing near,	5
There breathes a living fragrance from the shore,	6
Of flowers yet fresh with childhood; on the ear	7
Drops the light drip of the suspended oar,	8
Or chirps the grasshopper one good-night carol more.	9

**The Sonnet Stanza** originated with the Italians, or was borrowed by them from the early Provençal poets. The Italians were assiduous cultivators of this stanza, and brought it to such perfection that excellent models are to be found in the writings of nearly all the Italian poets; the sonnets of Petrarch and Dante, however, are the finest examples. The sonnet is very elaborate in its structure. It consists of fourteen lines of iambic pentameter, composing two divisions, called the Major and the Minor. The Major

division contains eight lines, and is called the *Octave*; the Minor division, six lines, and is called the *Sestet*.

The **Octave** consists of two quatrains, in each of which the first line rhymes with the fourth line, and the second with the third. The octave has but two rhymes, the first and the fourth lines in one quatrain rhyming with the first and the fourth in the other; so also the second and the third of the first quatrain rhyme with the same lines in the second. The octave is joined to the sestet by a close grammatical structure.

The **Sestet** is not fixed in its form, but the following sonnet by Milton illustrates the order generally found, and that which conforms more strictly to the Petrarchan model. In this order the first line rhymes with the fourth, the second with the fifth, and the third with the sixth.

OCTAVE.	{	When I consider how my light is spent	1	}
		Ere half my days, in this dark world and wide,	2	
		And that one talent which is death to hide,	3	
		Lodged with me useless, though my soul more bent	4	
		To serve therewith my Maker, and present	5	
		My true account, lest he, returning, chide;	6	
		“Doth God exact day-labor, light denied?”	7	
		I fondly ask; but Patience, to prevent	8	
SESTETTE.	{	That murmur, soon replies: “God doth not need	1	}
		Either man’s work, or his own gifts; who best	2	
		Bear his mild yoke, they serve him best; his state	3	
		Is kingly; thousands at his bidding speed,	4	
		And post o’er land and ocean without rest;	5	
		They also serve who only stand and wait!”	6	

Poets have commonly followed the Petrarchan model as to the Octave, but many have deviated from it in the rhymes of the Sestet. The most ordinary case is that in which the six lines have but two rhymes, and are arranged in three rhyming couplets.



The following, from Wordsworth, shows yet a different order of rhyme in the sestette :

OCTAVE.	{	Milton ! thou should'st be living at this hour :	1	)
		England hath need of thee : she is a fen	2	
		Of stagnant waters : altar, sword, and pen,	3	
		Fireside, the heroic wealth of hall and bower,	4	
		Have forfeited their ancient English dower	5	
		Of inward happiness. We are selfish men ;	6	
		Oh ! raise us up, return to us again,	7	
		And give us manners, virtue, freedom, power.	8	
SESTETTE.	{	Thy soul was like a Star, and dwelt apart ;	1	)
		Thou hadst a voice whose sound was like the sea :	2	
		Pure as the naked heavens, majestic, free ;	3	
		So didst thou travel on life's common way	4	
		In cheerful godliness ; and yet thy heart	5	
		The lowliest duties on herself didst lay.	6	

The *Ottava Rima*, the heroic meter of the Italians, in which Tasso and Ariosto wrote, consists of eight lines of iambic pentameter, the first six rhyming alternately, the last two, in succession ; as,

When I prepared my bark first to obey,	1	)
As it should still obey, the helm, my mind,	2	
And carry prose or rhyme, and this my lay	3	
Of Charles the Emperor, whom you will find	4	
By several pens already praised ; but they	5	
Who to diffuse his glory were inclined,	6	
For all that I can see in prose or verse,	7	
Have understood Charles badly and wrote worse.	8	

*Morgante Maggiore* (Byron's translation).

In our language Byron's *Don Juan* is the chief example of this stanza.

The *Terza Rima* consists of iambic pentameters, with three rhymes at intervals ; as,

Scarce had I learned the names of all that press  
Of knights and dames, than I beheld a *sight*

Rhet.—30.

Nigh reft my wits for very tenderness.

“O guide,” I said, “fain would I if I *might*  
Have speech with yonder pair that hand in hand  
Seem borne before the dreadful wind so *light*.”

DANTE (Leigh Hunt's translation).

**The Elegiac Stanza** consists of four iambic pentameters rhyming alternately; as,

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.

GRAY.

This example is from Gray's *Elegy*. Milton's *Lycidas* and Dryden's *Elegy on Cromwell* are also in iambic pentameter. Tennyson's *In Memoriam* is in iambic tetrameter. Shelley's *Adonais* is in the Spenserian stanza.

**The Acrostic** is a poem in which the first letters of the successive lines spell a word or phrase that is the subject of the whole, generally a person's name or a motto.

The actress Rachel received a compliment as delicate as the acrostic has ever paid. She was given a diadem set with precious stones so arranged that the initials of the names of the successive stones were in their order the initials of six of her principal parts, and in their order formed her name. Thus:

R uby,		R oxana.
A methyst,		A meniade.
C ornelian,		C amille.
H ematite,		H ermionc.
E merald,		E milie.
L apis Lazuli,		L aodice.

The variety of stanzas in successful use is almost endless.

In a work like this it would be impossible to describe them; however, a brief notice is given of those commonly used in hymns for public worship.

The most common of the psalm and hymn stanzas are the Long, the Short, and the Common Meter. These three agree in this: they are all in iambic meter, and they are all quatrains. The *Long Meter* (marked L. M.) consists of tetrameters; the *Common Meter* (C. M.) consists of tetrameters and trimeters combined alternately; the *Short Meter* (S. M.) consists of three trimeters and one tetrameter.

The following formulas show the construction of these stanzas:

L. M.	C. M.	S. M.
˘ -   ˘ -   ˘ -   ˘ -	˘ -   ˘ -   ˘ -   ˘ -	˘ -   ˘ -   ˘ -
˘ -   ˘ -   ˘ -   ˘ -	˘ -   ˘ -   ˘ -   ˘ -	˘ -   ˘ -   ˘ -
˘ -   ˘ -   ˘ -   ˘ -	˘ -   ˘ -   ˘ -   ˘ -	˘ -   ˘ -   ˘ -
˘ -   ˘ -   ˘ -   ˘ -	˘ -   ˘ -   ˘ -   ˘ -	˘ -   ˘ -   ˘ -

**Long Particular Meter** is a stanza in which some of our hymns are written. It consists of six lines of iambic tetrameter, the third and sixth rhyming together, and the others rhyming in couplets; as,

Fountain of good! all blessing flows  
 From thee: no want thy fullness knows:  
 What but thyself canst thou desire?  
 Yet, self-sufficient as thou art,  
 Thou dost desire my worthless heart:  
 This, only this, dost thou require.—*Wesley.*

**Halleluiah Meter** is a stanza consisting of eight lines of iambic meter. The first four are trimeters, rhyming alternately. The last four are dimeters, the first of which rhymes with the fourth; the second, with the third; as,

Lo! the angelic bands  
 In full assembly meet,  
 To wait his high commands,  
 And worship at his feet!  
 Joyfully they come,  
 And wing their way  
 From realms of day  
 To such a tomb.—*Doddridge.*

**Other Meters.**—No names have been given to the various stanzas used for those hymns which are in trochaic, anapestic, or dactylic meter. In the hymn-books these stanzas are called 6's, 7's, 8's, 11's, etc., according to the number of syllables in a line. Such designation, however, gives no clue to the rhythmic movement. A more accurate way would be to add the name of the verse immediately after the figures representing the number of syllables. Thus:

Savior, source of every blessing,  
 Tune my heart to grateful lays.—8's, 7's, *Trochaic.*

Sing we to our God above.—7's, *Trochaic.*

Steadfast, then, in our endeavor,  
 Heavenly Father, may we be;  
 And forever, and forever,  
 We will give the praise to thee,  
 Alleluia

Singing, all eternity.—8's, 7's, 4's, *Trochaic.*

Mid scenes of confusion and creature complaints.—11's, *Anapestic.*

Say, shall we yield Him, in costly devotion,

Odors of Edom, and offerings divine?—11's and 10's, *Dactylic.*

The voice of free grace cries escape to the mountains.—12's, *Anapestic.*

**DIRECTION.**—Bring into the class examples of the various stanzas described above.



## EXERCISE LXXVII.

DIRECTION.—Arrange each of the following sentences into an heroic couplet—two *iambic pentameters*:

1. This man would soar to heaven by his own strength, and would not be obliged for more to God.

2. How art thou misled, vain, wretched creature, to think thy wit bred these godlike notions.

3. She made a little stand at every turn, and thrust her lily hand among the thorns to draw the rose, and she shook the stalk, every rose she drew, and brushed the dew away. (Four lines.)

4. Whoever thinks to see a faultless piece, thinks what never shall be, nor ever was, nor is.

5. Sometimes men of wit, as men of breeding, must commit less errors, to avoid the great.

6. The hungry judges soon sign the sentence, and that jurymen may dine, wretches hang.

DIRECTION.—Arrange each of the following into *iambic tetrameters*, rhyming:

1. He soon stood on the steep hill's verge, that looks o'er Branksome's towers and wood; and martial murmurs proclaimed from below the southern foe approaching. (Four lines.)

2. Of mild mood was the Earl, and gentle; the vassals were rude, and warlike, and fierce; haughty of word, and of heart high, they recked little of a tame liege lord. (Four lines.)

3. A lion, worn with cares, tired with the state affairs, and quite sick of pomp, resolved to pass his latter life in peace, remote from strife and noise. (Four lines.)

4. I felt as, when all the waves that o'er thee dash, on a plank at sea, whelm and upheave at the same time, and towards a desert realm hurl thee. (Four lines.)

5. No more sweet Teviot, blaze the glaring bale-fires on thy silver tide; steel-clad warriors ride along thy wild and willowed shore no longer. (Four lines, rhyming alternately.)

6. His eyes of swarthy glow he rolls fierce on the hunter's quivered hand,—spurns the sand with black hoof and horn, and tosses his mane of snow high. (Four lines, rhyming alternately.)

7. Where late the green ruins were blended with the rock's wood-covered side, turrets rise in fantastic pride, and between flaunt feudal banners. (Four lines, rhyming alternately.)

8. Whate'er befall, I hold it true; when I sorrow most, I feel it;— better than never to have loved at all, 'tis to have loved and lost. (Four lines; the 1st rhyming with the 4th; the 2d with the 3d.)

DIRECTION.—Arrange each of the following into four lines of *anapestic tetrameter*:

1. 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 forever. (Let the lines rhyme in couplets.)

2. 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. (Lines rhyming alternately.)

3. There's a game—I think it's called euchre—much in fashion, (though for pleasure or lucre I have never played it,) in which the players appear, when the cards are in certain conditions, to have changed their positions, and, in a confident tone, one of them cries,—“I may venture to go it alone, I think!” (Six lines, rhyming in couplets.)

DIRECTION.—Arrange each of the following examples into *trochaic verse*:

1. But from stream, dell, or mountain, springs not a fluttering zephyr, lest the noontide beam, fearful, his silken, his soft wings scorch. (Four lines, tetrameter.)

2. See the rooks returning home to their high-built airy beds, for shelter, where the rising forest, the lordly dome, spreads. (Four lines, tetrameter.)

3. God hath written in those stars above, wondrous truths, and manifold as wondrous; but the revelation of his love stands not less in the bright flowerets under us. (Four lines, pentameter.)

DIRECTION.—Arrange each of the following examples into *dactylic verse*:

1. We vainly offer such ample oblation; would vainly secure his favor with gifts; the heart's adoration is richer by far; the prayers of the poor are dearer to God. (Four lines, tetrameter, rhyming alternately.)

2. Over the dim cloudlet, soar, musical cherub, singing, away! o'er fountain sheen and fell, o'er green mountain and moor, o'er the red streamer that heralds the day, over the rainbow's rim. (Six lines; four dimeters and two trimeters, the third line rhyming with the sixth, the others, in couplets.)

3. Let the trumpets, lads, be suing for us: to pleasure calling; calling to ruin! Our life is stormy; such is its boon. (Six lines, dimeter—catalectic.)

4. To the chief who advances in triumph, hail! Be the ever-green pine blest and honored! may the tree, in his banner that glances, the shelter and grace of our line, long flourish! (Four lines, tetrameter—catalectic—rhyming alternately.)

## EXERCISE LXXVIII.

The following extracts are intended to illustrate some of the varieties of meter and stanza. Bring in the passages copied on paper, with the versification marked. In marking the versification, mark first each accented syllable and then mark the others as unaccented. When a number of lines in any piece have been thus marked, determine whether the movement is Iambic, Trochaic, Anapestic, or Dactylic, and divide it off accordingly into feet. The proper designation should then be given to the verse, as being Iambic, Trochaic, etc., and as being monometer, dimeter, trimeter, tetrameter, etc. Thus in the following lines, the first is Iambic trimeter; the second is Trochaic tetrameter; the third is Anapestic tetrameter; the fourth is Dactylic trimeter—catalectic:

1. | Stand up | and bless | the Lord. |
2. | Who are | in those | graves we | know not. |
3. | At the dead | of the night | a sweet vision I saw. |
4. | Ferry me | over the | ferry. |

In the case of rhyming passages, the rhyme should be described as being in couplets, quatrains, sonnet-meter, etc., and the formula for the rhyme and stanza should be given.

1. Italy, loved of the sun,  
     Wooded of the sweet winds and wed by the sea,  
 When, since the nations begun,  
     Was other inheritance like unto thee?—*Bayard Taylor.*
  
2. I know not where his islands lift  
     Their fronded palms in air ;  
 I only know I can not drift  
     Beyond his love and care.—*Whittier.*
  
3. When breezes are soft and skies are fair,  
 I steal an hour from study and care,  
 And hie me away to the woodland scene,  
 Where wanders the stream with waters of green,  
 As if the bright fringe of herbs on its brink  
 Had given their stain to the wave they drink ;  
 And they whose meadows it murmurs through,  
 Have named the stream from its own fair hue.—*W.C. Bryant.*
  
4. I thought the sparrow's note from heaven,  
     Singing at dawn on the alder bough ;  
 I brought him home, in his nest, at even ;  
     He sings the song, but it cheers not now,  
 For I did not bring home the river and sky ;—  
 He sang to my ear,—they sang to my eye.—*Emerson.*
  
5. If our faith in Thee was shaken,  
 Pardon Thou our hearts mistaken,  
 Our obedience re-awaken.
  
6. Willows whiten, aspens quiver,  
 Little breezes dusk and shiver  
 Thro' the wave that runs forever  
 By the island in the river  
     Flowing down to Camelot.  
 Four gray walls, and four gray towers,



Overlook a space of flowers,  
And the silent isle embowers

The Lady of Shalott.—*Tennyson.*

7. Day after day, day after day,  
We stuck, nor breath nor motion;  
As idle as a painted ship  
Upon a painted ocean.—*Coleridge.*
8. Rarely, rarely, comest thou,  
Spirit of Delight:  
Wherefore hast thou left me now  
Many a day and night?  
Many a weary night and day  
'Tis since thou art fled away.—*Shelley.*
9. Launch thy bark, mariner!  
Christian, God speed thee!  
Let loose the rudder-bands—  
Good angels lead thee!  
Set thy sails warily;  
Tempests will come;  
Steer thy course steadily;  
Christian, steer home!—*Mrs. Southey.*
10. I'll not leave thee, thou lone one,  
To pine on the stem;  
Since the lovely are sleeping,  
Go sleep thou with them.  
Thus kindly I scatter  
Thy leaves o'er the bed,  
Where thy mates of the garden  
Lie scentless and dead.—*Moore.*
11. When reposing that night on my pallet of straw,  
By the wolf-scaring fagot that guarded the slain,  
At the dead of the night a sweet vision I saw,  
And thrice ere the morning I dreamt it again.—*Campbell.*
12. Touch us gently, Time!  
We've not proud nor soaring wings:  
Our ambition, our content  
Lies in simple things.

Humble voyagers are we,  
 O'er Life's dim, unsounded sea,  
 Seeking only some calm clime:—  
 Touch us *gently*, gentle Time!—*B. W. Procter.*

13. And I have loved thee, Ocean! and my joy  
 Of youthful sports was on thy breast to be  
 Borne, like thy bubbles, onward: from a boy  
 I wantoned with thy breakers—they to me  
 Were a delight; and if the freshening sea  
 Made them a terror—'t was a pleasing fear,  
 For I was as it were a child of thee,  
 And trusted to thy billows far and near,  
 And laid my hand upon thy mane—as I do here.—*Byron.*
14. Dwell within us, blessed Spirit;  
 Where thou art, no ill can come;  
 Bless us now, through Jesus' merit;  
 Reign in every heart and home.
15. O then shall the veil be removed,  
 And round me Thy brightness be poured;  
 I shall see Him whom, absent, I loved,  
 Whom, not having seen, I adored.
16. The Lord my Shepherd is;  
 I shall be well supplied;  
 Since he is mine, and I am his,  
 What can I want beside?—*Watts.*
17. The Lord himself, the mighty Lord,  
 Vouchsafes to be my guide;  
 The shepherd, by whose constant care  
 My wants are all supplied.
18. My God, permit me not to be  
 A stranger to myself and thee;  
 Amidst a thousand thoughts I rove,  
 Forgetful of my highest love.
19. Hail to the brightness of Zion's glad morning;  
 Joy to the lands that in darkness have lain;  
 Hushed be the accents of sorrow and mourning;  
 Zion in triumph begins her mild reign.—*T. Hastings.*

20. Who knows the errors of his thoughts?  
 My God, forgive my secret faults,  
 And from presumptuous sins restrain;  
 Accept my poor attempts of praise,  
 That I have read thy book of grace,  
 And book of nature, not in vain.
21. Swell the anthem, raise the song;  
 Praises to our God belong;  
 Saints and angels, join to sing  
 Praises to the heavenly King.
22. In Death's kindly bosom our last hope remains:  
 The dead fear no tyrants; the grave has no chains.  
 On, on to the combat! the heroes that bleed  
 For virtue and mankind, are heroes indeed!  
 And, oh! e'en if Freedom from this world be driven,  
 Despair not—at least we shall find her in heaven!—*Moore.*
23. 'Tis the wink of an eye, 'tis the draught of a breath,  
 From the blossom of health to the paleness of death,—  
 From the gilded saloon to the bier and the shroud,—  
 O why should the spirit of mortal be proud?—*Knox.*
24. Creep into thy narrow bed,  
 Creep, and let no more be said!  
 Vain thy onset, all stands fast.  
 Thou thyself must break at last.—*Arnold.*
25. Christmas is here;  
 Winds whistle shrill,  
 Icy and chill.  
 Little care we;  
 Little we fear  
 Weather without,  
 Sheltered about  
 The mahogany-tree.—*Thackeray.*
26. Break, break, break,  
 At the foot of thy crags, O Sea!  
 But the tender grace of a day that is dead  
 Will never come back to me.—*Tennyson.*

27. Farewell, O day misspent ;  
 Thy fleeting hours were lent  
     In vain to my endeavor.  
     In shade and sun  
     Thy race is run  
 Forever ! oh, forever !  
 The leaf drops from the tree,  
 The sand falls in the glass,  
 And to the dread Eternity  
 The dying minutes pass.—*Mackay.*
28. Sweet and low, sweet and low,  
 Wind of the western sea,  
 Low, low, breathe and blow,  
 Wind of the western sea !  
 Over the rolling waters go,  
 Come from the dying moon, and blow,  
 Blow him again to me ;  
 While my little one, while my pretty one, sleeps.—*Tennyson.*
29. Under my window, under my window,  
 All in the midsummer weather,  
 Three little girls with fluttering curls  
 Flit to and fro together :—  
 There's Bell with her bonnet of satin sheen,  
 And Maud with her mantle of silver-green,  
 And Kate with her scarlet feather.—*Westwood.*
30. Work—work—work !  
 From weary chime to chime,  
 Work—work—work—  
 As prisoners work for crime !  
 Band, and gusset, and seam,  
 Seam, and gusset, and band,  
 Till the heart is sick, and the brain benumbed,  
 As well as the weary hand.—*Hood.*
31. I sometimes hold it half a sin  
 To put in words the grief I feel ;  
 For words, like Nature, half reveal,  
 And half conceal the Soul within.—*Tennyson.*



32. Take her up tenderly,  
 Lift her with care ;  
 Fashioned so slenderly,  
 Young, and so fair !  
 Ere her limbs frigidly  
 Stiffen too rigidly,  
 Decently, kindly,  
 Smooth and compose them ;  
 And her eyes, close them,  
 Staring so blindly !—*Hood.*
33. By the craggy hillside,  
 Through the mosses bare,  
 They have planted thorn-trees  
 For pleasure here and there.  
 Is any man so daring  
 To dig up one in spite,  
 He shall find the thornies set  
 In his bed at night.—*Allingham.*
34. Alas! the joys that fortune brings  
 Are trifling, and decay ;  
 And those who prize the paltry things,  
 More trifling still than they.—*Goldsmith.*
35. 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.—*Gray.*
36. Art thou poor, yet hast thou golden slumbers ?  
 Oh, sweet content !  
 Art thou rich, yet is thy mind perplexed ?  
 Oh, punishment !  
 Dost thou laugh to see how fools are vexed  
 To add to golden numbers, golden numbers ?  
 Oh, sweet content !—*Dekker.*
37. Opinion governs all mankind,  
 Like the blind's leading of the blind.—*Butler.*

38. But the raven, sitting lonely on that placid bust, spoke only  
That one word, as if his soul in that one word he did outpour.  
Nothing further then he uttered; not a feather then he fluttered—  
Till I scarcely more than muttered, "Other friends have flown  
before—  
On the morrow *he* will leave me, as my hopes have flown before."  
Then the bird said, "Nevermore."—*Poe.*
39. The splendor falls on castle walls,  
And snowy summits old in story:  
The long light shakes across the lakes,  
And the wild cataract leaps in glory.  
Blow, bugle, blow, set the wild echoes flying,  
Blow, bugle; answer, echoes, dying, dying, dying.—*Tennyson.*
40. Four Seasons fill the measure of the year;  
There are four seasons in the mind of man.  
He has his lusty Spring, when fancy clear  
Takes in all beauty with an easy span:  
He has his Summer, when luxuriously  
Spring's honied cud of youthful thought he loves  
To ruminate, and by such dreaming high  
Is nearest unto heaven: quiet coves  
His soul has in its Autumn, when his wings  
He furleth close; contented so to look  
On mists in idleness—to let fair things  
Pass by unheeded as a threshold brook.  
He has his Winter too, of pale misfeature,  
Or else he would forego his mortal nature.—*Keats.*
41. I bring fresh showers for the thirsting flowers,  
From the sea and the streams;  
I bear light shade for the leaves when laid  
In their noon-day dreams.  
From my wings are shaken the dews that waken  
The sweet birds every one,  
When rocked to rest on their mother's breast,  
As she dances about the sun.—*Shelley.*

**Poetic Pauses.**—In addition to the pauses required by the sense, two suspensions of the voice—the *final* and the *cæsural* pause—belong to verse.

The *final* pause is a slight suspension of the voice at the end of each line, even when the grammatical sense does not require it.

The *cæsural* pause is a slight suspension of the voice within the line, and generally, though not always, about the middle of it. Long lines may have two or more *cæsural* pauses. In these lines the *cæsura* is marked (||):

Soldier, rest! || thy warfare o'er.

Eternal sunshine || of the spotless mind.

Of all the Grecian woes, || O goddess, sing!

Lives through all life, || extends || through all extent,

Spreads || undivided, operates || unspent.

Much of the harmony of our meters, and of iambic meters especially, depends on the skillful disposition of *cæsural* pauses. They often correspond, though not always, to pauses required by the sense. Skillful poets aim to construct their lines in such a way that the *final* and *cæsural* pauses shall fall where they are required by the meaning, or grammatical construction. The *cæsural* pause should never be placed so as to injure the sense.

In iambic meters, the most appropriate place for *cæsural* pauses is after the fourth, or after the sixth syllable. If the pause fall after the fourth syllable, the briskest melody is thereby produced, and the most spirited air given to the line. If the pause fall after the fifth syllable, the verse becomes more smooth, gentle, and flowing; if it follow the sixth syllable, the tenor of the music becomes solemn and grave; if it fall after the seventh syllable, which is the nearest place to the end of the line that it can occupy, the grave, solemn cadence becomes still more sensible.

## CHAPTER XV.

### POETRY.

Poetry may be defined as the product of an excited and a creative imagination, with a primary object to please, and expressed in the form of verse. The most artistic department of literature, it is near akin, in its effects, to music and painting. The poet is a creator—an artist—sensitive to impressions which do not affect ordinary natures; he gives to his fancies a delicacy of form, a warmth of coloring, and a richness of expression alien to prose, the “common drudge between man and man.”

Poetry does not confine itself to the language of common life. It selects words for their beauty of sound and association, for their picturesqueness, for their elevation—rare words often, words that are even obsolete in prose.

It uses the transposed order in a degree forbidden in conversation, unpardonable even in impassioned oratory. “Imperfect periods are frequent; elisions are perpetual; and many of the minor words, which would be deemed essential in prose, are dispensed with.”

Poetry admits of a bold use of *imagery*. Herbert Spencer says: “Metaphors, similes, hyperboles, and personifications are the poet’s colors, which he has liberty to employ almost without limit. We characterize as ‘poetical’ the prose which uses these appliances of language with any frequency; and condemn it as ‘overflorid’ or ‘affected’



long before they occur with the profusion allowed in verse."

Poetry may be divided into five principal species—the Lyric, the Pastoral, the Didactic, the Epic, and the Dramatic.

To classify existing poems is very difficult, since some poems will not readily take their place in any list, and others may be classed in several.

#### LYRIC POETRY.

**The Lyric Poem** is an expression of some intense feeling, passion, or emotion. As its name denotes, it originally meant poetry intended to be sung to the accompaniment of the lyre, being either in its tone of feeling, or more commonly in its quick movement and vivacity, suitable for music. It is usually short, and is exemplified in the song, hymn, and ode.

The varieties of lyric poetry may be thus enumerated:

(1) **The Sacred Song or hymn.**

(2) **The Secular Song.** To this class belong the war song, the political song, the patriotic song, the sentimental song, the comic song, the bacchanalian song, etc.

(3) **The Ode**, which is the loftiest embodiment of intense feeling, is not intended to be sung. Odes are of four principal kinds: Sacred, Heroic, Moral, and Amatory.

*Sacred odes* are sometimes called hymns; as Spenser's four hymns, on *Love*, *Beauty*, *Heavenly Love*, and *Heavenly Beauty*. These average nearly three hundred lines each. Milton's *Ode on the Nativity* is another example. Byron's *Hebrew Melodies* and Moore's *Sacred Melodies* contain pieces of great lyrical beauty.

*Heroic odes* celebrate the praises of heroes, and are mostly occupied with martial exploits. Of this class are Pindar's odes, in Greek, and *Alexander's Feast*, by Dryden. Lowell's *Commemoration Ode* should, perhaps, be mentioned also.

*Moral odes* express almost every sentiment suggested by friendship, humanity, art, patriotism, etc. Collins' ode *The Passions*, Gray's *Ode on a Distant Prospect of Eton College*, and Pope's ode *St. Cecilia*, are examples of this class of composition.

*Amatory odes* are more generally known as Love Songs: these are numerous in all literatures. Anacreon among the Greeks, and Horace among the Romans, were the most successful writers of this kind of verse among the ancients. Thomas Moore and Robert Burns have contributed much to this branch of our literature. Coleridge's *Genevieve* and Byron's *Maid of Athens* are illustrations.

**The Elegy.**—This variety may be classed under the head of lyric poetry. Elegiac poetry is usually of a sad and mournful kind, celebrating the virtues of the dead. Gray's *Elegy in a Country Church-Yard*, Shelley's *Adonais*—on the death of Keats, Milton's *Lycidas*—on the death of his friend Edmund King, Tennyson's *In Memoriam*—on the death of his beloved friend Arthur Henry Hallam, are illustrations.

#### PASTORAL POETRY.

**Pastoral Poetry** means strictly that which celebrates shepherd or rustic life; such were the themes of the early pastoral poets, Theocritus among the Greeks and Virgil among the Romans. But modern authors of this verse have used a wider range, and the term Pastoral is now applied

to any poem that deals with the objects of external nature. No poetry is better understood or appreciated, and none is more popular. Flower and leaf and bird and insect and beast of the field, the scenery of mountain and valley and rivers and lakes and clouds, rural life in all its changes, nature in all her moods, are subjects of pastoral poetry.

The pastoral poems of Virgil, called by him *Eclogues*, though graceful and musical, are inferior in excellence to the *Idyls* of Theocritus. From these exquisite *Idyls* arose the term *idyllic*, which is sometimes applied to pastoral poetry. The poetry of Burns bears the true pastoral stamp; his *Cotter's Saturday Night* is a fine example. Tennyson's *Idyls of the King*, Allan Ramsay's *Gentle Shepherd*, Pope's *Pastorals*, Shenstone's *Ballad* in four parts, on Absence, Hope, Solitude, and Disappointment, are further illustrations of this kind of verse.

#### DIDACTIC POETRY.

The **Didactic Poem** seeks to teach some moral, philosophical, or literary truth. As it directly aims to teach, it is less purely poetical than the other kinds of verse. Didactic poems are often dry and prosaic, as compared with other kinds of poetical composition; but many of them are full of interest, and fitted to lift us to nobler thought and life. Considered as essays in verse, they are among the finest compositions in our language. They are on every subject. Some examples are: Wordsworth's *Excursion*, Pope's *Essay on Criticism* and *Essay on Man*, Young's *Night Thoughts*, Pollok's *Course of Time*, Tupper's *Proverbial Philosophy*, Thomson's *Seasons*, Campbell's *Pleasures of Hope*, and Cowper's *Task*. The *Hind and Panther* of Dryden is the earliest didactic poem in the language.

**Satirical Poetry.**—Allied to the didactic poem is the satire, or satirical poem. To this species of poetry the didactic has the same relation which the schools of a country have to its courts of justice. One aims at forming virtue, and imparting wisdom; the other at scourging vice and exposing folly. Satirical poetry is divisible into three classes—Moral, Personal, and Political. Moral satires are those satires on contemporary morals and manners; of these Pope's *Moral Essays* and the satires of Horace furnish excellent examples. Personal satires are mainly directed against individuals, as Dryden's *MacFlecknoe*, which is an attack on a rival dramatist, Byron's *English Bards and Scotch Reviewers*, which ridicules nearly all the poets of the author's day, and Pope's *Dunciad*, which vilifies all writers by whom he had been attacked. Political satires are written in the interest of a party in the state; the most famous instance is Dryden's *Absalom and Achitophel*; nearly equal in rank is Butler's *Hudibras*. Under the head of satire may, also, be placed Lowell's *Fable for Critics*.

Satirists, as a class, seldom attempt to inculcate positively what is good, or to recommend what is right and proper; they leave this task to moralists and public instructors.

#### EPIC POETRY.

**The Epic Poem** is a poetical recital of some great and heroic enterprise. The events are narrated by the hero or some participant in the scenes. The plot should be interesting and complicated; there should be many actors, many episodes, and the whole should be recounted in elevated language. The epic is the longest of all poetic compositions.



The leading forms of epic poetry are :

(1) **The Grand Epic**, which has for its subject some great complex action. The number of grand epics is very limited. Most civilized nations have one; few have more than one. The most celebrated are Homer's *Iliad*, Virgil's *Æneid*, Dante's *Divine Comedy*, and Milton's *Paradise Lost*. English literature possesses but the one great epic poem,—Milton's *Paradise Lost*, a composition which, for grandeur of conception, artistic structure, careful, vigorous treatment, and nobleness of style, is unrivaled in our language. It places Milton as an epic poet, says Coleridge, above Homer and above Dante.

(2) **The Metrical Romance**, which is inferior in dignity and grandeur to the epic. It is a narrative of adventure, and has nearly every quality belonging to the epic, but has them in a less marked degree. Spenser's *Faerie Queene* is the highest specimen of this kind of composition; other examples are Chaucer's *Canterbury Tales*; *The Lady of the Lake* and *Marmion* by Sir Walter Scott; Longfellow's *Evangeline*; Keats' *Eve of St. Agnes*, and Moore's *Lalla Rookh*.

(3) **The Historical Poem**, or Metrical History, which is a narrative of public events, extending over a period more or less prolonged of a nation's history. This species of poetry relies very much upon the story for its effect. Dryden's *Annus Mirabilis* belongs to this class. Akin to the historical poem, though in nature more strictly lyrical, are war poems, such as Macaulay's *Lays of Ancient Rome*, and Campbell's *Hohenlinden* and *Battle of the Baltic*. These, however, might also be given as examples of the *Ballad*—the simplest kind of narrative poetry.

## DRAMATIC POETRY.

**A Dramatic Poem** is designed to be acted on the stage. This species of poetry exists in the form called plays. Scenery, costume, dialogue, and action combine to reproduce the original events and represent the characters, as if really present. In such a poem, there is little that is commonplace; everything is positive and pronounced; the passion is strong, often tumultuous; the thought is vigorous; the incidents exciting. Like the epic it contains a story, but unlike it the story is acted, not *narrated*.

The main divisions of the drama are tragedy and comedy.

**Tragedy** is earnest and serious, and deals often with great men and lofty actions. It represents the calamitous events of human life, with the design of arousing pity and fear in connection with admiration of nobility and scorn of baseness in character. The language is poetically pleasing, and the subjects are various. Shakespeare has given us a great variety of tragic situations in *Hamlet*, *Othello*, *King Lear*, *Julius Cæsar*, *Romeo and Juliet*, and others.

**Comedy** represents the ludicrous side of life. It seeks chiefly the topics of common life, and deals largely in ridicule and satire; its many forms embrace the lowest personal caricature and the most refined humor. When the dialogue is low and the characters are of inferior rank, it is called a *Farce*. Gross exaggerations for the purpose of exciting mirth, or comical situations which are eminently absurd, produce the *Travesty*, or *Mock-heroic*. Scenes mingling the tragic and the comic, and interspersed with songs, constitute *Melodrama*. Of the genteel comedy, Goldsmith's *Good-Natured Man* and *She Stoops to Conquer*, and Sheridan's *Rivals* and *The Critic*, are illustrations.

## CHAPTER XVI.

### CAPITALS AND PUNCTUATION.

#### CAPITALS.

IF written language be efficient as a medium of communication, it must be clearly expressed; and to this end we should be able to make a just distinction of the symbols by which the thought is conveyed. For example, compare — “GIVE ME, O FATHER, TO THY THRONE ACCESS,” with—“Give me, O Father, to thy throne access.” Now suppose an entire page to be printed in the style of the first, and another in the style of the second; then we may readily perceive the advantages obtained in giving to the prominence of the *idea* a corresponding prominence of *sign*. Capital letters are, therefore, used for the sake of giving distinction to certain words, so that the sense may be more obvious. Notice the distinction between “Green Mountains,” and “green mountains”; between “White Plains,” and “white plains”; between “the principles of the Democratic party,” and “democratic principles.”

Capitals were formerly employed with far greater frequency than now. Almost every word of the slightest importance once had a capital as its initial. A few great writers of the present day make an excessive use of capitals. In the German language every noun begins with a capital; but there is no reason for this practice in the En-

glish language. Capitals are of advantage only when used so sparingly as to contrast with small letters.

The prevailing practice limits the use of capitals chiefly to the following cases:

1. *The first word of every sentence*; as, “*Did you call John?*” “*No, sir; I did not.*”

2. *The first word of every line of poetry*; as,

“*Over the rail  
My hand I trail  
Within the shadow of the sail.*”

3. *All proper nouns, and words derived from them*; as, “*Richmond*”; “*Central America*”; “*The French nation*”; “*The English language*”; “*The Mohammedan religion.*”

4. *The names of things strongly personified*; as, “*O Solitude!* Where are the charms that sages have seen in thy face”; “*They went to the Butterfly's ball.*”

5. *The names of religious sects, and of political parties*; as, “*The Brahmins*”; “*The Protestants*”; “*The Democrats.*”

6. *The names of important historical events*; as, “*The Restoration*”; “*The Reformation*”; “*The Declaration of Independence.*”

7. *Titles of office, honor, or respect, especially when applied to a particular person or when they precede a name*; as, “*The Count of Paris*”; “*President Harrison*”; “*Queen Anne*”; “*Uncle John*”; “*Mrs. Adams.*”

If such titles as *king, lord, general, etc.* occur frequently and are not followed by the name, the capital need not be used.

8. *The names of the days of the week, and of the months*



of the year, but not of the seasons; as, "It is *Monday* morning"; "The month of *December*"; "Snow fell during the *winter*." \*

9. *All names of Deity*; as, "The *Almighty*"; "The *Divine Architect*"; "The *Most High*"; "The *Creator*"; "*Jehovah*." †

10. *The names of the Bible, and any of its books*; as, "The *Holy Bible*"; "The *New Testament*"; "The *Holy Scriptures*"; "The *Gospel of John*." ‡

11. *The first word of a direct quotation*; as, "He replied, '*My coffers are empty*.'" §

\* NOTE.—The words "north," "east," "south," "west," when they denote parts of a country, should begin with capital letters, but when they denote simply direction, they should be written with small letters; as, "The *West* is rapidly developing her wealth"; "Indiana is *west* of Ohio."

† NOTE 1.—Pronouns referring to Deity, when equivalent to the name of Deity, should begin with a capital letter; but if the reference is perfectly clear the capitals may be omitted. In the best editions of the English Bible the pronouns are printed with small letters, unless used emphatically without a noun; as, "O *Thou* that hearest prayer"; "To *Him* who guards us."

NOTE 2.—When a name of Deity is applied to a created being, it does not begin with a capital; as, "The Lord is a great God above all *gods*."

NOTE 3.—Providence, when used to mean the One who provides for us, begins with a capital. When the word "heaven" is used to mean the Deity, it should begin with a capital; when it means the firmament, it should begin with a small letter; when it refers to the abode of the blest, it is written by some with a capital, and by others with a small letter: usage is not uniform.

‡ NOTE.—When the Bible is spoken of simply as a book, no capital is needed; as, "Seven *bibles* were placed upon the shelf."

§ NOTE 1.—Should the quotation, however, consist of a single word or merely a part of a sentence, the capital is not necessary.

NOTE 2.—The first word of an important statement should begin with a capital letter; thus, "The question is, *Who* shall take the lead"; "My opinion is this: *If* we do not succeed now, we shall never succeed."

12. *The pronoun I and the interjection O are always capitals. Single letters forming abbreviations should be capitals.*

13. *In the titles of books, or the headings of essays, etc., every noun, adjective, verb, and adverb should begin with a capital letter.*

14. *The first word of each of a series of numbered clauses or phrases should begin with a capital letter; as, "He directed his efforts to these points: (1) The necessity for gaining time; (2) How time might be gained; (3) That the way he recommended was the only practical one."*

15. *The first word of a clause or a sentence, when used as an example, should begin with a capital letter. Thus: "Proper names should begin with capitals; as, 'His home is in Virginia.'"*

16. *The first word after an introductory word or clause should begin with a capital; as, "Voted, To appoint Mr. William Brown commissioner"; "Be it enacted, That a tax of two mills," etc.*

### EXERCISE LXXIX.

DIRECTION.—Correct the capitalization of the following examples, and give the reason for every change :

1. Thou shalt not Steal.
2. have you studied french or german?
3. June and july are Summer months.
4. The american revolution continued eight years.
5. He devoted himself to the Study of the holy scriptures.
6. His advice to his little Son was, "get Money, Boy, get Money."
7. i've seen yon weary Winter sun  
twice forty times return,  
and every Time has added proofs  
that Man was made to mourn.

8. The general assembly meets on the first monday in January.
9. Three cheers were given for the "champion of the south."
10. The bible says, "children, obey your parents."
11. The wars of the roses desolated britain between the years 1455 and 1485.
12. He flattered himself that the tories might be induced to make some concessions to the dissenters, on condition that the whigs would be lenient to the jacobites.
13. The reign of queen Anne is generally admitted to have been the augustan age of English Literature.
14. The work is admirably adapted to the use of schools: (1) by thorough and varied exercises; (2) by frequent and complete reviews; (3) by simplicity of terms and arrangement.
15. Burke's *philosophical inquiry into the origin of our ideas of the sublime and beautiful*, and allison's *essays on the nature and principles of taste*, are works of permanent value.
16. The Guests were entertained by Senator gray at his Residence, no. 56 independence avenue.
17. He is also called the eternal, the almighty, the invisible, the infinite, the lord of Lords.
18. This, o king, is my plea for mercy.
19. The acts of the apostles and revelation were his favorite parts of the new testament.
20. Edward the elder succeeded his father, alfred the great.
21. The koran is the sacred book of the followers of mohammed.
22. We crossed the rocky mountains just about daybreak.
23. *Resolved*, that every citizen be allowed to exercise his rights as a voter.
24. The City of galveston is on galveston Island.

## EXERCISE LXXX.

DIRECTION.— Distinguish between the use of small letters and capitals in the following sentences:

1. { The *Devil* and his angels.  
    { The *devils* also believe and tremble.
2. { The design of our infinite *Creator*.  
    { Either the world has a *creator*, or it exists by chance.

3. { He has many *friends*.  
 { William Penn was accompanied by a few *Friends*.
4. { He was educated in a *university*.  
 { He was a student at the *University*.
5. { You *Moon!* Have you done something wrong in *Heaven* that  
 { God has hidden your face?  
 { The *moon* climbs the high *heavens*.
6. { Can a Roman *senate* long debate which of the two to choose,  
 { slavery or death?  
 { He has been elected to the *Senate*.
7. { Wave your boughs, ye *oaks*.  
 { This struck the *Oak* with a thought of admiration.
8. { He referred to the *union* of the States.  
 { The *Union*, the Constitution, and the enforcement of the Laws.
9. { They murmured, "*The* world is all a dream."  
 { They murmured that "*the* world is all a dream."

#### PUNCTUATION OF THE SIMPLE SENTENCE.

The meaning of a sentence is made clear chiefly by a proper arrangement of its words; but sometimes, in written or printed discourse, by proper punctuation, which enables the eye to take in more readily the sense of a passage. The marks used for this purpose are called Punctuation Marks. These marks are :

The period	.	The interrogation point	?
The comma	,	The exclamation point	!
The semicolon	;	The quotation marks	" "
The colon	:	The dash	—
The apostrophe	'	The parenthesis	()
The hyphen	-	The caret	^*

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\* NOTE.—The rules for the punctuation of the simple sentence apply equally well to the clauses of complex, and to the members of compound, sentences.



## THE PERIOD.

In the punctuation of simple sentences the only points used are the terminal marks, the apostrophe, and the comma.

Terminal marks are the marks placed at the end of sentences. They are the period, the interrogation point, and the exclamation point.

RULE I.—*Every sentence not interrogative or exclamatory must be followed by a period.*

RULE II.—*A period is used after every abbreviation; as, "Mr. Jas. Green"; "Y. M. C. A."*

RULE III.—*Roman numerals, headings, and signatures, must be followed by a period; as, "Chapter IV."; "Cowper's Task."; "H. M. Godwin."*

## EXERCISE LXXXI.

DIRECTION.—In the following examples make whatever abbreviations would be proper, and punctuate according to the rules:

1. President Elliott, Doctor of Divinity, Doctor of Laws.
2. Colonel Irving is the guest of Governor Gordon.
3. Gentlemen Bell, Dale, and Company, Saint Louis, Missouri.
4. Charles Pollard, Master of Arts.
5. Charles I., King of England, was beheaded.
6. The Right Reverend Henry Carrol Potter, Bishop of Chicago, is visiting relatives at 34 Jefferson Street.
7. Mister Lawrence Barrett, the American actor, was traveling in Europe.
8. The examination was held October the second, at two o'clock in the afternoon.
9. Farm Ballads By Will Carleton.
10. Baltimore, Maryland, November 8, 1886.

## THE APOSTROPHE.

RULE I.—*All nouns in the singular, and all plurals not ending in "s," form their possessives by the addition of the "apostrophe" and "s"; as, "The girl's cloak"; "The men's boots."*

*Plurals ending in "s" add the "apostrophe" only; as, "The girls' cloaks"; "The ladies' books."*

RULE II.—*The apostrophe is used to denote the elision of a letter or syllable; as, "O'er the wide plain"; "He'll ne'er come back."*

## THE COMMA.

RULE I.—*Nouns in apposition, when accompanied by modifying words or phrases, are separated from the rest of the sentence by a comma, or by commas; as, "Washington, the first President, was a Virginian"; "Collins the poet admired Fairfax, the translator of Dante."\**

## EXERCISE LXXXII.

DIRECTION.—Punctuate the following examples, and give reasons:

1. Brabantio a rich senator of Venice had a fair daughter the gentle Desdemona.
2. Lord Alfred Tennyson the poet-laureate of England wrote *The Charge of the Light Brigade*.
3. At Waterloo the allied armies defeated Napoleon the greatest general of modern times.
4. See the beautiful flowers the attendants of Spring!

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\* NOTE.—If the appositional expression is restrictive, no commas are needed; thus, "*The emperor Augustus was a patron of the fine arts*"; "*The apostle John*"; "*Alfred the Great*."

5. Sir Walter Scott the author of the *Waverley Novels* possessed great legendary lore.

6. Shakespeare the bard of Avon was born in 1564.

7. Webster the orator and statesman was a native of New Hampshire.

8. Diogenes the Greek philosopher was a cynic.

9. Much stress was laid by the greatest of the ancient orators Demosthenes upon delivery.

10. Paul the apostle was a bitter persecutor of the faith he afterwards preached to the Greeks and Romans.

RULE II.—*A noun independent by address must be set off by a comma, or by commas; as, "Why sleepest thou, Eve"; "Plato, thou reasonest well"; "Tell me, my friend, all the circumstances."*

#### EXERCISE LXXXIII.

DIRECTION.—Punctuate the following examples, and give reasons:

1. My son give me thy heart.
2. Acquire my daughters the habit of doing everything well.
3. O tiny ant you're a busy fellow!
4. O sleepless God forever keep both living and dead.
5. Your son my Lord has paid a soldier's debt.
6. How could he mark thee for the tomb my proud boy Absalom?
7. Master I marvel at nothing.
8. Accept my dear young friends this expression of my regard.
9. I rise Mr. President to a point of order.
10. It was then good friends that your assistance was most needed.

RULE III.—*A phrase formed by a noun used absolutely with a participle, must be set off by a comma, or by commas; as, "Shame being lost, all virtue is lost"; "Then came Jesus, the doors being shut, and stood in the midst."\**

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\*NOTE.—The participle in an absolute phrase can always be converted into a verb having the noun for its subject. Thus, "*Shame being lost*" is equivalent to, "*When shame is lost,*" which is a temporal adverbial clause.

## EXERCISE LXXXIV.

DIRECTION.—Punctuate the following examples, and give reasons:

1. Occupation being absent there is not necessarily rest.
2. People are seldom ungrateful to us we continuing in condition to assist them.
3. These matters having been arranged the company separated.
4. They creep to bed the tales done and sleep lulled by whispering winds.
5. The passions having been subdued a man's worst enemies are subdued.
6. These truths being known what honest triumph flushed their breasts.
7. They having made gestures of authority he severed the thongs of the captive with a knife.
8. Hope lost all faith is lost.
9. His promise secured we rested in confident expectation.

RULE IV.—*Three or more words used in a series in the same construction are generally set off by commas; as, "The South produces sugar, cotton, and corn"; "The lofty, rugged, snow-capped Andes traverse South America."\**

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\*NOTE.—When *all* the words are connected by conjunctions, the commas may be omitted; as, "The South produces *sugar and cotton and corn.*" When no conjunction is placed between the last two words in the series, the words should be separated from each other and from what follows, by a comma; as, "*The sun, the moon, the planets, the stars,* are all in motion." An element indicating a common reference or dependence upon each word of the series is separated by a comma; as, "*Charity beareth, believeth, hopeth, all things.*" To this rule, however, adjectives and adverbs form an exception; as, "He was a *brave, pious, patriotic prince*"; "*The duty was strictly, bravely, cheerfully performed.*"

Care should be taken to avoid regarding words as in the same grammatical construction because they happen to be the same part of speech. In the expression, "A large white owl," the first adjective qualifies the second adjective and the noun taken together, and not simply the noun. It would be wrong to write the expression, "A large, white owl."



## EXERCISE LXXXV.

DIRECTION.—Punctuate the following examples, and give reasons:

1. Punish guide instruct the boy.
2. For all was blank bleak and gray.
3. Holly mistletoe red berries ivy turkeys all vanished instantly.
4. All was deep and dark and cold.
5. The earth the air the water teem with life.
6. Our friend was a wise prudent and influential citizen.
7. Trees vines hedges shrubs encircle the house.
8. There are pictures telling stories of mercy hope courage faith and charity.
9. He was wise prudent cautious in all his actions.
10. Kings rose reigned and fell.
11. Days and months and years have passed since we saw him.

RULE V.—*Two words used in the same construction should not be separated by a comma, unless the connective is omitted; as, "The South produces sugar and cotton"; "The lofty and rugged Andes traverse South America"; "Slowly, sadly we laid him down."*\*

## EXERCISE LXXXVI.

DIRECTION.—Punctuate the following examples, and give the reasons:

1. Truth virtue are the wealth of all men.
2. Rash fruitless war is only splendid murder.
3. They flew to the better country the upper day.
4. The times made Brutus an assassin and traitor.
5. The bed or channel of the river is wide.

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\*NOTE.—To this rule there are two exceptions: (1) When two words connected by "or" mean the same thing, they may be separated by commas; as, "The *sky, or firmament*, is above us." (2) In the case of two words or phrases joined by way of contrast, a comma is placed after the first; as, "It is not *John, but William*"; "He is *poor, but honest*."

6. The Puritans gave the world not thought but action.
7. Yeast is added to dough to convert or to change some of the starch into sugar.
8. The world saw Marie Antoinette decorating cheering her elevated sphere.
9. The Saxon words in English are short chiefly monosyllabic.
10. Virtuous and wise he was but not severe.

RULE VI.—*Words used in pairs take a comma after each pair*; as, “Truth is *fair and artless, simple and sincere, uniform and consistent*”; “*Eating or drinking, laboring or sleeping, let us do all in moderation.*”

#### EXERCISE LXXXVII.

DIRECTION.—Punctuate the following sentences, and give reasons:

1. The poor and the rich the weak and the strong the young and the old have one common Father.
2. Earth and sky land and water mountain and valley bear traces of divine workmanship.
3. Anarchy and confusion poverty and distress desolation and ruin are the consequences of civil war.
4. Hope and despondency joy and sorrow pleasure and pain diversify life with their sudden contrasts.
5. I inquired and rejected consulted and deliberated for ten years.
6. Houses and lands offices and honors gold and bonds are nothing to the man at Death's door.

RULE VII.—*Participial and adjective phrases not restrictive must be set off by commas*; as, “The Indian monarch, *stunned and bewildered*, saw his faithful subjects falling around him.” \*

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\* NOTE.—If the phrase is restrictive it limits the meaning of the noun it modifies to a particular sense, which would be wholly changed by the omission of the phrase. Thus: “A city *set on a hill* can not be hid”; “Walls *built of stone* are durable.”

## EXERCISE LXXXVIII.

DIRECTION.— Punctuate the following sentences, and give reasons:

1. The Nile rising to a certain height makes Egypt fruitful.
2. Then comes the infant riding his father's walking-stick.
3. 'Twas but the car rattling o'er the stony street.
4. I threw open the shutters admitting a flood of brilliant moonlight.
5. Seated on the old mail-coach we needed no evidence out of ourselves to indicate the velocity.
6. The laws relating to the preservation of game are in every country uncommonly rigorous.
7. Ores are natural compounds being produced by nature.
8. Our troops putting themselves in order of battle calmly waited the charge of the enemy.
9. They lived in a cottage thatched with straw.

RULE VIII.—*Inverted phrases, and phrases standing parenthetically between the main parts of the sentence, are generally set off by commas; as, "To illustrate the matter, let me tell you a story"; "The richest of men may, from want of proper culture, fail to grace society."*

## EXERCISE LXXXIX.

DIRECTION.— Punctuate the following examples, and give reasons:

1. Man even in his lower state is a noble work.
2. Of all the senses sight is the most perfect.
3. To confess the truth I never could understand his position.
4. Truth like gold shines brighter by collision.
5. To the wise and good old age presents a scene of tranquil enjoyment.
6. In order to succeed in study the cultivation of attention is necessary.
7. A spiritual nature to grow in power demands spiritual liberty.
8. To the wise and prudent misfortune seldom comes.
9. Nature through all her works delights in variety.

RULE IX.—*Adverbs and short phrases when used nearly or quite independently, are set off by commas*; as, “Away, then, they dashed through thick and thin”; “*In truth*, I have little hope of his doing well.”

The following words and phrases are commonly used as independent :

however,	then,	perhaps,
indeed,	therefore,	consequently,
moreover,	too,	finally,
namely,	surely,	hence,
in truth,	in a word,	of course,
in fact,	in short,	after all,
in the meantime,	without doubt,	to be brief,
in the first place,	to be sure,	beyond question,
for the most part,	on the contrary,	as it happens.

### EXERCISE XC.

DIRECTION.—Punctuate the following examples, and give reasons :

1. Finally let us announce our conclusion.
2. Well what shall we say in reply ?
3. The work was however very poorly done.
4. Again there are some points to be overlooked.
5. On the contrary there is great danger in delay.
6. There are after all several of us in the secret.
7. Every man therefore should be at his post.
8. Besides this may be useful to you in after life.
9. On the other hand continue to preserve a calm demeanor.
10. Feudalism is in fact the embodiment of pride.
11. Roland's death too is supernatural.
12. It is then a mark of wisdom to live virtuously.
13. We must however pay some respect to the opinions of one who has had so large an experience.
14. I have shown how just and equitable the arrangement is and now what is the fair conclusion ?
15. The nation in the meantime is free from danger.



## EXERCISE XCI.

DIRECTION.—Fill out the blanks with a noun in the possessive. Make simple sentences, punctuating properly :

1. Care keeps his watch in every old —— eye
2. —— colors are the most beautiful
3. —— cup is full of bitterness
4. It is excellent to have a —— strength
5. This —— horse is lame
6. I read —— letter
7. Hope is a —— staff
8. Peter the hermit excited his —— passions
9. The royal —— palace was destroyed by fire

DIRECTION.—Fill out the blanks with a noun in apposition. Make simple sentences, punctuating properly :

1. Benedict Arnold —— died in obscurity
2. Victoria —— is a noble woman
3. A doctor —— soon set the broken arm
4. Art —— makes mighty things from small beginnings grow
5. Man —— can speak
6. Elizabeth —— was a wise ruler
7. Chaucer —— died in the first year of the fifteenth century
8. The old guard —— was invincible
9. Tom Thumb —— was exhibited by Barnum
10. The horse —— was scared by a snail
11. Dr. Kane —— deserves to rank with Livingston
12. The greatest poet among the ancients —— was blind
13. The book was edited by Bayard Taylor ——

DIRECTION.—Fill out the blanks with a noun independent by direct address. Make simple sentences, punctuating properly :

1. Come —— to see my desk
2. Accept —— this gift
3. Draw —— draw your arrows to the head
4. Are you ready ——
5. —— you are now dismissed
6. —— have you learned your lesson

7. Welcome —— to a foreign fireside
8. I am —— your friend
9. O —— help me

DIRECTION.— Fill the blanks with a noun used absolutely with a participle. Make simple sentences, punctuating properly :

1. —— the army began its march
2. —— her sister returned
3. —— the prisoner was released
4. —— does that settle the question
5. —— Pompey prepared for battle
6. —— we should spend it wisely
7. —— they were dismissed at once
8. —— a dispute arose as to the succession
9. —— the engines returned

### EXERCISE XCII.

DIRECTION.— Punctuate the following examples, and give reasons :

1. A moral sensible and well-bred man will not affront me
2. Alone on a wide wide sea
3. The deed was done nobly bravely modestly
4. Honor and truth kindness and modesty were remarked in him
5. Tops marbles skates books all received in turn his attention
6. There were gathered together grace and female loveliness wit and learning the representatives of every science and of every art
7. His face was pale and worn but serene
8. There stood the ingenious the chivalrous the high-souled Windham
9. Here the rye the peas and the oats were high enough to conceal a man
10. These fields were overgrown with fern and brambles
11. We were at the entrance of a small inlet or bay
12. Before this duty honor love humanity fell prostrate
13. Morality and conscience and principle were to Napoleon embodied in the word "fame"
14. Lend lend your wings

## EXERCISE XCIII.

DIRECTION.— Fill out the blanks with a participial or adjective phrase. Make simple sentences, punctuating properly :

1. The venerable man —— took his friend by the hand
2. The battle-scarred veteran —— had signified his purpose of returning to his native mountains
3. The orator began to speak —
4. The peers —— were marshaled by the heralds under Garter-King-at-Arms.
5. Last of all came the Prince of Wales ——
6. Hannah —— sat down to rock to and fro
7. She stood behind the curtain ——
8. —— the peddler betook himself to flight
9. The cathedrals —— are magnificent
10. A person —— of those —— could hardly help analyzing the impression produced by such a face

DIRECTION.— Fill out the blanks with an inverted or parenthetical phrase. Make simple sentences ; punctuate properly :

1. She began —— to talk in a hoarse broken voice
2. Amy —— longed eagerly to be at home
3. —— I have looked into the old books
4. I proceed —— to ask a considerable number of questions
5. —— he seemed to make little distinction between the good and the bad
6. I was —— much obliged by him
7. —— Warren Hastings amused himself with embellishing his grounds
8. —— there is a grassy ledge or shelf
9. —— a hot debate ensued
10. —— I see the brightness of the future

DIRECTION.— Fill out the blanks with an adverb or short phrase used independently. Make simple sentences :

1. The stranger —— quickened his horse to an equal pace
2. —— the governess had been taken suddenly ill
3. It comes —— like the bursting forth of volcanic fires
4. Let us —— open their doors

5. The war —— must go on
6. You and I —— may rue it
7. I conjure you —— to respect and love one another
8. —— she bids fair to excel in this art
9. —— I am perplexed
10. I —— will join you
11. Every colony —— has expressed its willingness to follow
12. —— gentlemen I would prefer being the author of that poem to the glory of beating the French to-morrow

### PUNCTUATION OF THE COMPLEX SENTENCE.

#### THE COMMA.

In addition to the rules given for the punctuation of the simple sentence, which apply also to the main divisions of the complex sentence, are the following special rules for punctuating the complex sentence.

*RULE I.*— *Adverbial clauses introducing a proposition or standing parenthetically between the parts of the principal clause, are set off by commas; as, "If the soul is immortal, its character will determine its destiny"; " 'Honesty,' as the proverb runs, 'is the best policy.' "*

The adverbial clause is always separated from the rest of the sentence unless the connection is very close. The following are examples of the close connection which needs no comma,—the clause being of a restrictive character: "Be ready *when he comes*"; "The pursuit did not cease *till the thief was caught.*"\*

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\*NOTE.—For the same reason, clauses joined by the conjunction *that* should not be separated by a comma, unless the conjunction is removed some distance from the verb or the words "in order" precede *that*, thus causing the grammatical continuity to be somewhat broken; as, "He went away *that you might come*"; "He used every available form of assistance *that he might succeed*"; "He labors, *in order* that he may gain a livelihood."



## EXERCISE XCIV.

DIRECTION.—Punctuate, and give reasons :

1. Though He slay me yet will I trust in Him
2. When the white blossoms of the hawthorn came out he left the island with a little army of brave men
3. When the revel was over the minstrel stole away to the forest
4. How much kinder Heaven is to us than we are to each other
5. The sun had set before the battle was decided
6. When all was ready he cut a way for the river to flow into these artificial troughs
7. If you desire success you must win it
8. If at first you don't succeed try try again
9. If you would be pungent be brief
10. As he took his seat every lip quivered
11. Wolfe while he was urging his battalions in this charge received a slight wound in the wrist
12. Crown me with flowers that I may thus enter upon eternal sleep

RULE II.—*Adjective clauses are set off by commas, except when they are "restrictive."*

The adjective clause, when *restrictive*, is too closely connected to admit of the comma ; as, "The man *that had the line in his hand* went eastward." If the clause is *non-restrictive*, or *additional*, (that is, if it merely adds a thought without limiting the meaning of the antecedent,) it may, without change of sense, be converted into an independent proposition, a co-ordinate conjunction and a personal pronoun being put in the place of the relative ; thus, "I gave him a flower, *which he rudely crushed.*" Here the relative clause is simply additional ; hence, the same thought may be expressed by means of two independent propositions ; as, "*I gave him a flower, and he rudely crushed it.*"

Sometimes a clause may be punctuated as either additional or restrictive, but with a different meaning for each.

## EXERCISE XCV.

DIRECTION.—Punctuate, and give reasons:

1. I did send to you for certain sums of gold which you denied me
2. Woe to the hands that shed innocent blood
3. Curses always recoil on the head of him who imprecates them
4. The girl forgot all about the lesson which she had to learn
5. The enthusiasm of the orator infected all who were near him
6. Walpole tells a story which is much too good to be true
7. He deserved all the praise which he has ever received
8. The bran of wheat which is the covering of the kernel is made up of several layers
9. Hampden was struck by two bullets which broke the shoulder-bone

RULE III.—*A noun clause when long, when ending with a verb, or when resembling a quotation in form, is set off by a comma.*

In all other cases, no comma is required. The following examples illustrate the punctuation of the noun clause: “*That you have wronged me* doth appear in this”; “*Seneca says that there is a settled friendship between God and men*”; “*That this invention may be capable of great improvement, is not doubted.*”

## EXERCISE XCVI.

DIRECTION.—Punctuate, and give reasons:

1. “I will try” has done wonders
2. That the earth is round is now well known
3. It is an old saying that open admonition is open disgrace
4. Whatever is is right
5. That he has maintained a steady course amid all the adversities of life marks a great mind
6. You say that Edward is your brother’s son

7. A law of the nature of water is that under the mean pressure of the atmosphere at the level of the sea it boils at 212° Fahrenheit
8. O say what may it be
9. What man dare I dare
10. I hear the great commanding Warwick is thither gone
11. "Dust thou art to dust returnest" was not written of the soul
12. Another rule is not to let familiarity swallow up all courtesy

## EXERCISE XCVII.

DIRECTION.—Fill out the blanks with adverbial clauses, and justify your punctuation:

1. He gladly returned home \_\_\_\_\_
2. The king reigned but a short time \_\_\_\_\_
3. I will obey them in this \_\_\_\_\_
4. Foul deeds will rise \_\_\_\_\_
5. They resolved to detain him \_\_\_\_\_
6. \_\_\_\_\_ he was followed by a crowd of curious watchers
7. \_\_\_\_\_ there is no transgression
8. True hope is swift and flies \_\_\_\_\_
9. Follow a good commander \_\_\_\_\_
10. \_\_\_\_\_ the faithful dog follows
11. \_\_\_\_\_ be not terrified
12. Watch \_\_\_\_\_
13. My brother is older \_\_\_\_\_

DIRECTION.—Fill out the blanks with adjective clauses; justify your punctuation:

1. My children \_\_\_\_\_ appeared transported with joy
2. Show me the room \_\_\_\_\_
3. He \_\_\_\_\_ never can be wise
4. I am satisfied with those pleasures \_\_\_\_\_
5. He remembered all the joyous scenes \_\_\_\_\_
6. They could find only one apartment \_\_\_\_\_
7. I love everything \_\_\_\_\_
8. The Nile is one of those rivers \_\_\_\_\_
9. The flowers \_\_\_\_\_ have all faded

10. The clergyman —— died yesterday at the very hour ——
11. John Wycliffe —— died in 1384
12. The earth —— is a globe or sphere
13. Offices of trust should be conferred only on those ——

DIRECTION.—Fill out the blanks with noun clauses; describe the use of each clause, and justify your punctuation:

1. He insisted ——
2. —— was a mystery to all his friends
3. Nobody will ever know ——
4. A raven observed ——
5. The ancient Greeks believed ——
6. There was no such expectation ——
7. How shall I know ——
8. —— is perfectly true
9. I perceive ——
10. I was taught in my youth ——
11. The king could not understand ——
12. —— doth appear in this
13. —— is a traitor
14. I promise to do ——

#### PUNCTUATION OF THE COMPOUND SENTENCE.

##### COMMA, SEMICOLON, AND COLON.

RULE I.—*The parts of a compound predicate, each simple co-ordinate expression, especially if long and differently modified, must be separated from each other by the comma; as, "Israel shall blossom, and bud, and fill the face of the world with fruit"; "She looked so young and merry, and used such simple but expressive gestures, and spoke in such a clear, soft voice that the children sat as if spell-bound"; "The kitchen was of spacious dimensions, hung round with copper and tin vessels highly polished, and decorated here and there with a Christmas green."*



## EXERCISE XCVIII.

DIRECTION.—Punctuate, and give reasons:

1. Grief lies in my bed walks up and down with me
2. Brother and sister wound their arms around each other and fell fast asleep
3. In the best books great men talk to us give us their most precious thoughts and pour their souls into ours
4. A strong mind always hopes and has always cause to hope
5. Miss Celia rose as she spoke and led the way to the dressing-room
6. The creature rolled ecstatically at her feet licked her hands and gazed into her face

RULE II.—*If the members of the compound sentence are short, or if they are closely connected, only the comma should be placed between them*; as, “The leader died, and the enterprise was a failure”; “Pride hardens the heart, but humility softens it.”

RULE III.—*If the members of the compound sentence are long, or if they are not closely connected, the semicolon should be used to separate them. Sometimes the connection is so slight that the colon is placed between the members.* The following are examples:

“It is easy in the world to live after the world’s opinion; it is easy in solitude to live after our own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude”; “In every work of genius we recognize our own rejected thoughts: they come back to us with a certain alienated majesty”; “These little words are called particles merely in reference to the diminutive space they occupy; but this quantitative term is far wide of their spiritual significance.”

RULE IV.—*The members of a compound sentence, which are themselves subdivided by commas, are separated by semicolons; if the members contain semicolons, they are commonly separated from each other by colons; as, “Young frogs in thousands are issuing from the waters, and traversing the roads; and birds, having terminated their spring cares, are out enjoying their families in the sunny and plentiful fields”; “The feeblest and most far-away torrent among the high hills has its companions: the goats browse beside it; and the traveler drinks from it, and passes over it with his staff; and the peasant traces a new channel for it down to his mill-wheel.”*

RULE V.—*A comma is used to denote the omission of a noun or verb within the propositions; as, “To err is human; to forgive, divine”; “To suffer is the lot of all; to bear, the glory of a few”; “I bought good butter at 30 cents per pound; better, at 50 cents.”*

### EXERCISE XCIX.

DIRECTION. — Explain the punctuation:

1. Economy is no disgrace; it is better to live on a little than to outlive a great deal.
2. It is not sorrow; it is not despondency; it is not gloom.
3. Besides, Mrs. Sparrowgrass had bought a rattle when she was in Philadelphia; such a rattle as watchmen carry there.
4. His knife is still in his hand, and strength in his sinews, and a new created aspiration in his heart.
5. A wise man seeks to outshine himself; a fool, to outshine others.
6. The hurricane had come by night, and with one fell swash had made an irretrievable sop of everything.
7. Argument, as usually managed, is the worst sort of conversation; as it is generally, in books, the worst sort of reading.

DIRECTION.—Punctuate, and give reasons :

1. Knavery is supple and can bend but honesty is firm and upright and yields not
2. Beware of little expenses a small leak will sink a great ship
3. An egotist always speaks of himself either in praise or censure but a modest man shuns making himself the subject of his conversation
4. If there are any here who have never known misery and never lost those that were dear to them let them come out and receive the bounty of the queen but none came forth
5. Nature is the master of talent genius is the master of nature
6. Youth is the aromatic flower upon the tree the grave life of maturer years its sober solid fruit
7. In the learned journal in the influential newspaper I discern no form only some irresponsible shadow oftener some moneyed corporation or some dangler who hopes in the mask and robes of his paragraph to pass for somebody
8. My mother is ready for me at her writing-desk but not half so ready as Mr. Murdstone in his easy-chair by the window

### EXERCISE C.

DIRECTION.—Complete the following sentences by the addition of one or more independent propositions ; justify your punctuation :

1. The king himself was thought to be among the slain ——
2. Lord Bacon was convicted of receiving bribes ——
3. He spent some time in wandering among the mountains ——
4. You will doubtless either squander your property by negligence ——
5. Experience keeps a dear school ——
6. I was not content with my situation ——
7. Yonder palace was raised by single stones ——
8. The next morning we all set forward together ——
9. The wide the unbounded prospect lies before us ——
10. Man passes away ——
11. Honor comes by diligence ——
12. The gem has lost its sparkle ——

## THE EXCLAMATION POINT.

RULE I.—*Interjections, and all words, phrases, and sentences that express emotion, must be followed by the exclamation point; as, "Hark! hark! I hear footsteps!"; "Alas! How are the mighty fallen!"; "Rouse, ye Romans! rouse, ye slaves!"\**

## EXERCISE CI.

DIRECTION.—Punctuate, and give reasons:

1. Charge Chester charge
2. How sweet and soothing is this hour of calm
3. Reputation reputation reputation O I have lost my reputation I have lost the immortal part of myself
4. What a piece of work is man How noble in reason how infinite

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\*NOTE 1.—The exclamation point is equivalent most commonly to a period; but it may be equivalent to a colon, a semicolon, or a comma. If the exclamation is used where in the declarative sentence a colon, a semicolon, or a comma could be used, it must be followed by a small letter; as, "*O, how extensive they are! what a fair and goodly inheritance!*";

"An heir of glory! a frail child of dust!  
 Helpless immortal! insect infinite!  
 A worm! a god!—I tremble at myself,  
 And in myself am lost."

NOTE 2.—When an interjection is repeated several times, the words are separated from each other by a comma, the exclamation being put only after the last; as, "Ha, ha, ha!"; "Fie, fie, fie!"

NOTE 3.—Formerly the difference between *O* and *oh* was closely observed, *O* being used in direct address; as, "O earth, so full of dreary noises!" while *oh* was used more directly to express emotion; as, "Oh, how shall I get out of this!" This difference is now often overlooked.

*O* is not immediately followed by an exclamation point, but *oh* requires the exclamation except where the emotion runs through the whole expression, in which case *oh* is followed by a comma, and the entire emotional expression by an exclamation point.



in faculties in form and moving how express and admirable in action  
how like an angel in apprehension how like a god

5. Ingratitude thou marble-hearted fiend

6. Soldiers from yonder pyramids forty generations of men look  
down upon you

7. What a heart our Father has

8. O holy Night from thee I learn to bear  
What man has borne before

### THE INTERROGATION POINT.

RULE I.—*Every sentence or expression asking a direct question must be followed by the interrogation point; as, "Is this your work?"; "Why did you go so soon?"; "Shall a man obtain the favor of heaven by impiety? by murder? by falsehood? by theft?"\**

### EXERCISE CII.

DIRECTION.—Punctuate, and give reasons:

1. Do you travel for health or for pleasure
2. Greece indeed fell but how did she fall Did she fall like  
Babylon Did she fall like Lucifer never to rise again
3. What is the meaning of all this excitement of all this tumult of  
all this confusion
4. Who shall say me nay
5. Dost thou think that I am an executioner
6. Whence came we and whither do we go
7. Why do people love you

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\*NOTE 1.—In regard to the portion of discourse set off by it, the interrogation point, like the exclamation point, is equivalent commonly to a period; but it may be equivalent to a colon, a semicolon, or a comma. The same directions govern here that govern in the case of the exclamation.

NOTE 2.—The mark of interrogation is sometimes inserted in a parenthesis to suggest doubt; as, "The elegance (?) of this creature excites wonder."

8. O Place O Form  
How often dost thou with thy ease thy habit  
Wrench awe from fools and tie the wiser souls  
To thy false seeming
9. Can I call that home where I anchor yet  
Though my good man has sailed  
Can I call that home where my nest was set  
Now all its hope hath failed
10. Do you hear the children weeping O my brothers  
Ere the sorrow comes with years

## THE DASH.

RULE I.—*The dash is used to mark some sudden or abrupt change in the construction or the meaning of a sentence; as, "I take—eh! oh! as much exercise—eh! as I can, Madam Gout";*

"He had no malice in his mind—  
No ruffles on his shirt."

RULE II.—*The dash is sometimes used to indicate a pause made for rhetorical effect; as, "Upon that I kissed your hand, and called you—my queen"; "Some men are full of affection—affection for themselves."*

RULE III.—*When a word or expression is repeated for rhetorical effect, a dash should be inserted before each repetition; as, "Prominent among the philosophers of antiquity is Socrates—Socrates! who looked beyond the absurd fables of his country's mythology"; "I wish," said my uncle Toby, with a deep sigh—"I wish, Trim, I were asleep."*

RULE IV.—*The dash is sometimes used to denote a summing up of particulars; as, "Father, mother, brother, sister, —all are dead"; "She has rank, talent, wealth, beauty,—everything the world prizes."*

RULE V.—*A series of expressions dependent upon some concluding clause should be followed by a dash at the end of the series*; as, “The great men of Rome, her beautiful legends, her history, the height to which she rose, and the depth to which she fell,—these make up one half of a student’s ideal world.”

RULE VI.—*When words at the end of a sentence stand detached and are in apposition with preceding parts of the sentence, they are separated from the preceding portion by a dash*; as, “The world’s three greatest poems are epics—*Paradise Lost, the Æneid, and the Iliad.*”

RULE VII.—*The dash is sometimes used to set off parenthetical expressions when the connection is not so close as to require commas*; as, “It was a sight—that child in the agony of death—that would have melted any one to pity.”

RULE VIII.—*A dash is used to denote the omission of letters or figures*; as,

“J—s S—h . . . James Smith.”

“Matthew x. : 1-4 . . . Matthew x. : 1, 2, 3, 4.”

“Session 1887-8 . . . Session 1887, 1888.”

RULE IX.—*When a title or a heading, instead of standing over a paragraph, is run in so as to make a part of the paragraph, it is separated from the rest of the line by a dash*; as, “*Simplicity of Narration.*—Much of the effect of story-telling depends,” etc.

If, at the end of a paragraph, the name of the author or the book from which the paragraph has been taken is given, it is separated from the rest of the paragraph by a dash; as, “There is no true orator who is not a hero.—*Emerson.*”

When the name of the author is not in the same paragraph, but on a line by itself, no dash is needed; as,

“There is a great deal of unmapped country within us which would have to be taken into account in explanation of our gusts and storms.

“*George Eliot.*”

RULE X.—*The parts of a conversation or a dialogue, if run into a paragraph instead of beginning separate lines, are separated by dashes when quotation marks are not used; as,* “Do you give your time to this matter?—Yes, sir.—Do you enjoy the work?—I find it a pleasant occupation.”

### EXERCISE CIII.

DIRECTION.—Punctuate, and explain:

1. Children dear was it yesterday call yet once that she went away
2. I ahem I forget
3. Perhaps he did see Nora Heaven only knows and so died
4. What do you mean what is it
5. Then too at sea to use a homely but expressive phrase you miss a man so much
6. Take her said the mother take her I am glad to be rid of her
7. A third and he is the master's favorite shall be a worthy successor to the old Puritan ministers now in their graves
8. He knew not that a phantom of wealth had thrown a golden hue upon its waters nor that one of love had sighed softly to their murmur nor that one of death had threatened to crimson them with his blood all in the brief hour since he lay down to sleep
9. Conceit may puff a man up but never prop him up *Ruskin*
10. Greece Rome Carthage where are they
11. He suffered but his pangs are o'er  
     Enjoyed but his delights are fled  
     Had friends his friends are now no more  
     And foes his foes are dead



12. Life is trod under foot Life the one block  
 Of marble that's vouchsafed wherefrom to carve  
 Our great thoughts white and godlike to shine down  
 The future Life the irredeemable block  
 Which one o'erhasty chisel-dint oft mars

13. Friends neighbors my own kindred were all against the project

14. He has a weakness a weakness of the head as well as of the heart

#### THE HYPHEN.

RULE I.—*The hyphen is used to connect the parts of a compound word; as, "Rose-tree"; "Fellow-student."*

RULE II.—*The hyphen is placed at the end of a line to show that a part of the last word has been carried over to the next line; as, "Cæsar now leaves Gaul, crosses the Rubicon, and enters Italy."\**

#### THE CARET.

RULE I.—*If a letter, a word, or an expression is omitted, a caret is placed where the omission occurs, and the omitted part interlined; as,*

scenes

"I have revisited the <sup>^</sup> of my childhood."

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\* NOTE.—In dividing words, syllables should never be broken, but the word should be separated by closing the line with a full syllable and a hyphen, and beginning the next line with the next syllable.

To divide words into syllables, the practice most common is to join consonants to the vowels whose sounds they modify; as, *in-di-cate, ex-pla-na-tion, ge-og-ra-phy, ce-les-tial*. In all cases where there is doubt as to the proper division of a word, decide the matter by referring to the dictionary.

## THE MARKS OF PARENTHESIS.

*The marks of parenthesis [( )] are used to inclose some explanatory word or phrase which has little or no connection with the rest of the sentence; as, "I told him (and who would not?) just what I thought of him."\**

## EXERCISE CIV.

DIRECTION. — Punctuate, and explain:

1. The senator from South Carolina Mr. Calhoun then rose to speak
2. Our new cottage is it not a pretty one is very comfortable
3. Style Latin *stylus* refers to the expression of thought
4. I here give a fourth part of all my wealth three cents to this cause
5. The bliss of man could pride that blessing find  
Is not to act or think beyond mankind
6. Seven years of scarcity I know that one of them might be called an average season were followed by two of plenty

---

\*NOTE. — The sentence containing the parenthesis, and the part within the curves, are both punctuated independently of each other; the sentence is punctuated as though it contained no parenthesis; and the part within the curves, just as if no parenthesis were used.

If a parenthesis is inserted at a place in the sentence where no point is required, no point should be put either before or after the marks of parenthesis. Should the sentence require other marks, they must precede or follow the marks of parenthesis, according to the character of the parenthetical expression. When the words in parenthesis have a point of their own after them, the point which would be used if there were no parenthesis is placed *before* the first curve, and the point belonging to the parenthesis is placed *before* the last curve; as, "While we all desire fame, (and why should we not desire it?) we should do nothing unfair to gain it." When a point is necessary at the place where the parenthesis is thrown in, and none is required in the parenthesis, the point should follow the parenthesis; as, "*If we exercise right principles (and we can not have them unless we exercise them), they must be perpetually on the increase.*"

## THE QUOTATION MARKS.

Quotation marks are two inverted commas at the beginning of the part quoted, and two apostrophes at its close; thus, (“ ”).

RULE I.—*A direct quotation should be inclosed by quotation marks; as, “Daily, with souls that cringe and plot, we Sinais climb and know it not.”—Lowell.\**

RULE II.—*A quotation within a quotation is inclosed in single quotation marks; as, “The bullet-headed man has outstripped the broad-browed man in everything he undertook; and people say, ‘Where is your phrenology?’ In reply, I say, ‘Look at that bullet-headed man, and see what he has to drive his bullet-head with!’ His stomach gives evidence that he has natural forces to carry forward his purposes.”—Henry Ward Beecher, Lecture on Preaching.*

RULE III.—*In a succession of quoted paragraphs the inverted commas are used at the beginning of each paragraph, but the apostrophes are used at the close of the last paragraph only.*

RULE IV.—*The quotation retains its own punctuation. An exclamation or an interrogation point belonging to the quotation must stand within the quotation marks; as, He asked me, “Why do you weep?”*

When the exclamation or the interrogation belongs to the entire sentence, it should be placed outside the quotation marks; as, Why did he not say at once, “I will come” ?

---

\*NOTE.—A direct quotation is one in which the exact language is reported. When we make no pretension to use the exact language, but give merely the substance in our own words, the marks of quotation are unnecessary.

RULE V.—*When the parts of a direct quotation are separated by anything parenthetical, quotation marks should be used to inclose each part of the quotation so separated; as, “I will take that office on myself,” said the captain; “pass a light into the weather main-chains.”*

RULE VI.—*A direct quotation is generally preceded by a colon; but if the quotation is merely some short saying, a comma is sufficient.*

When the quotation is formally introduced—introduced by the words *following, as follows, thus, first, secondly, etc.*—it should be preceded by the colon; when it is informal—arising naturally from the sentence in which it stands—it should be preceded by a comma; thus, *Governor Dix made the following statement: “Our finances are in a sound condition.”* Here the quotation is formally introduced. The wounded hero said, “Now, God be praised, I die happy.” Here the quotation is informal.

### EXERCISE CV.

DIRECTION.—Justify the punctuation in the following examples:

1. Themistocles said, “I beseech you to betake yourselves to your ships.”
2. These were the words of Themistocles: “I beseech you, O Athenians, to betake yourselves to your ships.”
3. “Will you not listen to my entreaties, O Athenians?” inquired Themistocles.
4. Themistocles inquired whether the Athenians would not listen to his entreaties.
5. Sir Philip Francis says, “With a callous heart there can be no genius in imagination or wisdom in the mind; and therefore the prayer, with equal truth and sublimity, says, ‘Incline our hearts to wisdom.’”
6. “Description,” he said, “is to the author of romance exactly what drawing and tinting are to a painter; words are his colors.”



## PRINTERS' MARKS.

The following are the most important of the remaining marks used in printed discourse. Some of them are used wholly by printers, and the others are mostly so used:

1. **Accents** are used to mark the stress of voice on vowels. The Acute ['] denotes a rising tone of voice, or sometimes a simple stress; the Grave [˘] a falling tone, or that the final vowel over which it is placed, as in French words and words ending in èd, is sounded; the Circumflex [^] that the vowel over which it is placed is sounded with both a rising and a falling tone, as âh in sarcasm.

2. **Braces.**—These are used to show that two or more terms are connected with another term; as,


Aids to History { Philology,  
                          } Anthropology.

3. **Brackets.**—When a parenthetical expression is too little connected with the text for inclusion in marks of parenthesis, Brackets [ ] are used. Such cases are: (1) to inclose some word or words necessary to correct an error or afford an explanation; (2) in dictionaries, to inclose the pronunciation or etymology of a word; (3) in dramas, etc., to inclose directions to the players.

4. **The Cedilla.**—This mark is placed under the letter *c* [ç] to show that it has the sound of *s*; as, *façade*.

5. **The Diæresis** [··] is sometimes placed over the second of two vowels to show that they are pronounced separately; as, *zoölogy*, *coöperation*.

6. **Marks of Ellipsis** [\*\*\*\* ..... — —] denote the omission of letters, words, sentences, and paragraphs.

7. **Marks of Emphasis** call attention to some statement. They are, (1) the Index [, and (2) the Asterism [\*.\*].

8. **Reference-marks** are generally used to refer to marginal notes. They are, (1) the Asterisk [\*], (2) the Obelisk, or Dagger [†], (3) the Double Dagger [‡], (4) the Section [§], (5) Parallel lines [||], and (6) the Paragraph [¶]. When a greater number is required, these marks are either doubled, or letters and numbers are employed.

9. **The Section** [§] indicates a subdivision of a chapter.

10. **The Tilde** [Ñ] is a character written above the letter *n* in Spanish words, to show that the letter should be sounded as if spelled with a *y*; as, *cañon* (canyon).

11. **Quantity-marks** serve to indicate the quantity of a vowel. The Macron [—], placed over a vowel, shows that it has the long sound, as *a* in *āge*. The breve [˘], placed over a vowel, shows that it has the short sound, as *a* in *răn*.

12. **The Ditto Mark** [“] is used to indicate that the words above are to be repeated; as,

10 lbs. Butter @	50c.	. . .	\$.500
9 “ “ “	60c.	. . .	5.40

This mark should not be used in repeating the names of persons. Every name should be written in full.

13. **Leaders** are dots used to carry the eye from words at the beginning of the line to something at the end of it, usually the number of the page; as,

Invention.....page 40.

14. **Italics** are *letters inclined to the right*. They (1) mark an emphatic word; and (2) in the English Bible show that the words so printed are not in the original.

In writing, Italics are indicated by drawing one line under the word to be italicized.

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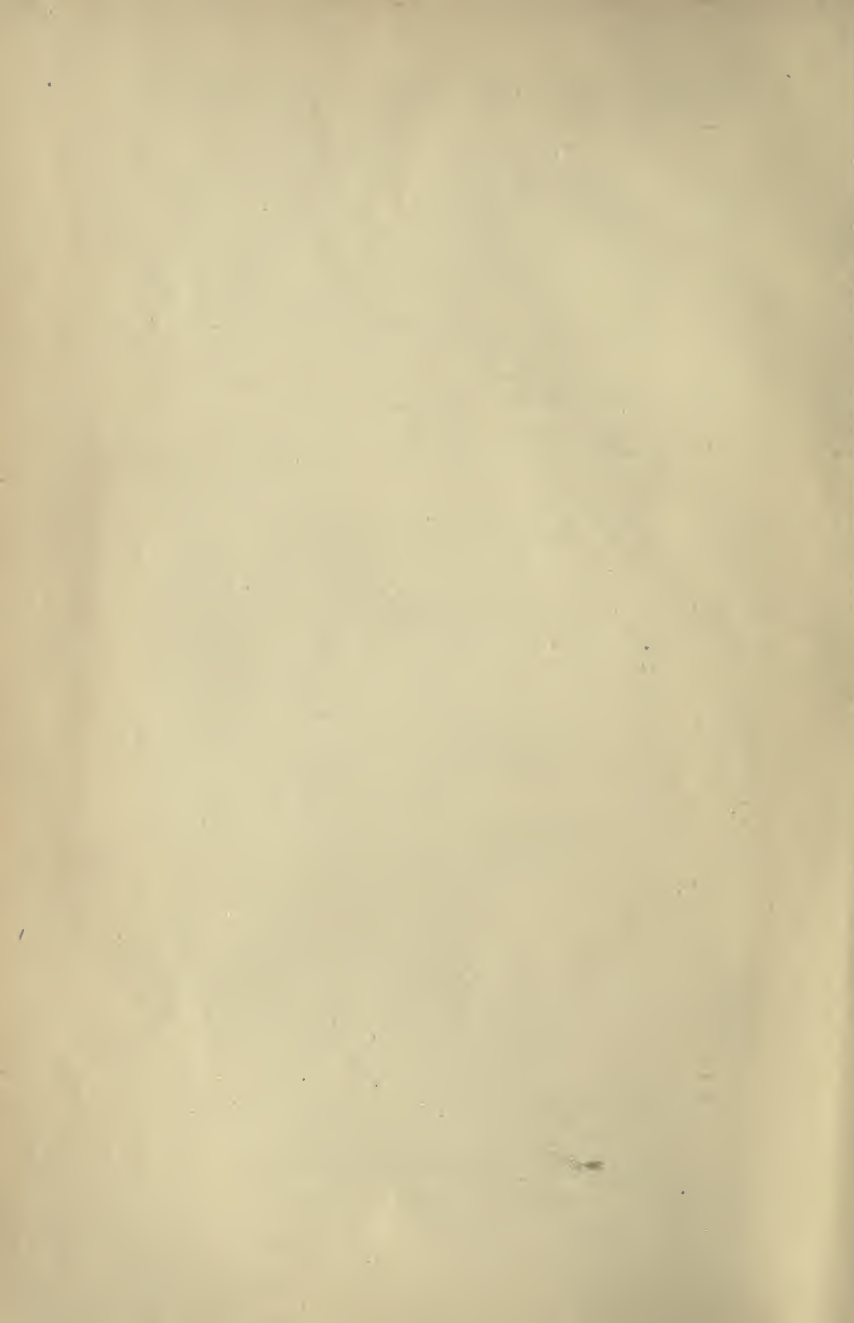
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