

ELEMENTS
OF
ENGLISH COMPOSITION,

GRAMMATICAL, RHETORICAL, LOGICAL,
AND PRACTICAL.

PREPARED FOR ACADEMIES AND SCHOOLS.

BY

PROF. JAMES R. BOYD, D.D.,

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ANNOTATED EDITIONS OF ENGLISH POETS, OF "ELEMENTS OF
LOGIC," OF AN IMPROVED EDITION OF "KAMES'
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PREFATORY NOTE.

THE following work is for the most part a compilation, the materials being drawn chiefly from the recent English treatises of Williams, Smart, Neil, and Harrison; a portion of them also from the standard works of Blair, Campbell, and Jamieson, and an anonymous London work on the Art of Reasoning. In preparing the grammatical department of the volume, the author has carefully consulted the Grammars of Clark, Murray, Fowler, Bullions, Goold Brown, Spencer, Greene, Butler, Tower, Bailey, Covell, and Mulligan; he has also derived more or less aid from Welch's "Analysis of the English Sentence," Tower's "Grammar of Composition," Quackenboss' "First Lessons and Advanced Course," and Parker's "Aids."

Though aware of the great excellencies which belong to several works on Composition and Rhetoric now in extensive use, the author believes that the present one comprehends more matter that will be found practically useful and available in academies and schools, than any other single treatise. - He would not have devoted so much space to the illustration and application of grammatical principles, had not experience as

an Instructor convinced him of the serious disadvantage under which not a few labor, in beginning to write composition, from an imperfect acquaintance with the English grammar. *The present work is adapted to beginners, and in its progress to advanced classes*—being designed to furnish all the aid that is needful, or that can be desired, in the various departments and styles of composition, both in Prose and Verse.

The subject of Synonyms has received a larger share of attention than is usual in works of this kind; but not larger than its importance demands. Much space also is allotted to Figurative Language, to Sources of Argument and Illustration in the treatment of various subjects, and to exercises that prepare the way for Poetic Composition. The proper use of this work will stimulate the mental powers, suggest trains of thought, secure a command of appropriate language, and, in short, facilitate the acquirement of the most useful and elegant of Arts—that of correct, easy, forcible, and tasteful Composition.

APRIL, 1860.

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ELEMENTS

OF

ENGLISH COMPOSITION.

LESSON I.

COPY page after page from books, observing the capital letters, the points used, the marks of quotation, and the spelling of the words, so as to make an accurate copy.

Copy passages of poetry, as well as of prose, until the task can be performed easily and with accuracy.

EXAMPLES.

He who cannot bear a joke, should not give one.

What is done cannot be undone.

In most quarrels there is a fault on both sides. A quarrel may be compared to a spark, which cannot be produced without a flint, as well as a steel; either of them may hammer on wood forever, and no fire will follow.

Reading furnishes the mind only with materials of knowledge; it is thinking that makes what we read ours.

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested: that is, some books are to be read only in part; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Nathan said unto David, "Thou art the man."

Cherish thy Mother; brief perchance the time
May be, that she will claim the care she gave:
Past are her hopes of youth, her harvest prime
Of joy on earth; her friends are in the grave:

But for her children, she could lay her head
Gladly to rest among her precious dead.

O mother mine ! God grant I ne'er forget,
Whatever be my grief, or what my joy,
The unmeasured, unextinguishable debt
I owe thy love ; but make my sweet employ,
Ever, through my remaining days, to be
To thee as faithful as thou wert to me.

BETHUNE.

LESSON II.

Write, *from dictation*, the previous selections, or others made by the Teacher, until accuracy and readiness shall be acquired. A few additional examples, for this purpose, are subjoined.

EXAMPLES.

FIVE MINUTES.—A number of years ago, it was a custom of the Orthodox churches in Boston (at the request of the chaplain of the State Prison), to furnish about a dozen teachers, who would voluntarily go to the Prison on Sabbath forenoon to instruct classes of the convicts in a Sabbath-school in the chapel.

Hon. Samuel Hubbard was one of those who went. Near the close of the time devoted to instruction, the chaplain said :

“ We have five minutes to spare. Mr. Hubbard, will you please to make a few remarks ? ”

He arose in a calm, dignified manner, and looking at the prisoners said :

“ I am told that we have five minutes to spare. Much may be done in five minutes. In five minutes Judas betrayed his Master, and went to his own place. In five minutes the thief on the cross repented, and went with the Saviour to Paradise. No doubt many of those before me did that act in five minutes, which brought them to this place. In five minutes you may repent, and go to Paradise ; or will you imitate Judas, and go to the place where he is ? My five minutes have expired.”—Recorder.

The following is a calculation of the number of books, verses, words, letters, etc., contained in the Old and New Testaments. It is worth reading and preserving:

OLD TESTAMENT.—Number of books, 39; chapters, 929; verses, 33,214; words, 592,439; letters, 2,728,100.

The middle book is Proverbs.

The middle chapter is Job xxix.

The middle verse would be 2 Chronicles xx. 17, if there were a verse less; and verse 18, if there were a verse more.

The word *and* occurs 35,543 times.

The word JEHOVAH occurs 6,855 times.

The shortest verse is 1 Chronicles i. 25.

The 21st verse of the 7th chapter of Ezra contains all the letters of the alphabet.

The 19th of 2 Kings and the 37th chapter of Isaiah are alike.

NEW TESTAMENT.—Number of books, 27; chapters, 260; verses, 7,050; words, 181,258; letters, 828,580.

The middle book is 2 Thessalonians.

The middle chapter is Romans xiii., if there were a chapter less; and xiv., if there were a chapter more.

The middle and least verse is John xi. 35.

OLD AND NEW TESTAMENT.—Number of books, 66; chapters, 1189; verses, 40,264; words, 773,697; letters, 3,556,680.

The middle chapter, and least in the Bible, is the 117th Psalm.

The middle verse is Psalm cxviii. 8.

EXERCISE.

The pupil may here with advantage study, and should write *from dictation*, those columns and sentences from the Spelling-Book which contain *words that being similar in pronunciation, but different in spelling and in meaning*, are likely to be confounded: also those sentences which contain words which it is difficult to write orthographically. See Parker and Watson's Speller, and Northend's "Dictation Exercises." Exercises of this kind should be continued, at least occasionally, until the power shall be acquired of writing from *dictation* with perfect accuracy.

EXAMPLES.

He *adds* insult to injury. Sharpen the *adze*. What can *ail* him? This is good *ale*. *Ere* you go. If *e'er* it happen. Bring me an *awl*. The *ascent* is steep. I give my *assent*. If *ought* prevented, you *ought* to have told me. The *arc* of a circle. Noah's *ark*. The *bough* of a tree. Make a *bow*. Near the *beach* stands a *beech*-tree. Roll the *ball*. Do not *bawl* so loud. The *ceiling* of a room. He is *sealing* a letter. The *complement* of an angle. A *complimental* notice. Boston is the *capital*. The *Capitol* at Washington. *Faint* with hunger. A *feint* to deceive. A *fir*-tree. A garment lined with *fur*. A *ring* of gold. To *wring* the hands. The *seam* does not *seem* water-tight. Have you ever *seen* a *seine* filled with fish?

LESSON III.

USE OF CAPITAL LETTERS.

The capital, or larger form of Letters, is to be used

1. At the commencement of every book, chapter, paragraph, and independent sentence; as, The house is large. Great cause there is for regret.

2. At the beginning of every line in poetry; as,

The path may be stony,
The hill may be steep,
The hedge thick and thorny,
The stream strong and deep.

3. The pronoun *I*, and the exclamation *O*, or *Oh*.

4. A *direct* or formal quotation commences with a capital letter; as, He prayed "Our Father," and pronounced aloud, "Thine is the kingdom and the power, and thine the glory." Jesus said unto him, "Thou shalt love the Lord thy God with all thy heart." And the second is like unto it, "Thou shalt love thy neighbor as thyself."

An *indirect* quotation does not require the use of a capital letter; as, Dr. Young has well said, that "procrastination is the thief of time."

5. The first word after a Period (.), or after an Exclamation Point (!), or after an Interrogation Point (?) requires a capital letter.

6. Also, names and pronouns relating to the Supreme Being; as, God, Christ, Holy Spirit, Most High, Almighty, Omniscient, Creator, Saviour.

7. Names of Persons, and honorary and official titles; as, Daniel Webster, President Buchanan, Secretary Cass, Queen Victoria, Emperor Napoleon, Elder Brewster, Deacon Jones, Rev. Mr. Parker.

8. Names of certain individual objects, of Days of the Week, and Months of the Year: also Common Nouns personified; as, Doth not Wisdom cry? Thou hast all seasons for thine own, O Death! The Sea saw it, and fled.

9. The principal words in the titles and divisions of books; as, Sampson's "Brief Remarker," Macaulay's "History of England," Chapter Fifth, Volume Third.

10. Titles, heads of chapters or sections, inscriptions, signs, &c., are printed usually all in Capitals.

In writing for the press, when it is desired to have any word or words printed IN SMALL CAPITALS two lines are to be drawn under; if in LARGE CAPITALS, three lines. If it is desired to print a word in *Italics*, a single line is to be drawn under it. These modes of printing are used to indicate emphatic words, phrases, or sentences; or to denote contrasted words and phrases.

11. Adjectives derived from proper names; as, Japanese, Chinese, Calvinists, Roman.

12. Nouns that are designed to be made emphatic.

EXERCISE I.

In the following selections, change small letters into Capitals, in conformity to the above Rules.

"in the drama of life it is not to be considered who among actors is prince or who is beggar, but who acts prince or beggar best." so taught epictetus, a celebrated philosopher of ancient greece: and pope has versified him in the following couplet,

"honor and shame from no condition rise:
act well your part; 'tis there true honor lies."

all this is well said. that the point of honor lies, not so much in having a grand or a conspicuous part to act, but rather in acting well the part that providence allots us, is a position which admits of no dispute.

it has been told that cyrus conquered the ionian greeks, his son cambyses, and after him, darius, king of persia, kept the greek colonies as tributaries.

knowledge and wisdom, far from being one
have oftentimes no connection. knowledge dwells
in heads replete with thoughts of other men,
wisdom in minds attentive to their own.

they shall call thee, the city of the lord, the zion of the holy one of israel. and thou shalt know that i the lord am thy saviour, and thy redeemer, the mighty one of jacob.

who hath woe? who hath sorrow? who hath contentions?
they that tarry long at the wine. i am reading prescott's life of philip second, chapter fourth. woe unto thee, chorazin! woe unto thee, bethsaida! the first epistle of paul, the apostle, to the corinthians. are they hebrews? so am i. are they israelites? so am i. the americans and the british, the french and the germans, take rank as the most enlightened nations of the earth.

the english papers announce the death of john pringle nichol, ll.d., professor of astronomy in the university of glasgow, whose visit to the u. s. a few years since will be remembered. His various works, "the architecture of the heavens," "the solar system," "the planetary system," "the planet neptune," were all written with great power.

EXERCISE II.

In the following extracts, capitals are used *sometimes* incorrectly. Make the necessary corrections.

When charles v read Upon the Tomb of a spanish Nobleman, "here lies one who never knew fear," he Wittily replied, "then he never snuffed a candle with his fingers."

most Kinds of roots and Barks are Now used as Medicines, Except the cube Root and the bark of a dog.

a Little child, being asked how many gods there are, replied, "One." "how do you know That?" he was asked. "Because there is No room for any more, For he fills everywhere."

A french writer Has said that "To dream gloriously, You must act gloriously when you are awake, And to bring angels down To converse with you in sleep, you Must labor In the cause of Virtue daily."

Quoth tom, " Though fair Her features be,
it is her figure Pleases me."

" what may her Figure be?" I cried.

" *One hundred Thousand !*" He replied.

the Great Enchanter of the Nineteenth Century is noah webster, whose *Spells* will Never cease to affect our Literature.

" where Shall I Put this paper so as to be sure of seeing it to-morrow?" Inquired Mary jane of Her brother charles. " On the looking-Glass," was the Reply.

Two Men, strangers to each other, Got into A dispute, When one of Them exclaimed, Threateningly, "I will Let You know, sir, That I am mr. hodge!" " Oh, well, I am Equal to Several of you," Said the other: "I am Mr. Hodges."

EXERCISE III.

Copy correctly, *from dictation* (supplying the points and capitals, as they are needed), an exceedingly interesting account of the late WASHINGTON IRVING, in the latter part of this volume, under the head of " Biography."

LESSON IV.

PARTS OF SPEECH.—THE NOUN.

The things, persons, or places about which we think, or speak, or write, are expressed by words which are called *nouns*, or *names*. Some of these things are outward objects that impress the senses ; as, *book, house, tree*. Nouns such as these may be called **REAL NOUNS**.

Others are things only conceived or felt in the mind ; as, *virtue, hope, joy, length, breadth, eternity, goodness, truth*. Such nouns may be called **IDEAL NOUNS**.

Words that are used as the names of particular persons or places, are called **PROPER NOUNS**. Thus, *London, James Madison*.

Those which are used as the names of a class of persons or things, are called **COMMON NOUNS**. That is, names *common*, or belonging to, all objects of the same class. Thus, *tree* is a name for any and every tree. *Bird* is a name applied to any bird.

Words which are used as *names of qualities* of the objects to which they belong, are called **ABSTRACT NOUNS**. The quality may be considered abstractly, by itself, without reference to the person or thing to which it belongs ; as, *whiteness, tallness, purity, meekness*.

A word is sometimes used to denote more than one person or thing : as *army, congregation, school*. These words are called **COLLECTIVE NOUNS**, being names for a collection of persons or things. This collection may be regarded either as a whole, or as several individuals combined. Hence we may say, "The congregation is assembled," when viewed as a body or as a whole ; and we may say, "The congregation were assembled," when we have reference to the individuals, as such, composing it.

EXERCISES.

Write out the following passages, supplying the nouns of various kinds that are wanting to complete the sense.

1. Supply *Proper Nouns*.

Edinburgh is the capital of —, and London of —. The most distinguished of our American historians are —, —, —, and —. The most common Arithmetics are those of —, —, —, and —. The principal towns of the county in which we live are —, —, —, and —.

2. Supply *Common Nouns*.

The Hudson is a beautiful —. The Niagara — is one of the wonders of the world. Who is not pleased with —, —, —, —, —, and —?

3. Supply *Abstract Nouns*.

He is a man of —, —, and —: and she is a — of rare — and —. Do you observe the —, and —, and — of that fine —? The principal duties we owe to our fellow-creatures are those of —, —, —, —, —, —, and —.

4. Supply *Collective Nouns*.

The British — is equal to any in the world. The — is composed of two houses or departments. A large — of cattle. A — of birds. A — of fish. The — could not agree in their verdict. What a — of people! The — are dispersing. The — is now in session.

LESSON V.

NOUNS.—THEIR NUMBER, GENDER, CASE.

NUMBER.—A noun denotes either one object, or more than one. In the former instance, it is said to be of the *Singular Number*; in the latter, of the *Plural*.

The *General Rule* for changing the Singular into the Plural form of a Noun, or Name, is to add the letter "s," or "es;" as, *tree, trees; box, boxes.*

Observe the following *Special Rules*:

1. Nouns ending in *y*, after a *consonant*, change the *y* into *ies*; as, *outcry* into *outcries*; *fly* into *flies*. Other nouns ending in *y* add an *s*. Proper nouns in *y* do not change it into *ies*, but only add an *s*.

2. Nouns in *f* or *fe* change these endings into *ves* to form the plural; as, *calf, calves*. Nouns ending in *ff* add an *s* in the plural; as, *puff, puffs*.

3. The plural of nouns ending in *s*, *sh*, soft *ch*, *z*, *x*, or *o*, is formed by adding *es*. When *ch* has the sound of *k*, only *s* is added to the singular; as, *monarch* becomes *monarchs*.

4. Many nouns are *irregular* in the formation of the plural; as, *man, men; child, children; goose, geese; penny, pennies* (meaning pieces of coin), or (when value is meant) *pence; die, dice; tooth, teeth; index, indexes, or indices; sow* (a single animal), *sows; sow* or *swine* (the species), *swine, &c.*

5. Most *compound nouns* form the plural regularly; as, *handful, handfuls; spoonful, spoonfuls*.

Compound nouns in which the principal word is first, pluralize the first word; as, *father-in-law, fathers-in-law; aid-de-camp, aids-de-camp*.

The compounds of *man* form the plural in *men*; as, *fisherman, fishermen*; but there are nouns accidentally ending in *man* which have the plural formed by adding *s*, as in the general rule. Thus, *talisman, talismans; Mussulman, Mussulmans*. *Man-servant* and *woman-servant* pluralize both constituent words; as, *men-servants, women-servants*.

6. *Proper names, when used in the plural*, as when two or more persons of the same name are classed together, take the plural form; as, *The Browns, The Boyds*. With a title, *The Mr. Browns; The Miss Boyds*. If the persons are to be individualized, the title only is pluralized; thus, *The Messrs. Brown; The Messrs. James and Andrew Brown; The Misses Agnes and Elizabeth Boyd*. The name and title should not both be pluralized; as, *The Messrs. Browns*.

When two or more individuals, holding the same office are spoken of, *the name of office* is to be pluralized; as, *The Bishops Eastburn and Potter; The Generals Scott and Ripley; Lords Brougham and Macaulay.*

Any part of speech, used as a noun, or as a mere name, forms the plural like nouns of a similar termination; as, the *eyes* and *noes*; the *ins* and *outs*; his *ands* and his *buts*; the *Websters*, the *Calhouns* of the country.

7. Numerical figures, letters, and mathematical symbols, receive a plural form by adding *s*, with an apostrophe preceding; as, *three b's*; *four c's*; cross your *t's* and place a dot over the *i's*. The *+'s* are more than the *-'s*.

8. Some nouns have only the singular number; as, *iron, lead, milk, sculpture, flour, goodness, wisdom.*

Some are used only as plural nouns; as, *clothes, dregs, letters* (literature), *archives, ashes, annals, manners, morals, minutiae, tidings, thanks, drawers, pincers, scissors, tongs, shears.*

Some are used in both numbers, possessing the same form; as, *sheep, trout, gallows, pains, ethics, mathematics, pneumatics, series, salmon, deer, species, head* of cattle (denoting individual cattle), *fish* and *fowl* (meaning the class). When individuals are denoted, the regular plural form must be used—*fishes* and *fowls*.

9. After numeral adjectives, the words *cavalry, foot, horse, infantry, sail, weight, pair, couple, score, hundred, &c.*, are used in the singular and plural; as, *six hundred, one hundred; three cannon, one cannon.* But without a numeral adjective the most of such words take the plural form; as, *by hundreds; by dozens.* *Foot* and *horse*, referring to bodies of soldiers, and *people*, meaning *persons*, are regarded as plural; as, "*Many people* were engaged." *People* (denoting a community or body of persons) is a collective noun, in the singular, but it sometimes takes the plural form; as, "*Many peoples* and nations."

Amends and *means*, referring to one object, are singular; to more than one, plural. In the singular form, *mean* denotes the middle between two extremes. *News* is for the most part construed as singular—so also, *molasses, measles; alms*, and *riches*, and *oats*, as plural.

10. Nouns derived from foreign languages often retain the plural form of the languages to which they belong: *Datum, data; de-*

sideratum, desiderata; emphasis, emphases; criterion, criteria; hypothesis, hypotheses; radius, radii; seraph, seraphim; vertex, vertices. Some foreign words, by common use, have acquired also the English plural form: *Medium, mediums; memorandum, memorandums; formula, formulas; genius, geniuses* (when persons of genius are meant); *genius, genii* (when aerial spirits are meant).

For more particular rules, and exceptions under them, and more numerous examples, some English Grammar may be consulted. In conformity to the above rules, may be written out the following

EXERCISES.

Correct the form of the nouns, when they require it, in the following examples:

The heros of the Revolution. The echos are remarkably numerous. I counted fourteen ladys. There were three loafes of bread. The Pompies of the age. The Tullies of America. Had I three lifes to spend, they should all be given. Those men were remarkable genii. The Mussulmen of Persia are great opponents of Christianity. These things may be used as talismen. I saw three man-servants and two woman-servants. Use two spoonsful of saleratus, and three handsful of flour. How many die were thrown? How many penny was it worth? How many pence have you? The Mr. Taylors. Miss Jane and Sarah Porters. The Messrs. Harpers and Appletons. The army had two commander-in-chiefs. He was tried by several court-martials. She had two father-in-laws. The datums are incorrect. Margaret had too many beaus. There were five stratums of rocks. Five seraphims were engaged in worship. All the radiuses of the same circle are equal. The emphasises are not correctly laid. Bishop Carter and Lewis. Mind your *ps* and *qs*. Dot your *is* and cross your *ts*. Look well at the *+s* and *-s*. He employed only the dreg of his time. Have you learned the tiding of the battle? He had two pairs of drawer. He made amend to me and this was the mean of avoiding a contest. He employed guns and pistols, and by this means overpowered me. How many molasses did you purchase? His riches was great.

LESSON VI.

NOUNS.—THEIR GENDER.

1. Nouns are of several kinds, so far as they denote objects of the male sex, of the female, or of neither sex, and are thus called nouns of the *Masculine*, or *Feminine*, or *Neuter Gender*. Nouns which denote living beings, and yet do not determine to which sex these belong, are nouns of the *Common Gender*; as, *parent, teacher, sheep, cousin*. They are names which may in common, or equally, be applied to beings of either sex. The pronouns, *he, she, it*, are substituted for nouns of the first three classes, respectively. *He* or *she* may be substituted for any noun of Common Gender.

2. The sexes are distinguished—

(1.) By the use of different words; as, *husband, wife*; *friar, nun*; *ram* or *buck, ewe*; *uncle, aunt*, &c.: or (2), By a different ending, as *baron, baroness*; *duke, duchess*; *songster, songstress*: or (3), By prefixing a word to distinguish the sex; as, a *man-servant, a maid-servant*; a *he-goat, a she-goat*.

3. Some nouns, which describe things that are without sex, may be changed, by a figure of speech (called *Personification*), into masculine or feminine.

When an object of strength, or power, or sublimity is spoken of, it is thus spoken of as a masculine object; when an object of delicacy or beauty is described, it is viewed as feminine. Of the sun it is said, "*He* has risen;" of the moon, "*She* walks the heavens in her beauty." Wisdom lifts up *her* voice, and warns. The vessel sails well; *she* hastens into the harbor.

4. A very young child, or an animal whose sex it is not important to designate, is often represented by the neuter pronoun, *it*.

The masculine pronoun is often used in speaking of a company of both sexes; as, "The school cannot prosper unless each pupil shall study carefully *his* lessons."

The pronoun *it* is used in the beginning of a clause or sentence, and having reference to a masculine, or feminine object, and to one or more; as, *It* was *he*; *it* was *they*; *it* was *she*; *it* is a *man*; *it* is a *woman*

EXERCISES.

Change the nouns *in Italics* for those of a different Gender.

The *Sultan* of Turkey. He appointed his wife as his *executor*. The *widower* has just left town. I have sold the *ram*, the *stag*, the *steer*, the *duck*, the *cat*, and the *horse*. Would you like the reputation of a *wizard*? The *Earl* is not at home. The *landlady* has returned. I want a *tailoress*. The *gander* is very tough. What a fine *beau* you are! What *nieces* has she? The *widow* looked sad.

LESSON VII.

NOUNS.—THEIR CASES.

1. The word *case* is applied to a noun to denote its condition, or the relation which it bears to some word or words with which it is connected.

In the sentence "John learns his lesson," the word John is that of which something is said—it is the *subject* of the verb *learns*, and is thus in the *subjective case* (*condition*), or *nominative case*, it is the *name* of the *subject*. Whereas, in the same sentence, the word *lesson* being that upon which the action expressed by the verb rests—in other words, being the *object* of the verb—is said to be in the *objective case*, or *condition*.

2. When a person or thing is addressed, the name of such person or thing is in the nominative case independent; as, *John*, learn your lesson

3. As to form, the nominative and objective cases of nouns have the same. In pronouns the form is, in most cases, different; as, *I, me; thou, thee; he, him; she, her; we, us; they, them.*

4. Another case is the *Possessive*, and is used when the possessor, source, or author of a thing is denoted. It has a specific form—that of the nominative, followed by 's; or when the nominative ends in *s*, an *apostrophe* (') alone is added—so called because it is a *turning off* or elision of *e, i, or y*. The same character (') is also used for the possessive of the plural number where no vowel is omitted.

In compound words the sign of the possessive is placed at the end; as, father-in-law's books. The 's is a corruption or abbreviation of the old form of the Anglo-Saxon Possessive in *es, is, ys*.

5. A noun is in the nominative case, not only when used as the subject of a verb, but when it is in apposition to such a subject, denoting the same person or thing; as, "Cicero, the *orator*, flourished at Rome."

A noun is also in the nominative case when it forms a part of the predicate, or description of a subject, and denotes the same person or thing as the subject; thus, "Daniel Webster was a most remarkable *man*."

A noun is in the objective case, not only when it follows and depends upon a verb or participle, but when it follows a preposition. John gave the *book* to *James*. Beholding the *sun*.

EXERCISES.

Write out the nominative, possessive, and objective cases of the following nouns, both in the singular and plural numbers:

Wife, husband, knife, table, pony, hoof, muff, stony, tax, lady, church, sexton, ox, lash, valley, penny, Charles, fairy, hen, lynx, negro, thief, court-martial. Thus:

Nom. wife, *Poss.* wife's, *Obj.* wife; *Nom.* wives, *Poss.* wives', *Obj.* wives.

LESSON VIII.

PRONOUNS.—PERSONAL PRONOUNS.

1. These are substitutes for nouns, and are used for the purpose of avoiding the disagreeable repetition of the name of a thing or person in a sentence. The literal meaning of *Pronoun*, is *for-noun*.

Its convenience and utility are apparent in the following sentences: "Then Judah came near unto him and said, O my lord, let thy servant, I pray thee, speak a word in my lord's ears, and let not thine anger turn against thy servant. Thou saidst unto thy servants, Except your younger brother come down with you, ye shall see my face no more." Without the pronoun, these sentences must read thus: "Then Judah came near unto Joseph, and said, O lord of Judah, let Judah the servant of Joseph, Judah prays Joseph, speak a word in the ears of Judah's lord, and let not the anger of Joseph turn against the servant of Joseph. Joseph said unto the servants of Joseph, Except the younger brother of Judah, Reuben, Simeon, Levi," &c.

2. A *Personal Pronoun* is a substitute for the names of persons, or of things personified, i. e., of things spoken of or to as persons.

Of these pronouns there are five, *I, thou, he, she, it*; and their plurals, *we, ye or you, they*. These are used as the *subjects* of a verb.

When these pronouns indicate the *possessor* or *source* of any thing, they undergo a change of form; thus, *my* or *mine*; *thy* or *thine*; *his, hers, its*; *our* or *ours*; *your* or *yours*; *their* or *theirs*.

Personal Pronouns, when they stand for names that are the *objects* of an action or relation (standing after a verb, or a preposition), take the following forms: *me, thee or you, him, her, it, us, them*.

EXERCISES.

1. Write a phrase or sentence containing Personal pronouns of the first person, singular and plural, in the possessive case.
2. Containing pronouns of the second person, singular and plural, possessive case.
3. Containing pronouns of the third person, singular and plural, possessive case.
4. Containing pronouns, singular and plural, in the objective case—of the first person, second person, third person.
5. Correct the personal pronouns that stand in the wrong case.

Even good authors, quoted below, make frequent mistakes in this particular; as, "She suffers hourly more than *me*." It should be, "than *I*," that is, than *I do*, the word *than* being, in this sentence, only a conjunction. *Than* before *whom* is a preposition, and requires the objective case; as, "Than *whom* there is no better man." "All slept save *she*." It should be *her*, being the object of the preposition *save*.

Write the following sentences correctly:

There was no one in the house save we two. All, save I, were at rest. Nor hope to make others such as me. It is him who did this. It is not fit for such as us to sit with the rulers of the land. Let he that looks after them, look on his hand. I will be her whose foot the waves wet not. She exclaimed on Hastings, you, and I. Ask the murderer, he who has steeped his hands, &c. Sorrow not as them who have no hope. Holland and thee did each in other live. We are alone, here's none but thee and I. Him shall never come again to we; but we shall surely one day go to he. She is sold like thou. He was much older than her. They were more terrified than us. It was thee who went hence. Unless you are the masters, and not me. They must have been as glad as us to escape. Stimulated by the approbation of better judges than them, she turned to their literature, &c. I know not whom else are expected. The village lawyer, whose Burns was him of the justice and law ecclesiastical.

6. As pronouns supply the place of nouns, it is essential to perspicuity that they should distinctly point to the nouns which they stand for.

The following passage from Goldsmith's History of Greece, is very faulty in this respect:—"He wrote to that distinguished philosopher, begging of *him* to come and undertake *his* education, and to bestow on *him* those lessons of virtue which every great man ought to possess, and which *his* numerous avocations rendered impossible to *him*." Confusion follows from the different offices which the pronoun *he* is here made to perform: first, it stands for Philip, then for Aristotle, next for Alexander, again for Alexander, then twice for Philip. To clear the sentence of ambiguity, instead of "*his education*," it should have been "*his son's education*;" and instead of "*his numerous avocations*," it should have been "*his own numerous avocations*."

7. In the following sentence there is also an *ambiguous use of the personal pronoun*:

"Jesus came from Nazareth, and was baptized of John in Jordan; and straightway coming up out of the water *he* saw the heavens opened, and the Spirit, like a dove, descending upon *him*." Does *he* refer to Jesus or to John, and on which did the Spirit descend? The passage itself does not clearly determine the question. It would seem to teach that Jesus saw the Spirit descending on John; but the meaning intended is that John saw the Spirit descending on Jesus."

8. Correct the ambiguity in the following passages:

"In his days Pharaoh-Nechoh, king of Egypt, went up against the King of Assyria, to the river Euphrates, and King Josiah went against him, and he slew him at Megiddo, when he had seen him."
—2 Kings xxiii. 29.

"The Son of Man shall be delivered up to the chief-priests, and to the scribes, and they shall condemn him to death, and deliver him to the Gentiles, and they shall mock him," &c.

In the first of the above passages, is it taught that Pharaoh killed Josiah, or that Josiah killed Pharaoh? The context must be consulted, to make the requisite correction.

In the second passage, it is undecided whether the Gentiles alone, or the chief-priests and scribes also, mocked the Saviour.

LESSON IX.

PRONOUNS.—COMPOUND PERSONAL, RELATIVE, ETC.

1. The word *self* is often added to the personal pronouns, *my, thy, him, her, it, our, your, them*, making an emphatic compound: thus, *myself, &c., ourselves, &c.* These compound pronouns are used in only two cases—the nominative and objective.

2. *Relative Pronouns* are words that stand for and relate to some person or thing previously mentioned, or to some preceding phrase, which is called an *Antecedent*. The relative pronouns perform the office of a conjunction, in connecting clauses or sentences. They are *who, which, that, what*.

Who is applied only to persons; *which*, to mere animals and things; *that*, to persons or things. *Who* is applied to things when these are personified. *What* is equivalent to *that which*, or *those which*. *What* and *that* are used only in the nominative and objective cases. *Who* and *which* are the same in singular and plural. Their cases stand thus:

<i>Nom.</i>	Who.	Which.
<i>Poss.</i>	Whose.	Whose.
<i>Obj.</i>	Whom.	Which.

What is applied to things, and is used only when the antecedent is omitted; as, "He saw what he desired," that is, "He saw the thing which he desired."

That is a relative, when in place of it *who, which, or whom* may be used. It is an adjective pronoun when it defines or limits a noun; as, "*That book* is excellent." It is a demonstrative pronoun when it is not relative, but points out the object to which it refers. It is a conjunction when it merely connects sentences; as, "He studies *that* he may learn."

The antecedent is not always expressed ; as, " Who worship God are the objects of his favor ;" that is, "*They* who worship," &c " Whom the Lord loveth he chasteneth ;" that is, "*Him* whom the Lord," &c., or, "*Those* whom the Lord," &c.

3. The *Compound Relative Pronouns* are *whoever*, *whichever*, *whatever*, *whosoever*, *whichsoever*, *whatsoever*. These have the same construction as *what*.

4. *Who*, *which*, and *what*, when employed in asking questions, take the name of *Interrogative Nouns*.

Who is applied to persons, *which* and *what* to persons and things.

Who applies to the name inquired for, *which* to the individual, *what* to profession, occupation, character ; as, *Who* wrote the "Paradise Lost?" *which* Milton was it? *what* was his character?

EXERCISES.

1. Supply the pronouns that are omitted in the following sentences.

— shall I say? To — did he direct his speech? — crosses the bridge must pay toll. You know not — I am. I will not ask — you are. Tell me in — town you live, in — street, in — house. I found — I sought. — son are you? Did he find — horse? He — labors hard will succeed. — sins will be punished. — is a beautiful dress — you wear. This is the horse — ran away. I know — book is yours. I know — is wanted. I love — loves me. — seek me early shall find me. To — did you report —? By — skill was it done? By — did he suffer? — would become rich, must be industrious. — influence is good.

2. Supply antecedents.

— who steals my purse, steals trash. — who does no good, does harm. — who was hurt, has recovered.

3. Correct the pronouns here used.

The boy which brought the mail, has gone. Have you seen the house what I bought? Where is the man which inquired for me?

Who man was it? The cow who leaped the fence. Which was his character? There were three dogs whom he drove away. Who of these have I treated badly? He treated she badly. This is the man as I saw. This is the woman *as* is not to be surpassed.

4. Substitute the compound relative instead of the antecedent and relative here used.

Any person who transgresses the law, commits sin. Any thing that gives pain to other beings should be avoided. He who is simple, let him turn hither. To every one you meet give friendly salutation.

5. Supply the relative.

There is nothing places religion in so disadvantageous a view. It has been remarked, there is nothing discovers the true temper of a person so much as his letters. There is Miss Liddy, can dance a jig, write a good hand, &c.

In common discourse, or familiar writing, the relative may often be omitted, where in solemn or dignified discourse, it should be used; as, "This is the man I spoke of;" "this is the road he travelled." Is there a God to swear by? Is there none to believe in? Is there none to trust to?

Supply the relative in the sentences just quoted.

6. As pronouns and nouns that depend on the same verb or preposition, should be in the same case, that is, in the objective, correct the following sentences wherein this principle is violated.

He came to teach my sister and I. Let you and I go and walk. Put up those gloves for Clara and I. Between you and I, he is a great villain. Letters have just been received for you and I. Let you and I endeavor to improve.

7. Correct the wrong case of the pronoun in the following examples.

Who do you depend on for protection? The person whom you expected would perform the work, has not appeared. He whom

they intend shall execute it. You would find three or four in the parlor after dinner, whom (you would say) passed their time agreeably. Who servest thou under? He whom you pretend reigns in heaven.

8. Correct the pronouns in the following passages, so that there shall be no *inconsistency in Number and Gender*.

Be as troublesome as you please, I shall never own that thou art an evil. The Simiæ cannot easily walk upright, because its foot rests on the outer edge, &c. The wicked are suffered to flourish, till the sum of his iniquities is full. Yet you, my Creator, detest me, thy creature, to whom thou art bound, &c. His design was to render Athens a maritime city, in which he followed a very different system of politics from their former governors. Egypt was glad at their departure, for they were afraid of them.

LESSON X.

ADJECTIVE PRONOUNS, OR PRONOMINAL ADJECTIVES.

1. These are pronouns which perform the office of limiting, or qualifying, or designating nouns.

2. When they point out objects definitely, they are called *demonstrative*: they are *this* and *that* in the singular; *these* and *those* in the plural. *This* and *these* refer to nearer objects; *that* and *those* to more remote.

3. When pronouns represent objects taken separately, they are called *distributive*: they are *each*, *every*, *either*, *neither*.

4. When they denote objects indefinitely, they are called *indefinite*; as, *one*, *both*, *any*, *none*, *all*, *such*, *whole*, *other*, *another*, *few*, *many*, *much*, *several*.

One and *other* are used also as nouns in both singular and plural, being declined, *One*, *one's*, *one*; *ones*, *ones'*, *ones*: *Other*, *other's*, *other*; *others*, *others'*, *others*.

Another is used only in the singular, in the three cases. It refers to one of many, *the other* refers to one of two; as, "Here are five apples, take this one, or *another*;" "Here are two apples, take this one or *the other*."

It is sometimes used indefinitely; as, *It* seems it suited him. So in the phrases, "*It* rains," "*it* snows," &c., *it* stands for the producing cause of these events, or to external nature.

Aught is often erroneously written *ought*.

Either refers only to *one of two* things, and not to one of more than two things.

Neither, in like manner, refers only to *two* things.

No one, *none*, may be used in relation to more than two objects.

Each is connected with a singular and not with a plural pronoun—that is, with *he*, *him*, *her*, *she*, *it*; not with *they*, *them*; as, "*Each* had *his* place appointed, *each his* course." "*Each* man dreamed *his* dream;" not *their* dream.

Every, like *each*, is also distributive, and must be used in the same manner.

The above distributive pronouns require the verbs of which they are subjects to be in the singular number; as, "*Each* man *has* his share."

Either is sometimes wrongly used in place of *each*. The former means one of two, while *each* signifies both distributively; as, "Place them on *either* side," means on one or the other indifferently, not on both sides; but "Place them on *each* side," means on both sides.

The distributive *every* is sometimes improperly used for *any*. The former means all, one by one; *any* means one out of all, the particular one not being denoted.

None, being a contraction of *no one*, should not be employed to express plurality, or as equivalent to *no ones*.

All, which is a collective adjective, is sometimes improperly used for *every*, which is distributive, and applies to individuals.

EXERCISES.

Correct the following sentences in accordance with the observations in this Lesson:

Six men attacked him, but neither of them were identified.

Either of these three steel-pens will write well. Neither of these four apologies commend themselves to my approval. On either side of the river was the tree of life. The house of Baal was full from one end to another. Let them strike him till you cannot tell one foot from another. Two women shall be grinding at the mill, the one shall be taken, and another left. Prose and poetry are so different one from another, that the one will hinder rather than assist the other. One end is as thick as another. Myriads of bats were hanging one to the other. Diodorus is of more credit than Plutarch, or any other who write lines by the lump. And they dreamed a dream, both of them, each man their dream. And they were judged every man according to their works. Each of the class have their places assigned. I saw every man with their weapons in hand. Have you ought of strength left? When one has left ones house, regret is ever felt. Ones health demands care. How are the one's? Are your little ones' as dear to you as mine are to me? Neither of the four samples are such as I expected. Each one of the letters bear date after his return. They crucified two others with him on either side one, and Jesus in the midst. The weakness of their wall every earthquake might overthrow. The idea *tree* is applicable to any tree, and may therefore be regarded as one nature common to all individual trees. Are either of those five men guilty? Neither of them are guilty. Each of them in their turn were dismissed.

LESSON XI.

ADJECTIVES.

An Adjective is a word *adjected* or *added* to a Noun to define its number, size, form, or quality; as, *four*, *small*, *round*, *sweet*, *good*.

The Adjective does not vary its form to accommodate the number, or gender, or case of the noun. It is the same for nouns of either number, any gender and case. Thus, *three* men, *three* women. A *good* boy, *good* boys. I saw a *modest* youth; a *modest* youth saw me.

2. Adjectives, for convenience, have been reduced to the following classes :

(1.) *Proper* : such as are derived from a proper name ; as, *American*, from *America* ; *Californian*, from *California*.

(2.) *Common* : expressing quality, and not derived, like the former, from a proper name ; as, *active*, *dull*.

(3.) *Pronominal* : being sometimes used as a pronoun, and sometimes as an adjective. Of this class are some already considered in preceding lessons ; as, *all*, *none*, *any*, *such*, *some*, *both*, *other*, *another* ; *this*, *that*, *these*, *those*, *each*, *either*, *every*, *neither* ; *former*, *latter*, *much*, *many*, *few*, *several*. Some of these belong to the class of

(4.) *Numerals* : as, *first*, *second*, &c. ; *one*, *two*, &c. ; *single*, *double*, &c.

(5.) *Participial* in form, but having no relation to time ; as a *knowing* man, a *loving* wife.

(6.) *Compound* : those compounded of two or more words connected by a hyphen ; as, *long-lost* son, *woe-begone* face.

(7.) Sometimes *nouns* are used as *adjectives* ; as, an *iron* bedstead ; a *stone* wall ; a *glass* inkstand.

3. As to the *position of the Adjective*, it usually stands before the noun, but sometimes is placed more advantageously after it. As, for example :

(1.) When it is qualified or affected by some other words following it ; as, "He is a man *great* in his own conceit." "He is a man *learned* in all such matters." So also (2), when several adjectives qualify a noun, they should take a position after it ; as, she is a woman, *refined*, *courteous*, *beneficent*, and yet *humble*. The adjective is also (3) placed after the noun *for the sake of emphasis* ; as, "Virtue *most* mature." Also (4), when an adverb precedes the adjective ; as, "a horse *truly* elegant." Also (5), when an adjective is used as a title ; as, "Napoleon the *Third* ;" Washington *the good*." Adjectives (6) that qualify pronouns are placed after them, generally ; as, "He left me *very sad*." (7.) In the structure of verse it often becomes necessary ; as, "Canst thou not minister to a mind *diseased* ?" (8.) In introducing a sentiment, an emphatical adjective may, on the other hand, be placed

some distance in advance of the noun or pronoun which it qualifies; as, "*Glad* am I to see you."

EXERCISES.

1. Supply the blanks with Proper Adjectives.

— prophet. — rhubarb. — tobacco. — coffee.
— literature. — commerce. — books. — writings.
— synagogue.

2. Supply the blanks with suitable Common Adjectives.

— rice. — anchor. — angel. — clangor. —
grapes. — lesson. — demagogue. — dialogue. —
fatigue. — glutton. — mason. — season.

3. Supply the blanks with Pronominal Adjectives.

— person. — house. — grove. — sailor. —
hen. — parents. — ships. — hymn. — tree.

4. Supply the blanks with Numeral Adjectives.

— chapter. — verse. — line. — penny. — dol-
lars. — pounds. — ounces.

5. Supply the blanks with Participial Adjectives.

— girl. — boy. — disposition. — character. —
story. — event. — calamity. — exploit.

6. Supply the blanks with Compound Adjectives.

— people. — country. — citizen. — home.

7. Supply the blanks with Nouns that may serve as Adjectives.

— barn. — house. — ship. — column.

8. Change the *position* of the Adjective.

The man is poor who has not the friendship of God. The woman is wise who adorns herself with piety.

LESSON XII.

ADJECTIVES.—DEGREES OF QUALITY EXPRESSED

1. Adjectives in many cases express qualities which may vary in degree in different objects. The simple form of the Adjective expresses the simple quality: as *wise, cold, learned*.

A higher degree of quality (usually called *Comparative*) is expressed by adding *r* or *er* to the simple form, or by prefixing the word *more*: as, *wiser, colder, more learned*.

The highest degree (*Superlative*) is denoted by adding *st* or *est* to the simple form, or by prefixing the word *most*: as, *wisest, coldest, most learned*. *More* and *most* are used chiefly to modify long words—those of more than two syllables.

2. The degree of quality may vary in an opposite direction. This is expressed by using the words *less* and *least* before the adjectives—also by adding to the adjective the syllable *ish*; as, *blueish*, that is, slightly blue; *less* ugly; *least* ugly.

These syllables *more, most, &c.*, may be regarded as making with the adjective a compound adjective.

Some adjectives are *irregular* in the mode of expressing varying degrees of quality; thus, *good, better, best; many, more, most; little, less, least*.

3. Sometimes comparison is made by certain intensive words; as, *far, by far, extremely, uncommonly, very, exceedingly*, placed before the simple comparative, or superlative form of the adjective.

The words *somewhat, little, much, so, almost, still, yet, &c.*, are sometimes employed to modify the adjective.

4. Other adjectives do not properly admit of increase or

decrease in meaning, and, hence, neither in their form ; as, *square, triangular, circular, &c.* ; *one, two, &c.* ; *almighty, chief, extreme, infinite, perfect*. Yet we find many such adjectives used in the comparative and superlative form, but, when so used, the adjective, in its positive or simple form, is not used in its fullest possible extent of meaning, but only as approximating to it. Thus, we say, John is a *more perfect* speaker than Andrew.

5. Observe that when two objects or persons are compared, the comparative degree only is employed ; when one or more objects are compared with more than one, the superlative only is to be used. Very rarely, a double superlative is used by good writers ; "This was the *most unkindest* cut of all."

EXERCISES.

1. Correct the following passages :

Mary is the kindest of the two. She never appeared more beautifuler. He is the most good of all. He is the more learned of the three. She is learneded than he. This is blusher than that. Our God is more almighty than the gods of the heathen. He is lesser cross than formerly. This landscape is more infinite than the one we observed yesterday. I am least wise than you. That is the most perfectest recitation of the two. It is more easier to play than to study. My farm is more square than yours.

2. Supply the blanks with adjectives in the comparative degree, both of the increasing and of the diminishing order.

— hill. — merchant. — money. — uncle. — grandmother.

3. Supply the blanks with adjectives that are modified by intensive words and those of an opposite character ; viz., *very, &c.*, and *somewhat, &c.*

— prince. — bird. — poverty. — disease. — valley. — songster. — needle. — station.

· LESSON XIII.

THE ARTICLE—PROPER AND IMPROPER USE OF IT.

1. There are two limiting Adjectives, *an* (or *a*), and *the*, which are called *Articles*. The former, *an* or *a*, prefixed to a noun, denotes any one of the class indefinitely; the latter, *the*, indicates some particular, definite object. *An* hour = *one* hour, *any* hour, *some* hour. *The* hour = one particular hour that has been referred to.

A is used before a noun whose first letter is a consonant; *an* when it is a vowel or silent *h*. Some nouns, however, whose first letter is a vowel, commence with a consonant sound, and require the form of the article to be *a*.

The indefinite article is used only with nouns in the singular; the definite, with nouns in either number.

2. The *applications of the indefinite and of the definite article*, and also the principle on which the absence of the article is founded, are thus illustrated by Mr. Harrison, from sentences in the second chapter of Genesis:

“And the Lord God formed *man* of the dust of the earth.”

Man, not having previously existed.

“Therefore shall *a* man leave his father and mother.”

Any man at any future time.

“And the Lord planted a garden eastward in Eden, and there he put *the* man (before mentioned) whom he had formed.”

“And the Lord God said, it is not good that *the* man should be alone; I will make him *an* help-meet.”

The absence of the article altogether before the term *man* denotes the species at large.

Here also may be observed a marked distinction between the indefinite and the definite article.

3. The Article is not changed, as in many other languages, to suit the gender of the noun, yet it is to be regarded as

masculine, feminine, or neuter, according to the gender of the noun : and, hence, when it precedes nouns of different genders, it should be repeated before each, unless the nouns, by association, convey the idea of unity ; then it requires to be used but once.

“I met a man and horse” should be, “I met a man and a horse,” unless it be designed to describe the two in connection, the one riding on the other, and forming a sort of compound animal. It may be proper to say, “The man and wife,” or “The father and mother of the child,” because so closely associated in life ; but “the girl and boy,” “the house and trees,” would not be proper forms of expression. They should be “the boy and the girl,” “the house and the trees.”

The same principle should be observed in using other adjectives ; thus, “The Lords Spiritual and Temporal,” should be “The Lords Spiritual and the Temporal,” or “The Spiritual and the Temporal Lords,” or “The Spiritual Lords and the Temporal.”

4. *Sometimes the article is improperly omitted.*

“He will guide you into *all* truth.” It should be “*all the* truth,” as in the Greek original. “Thou art my beloved Son,” should be, as in the Greek, “Thou art my Son, *the* beloved.” “All the chief priests and *elders* of the people,” &c., should be “*the* elders,” &c. “*Elders* of the people” would mean certain elders, but “*the elders*,” the class. “The pious remembrance of the *dead and living*.” Here two distinct classes are confounded as if they were dead and alive at the same time. “The dead and *the* living” is the correct form.

5. *Sometimes the definite article is not only superfluous, but injurious to the sense*, as when an additional description of the same subject is intended.

“Even Terah, the father of Abraham, and the father of Nachor,” may convey the idea that the father of Abraham and the father of Nachor were different persons, whereas they were the same person, and to express this fact, the reading should have been, “the father of Abraham and of Nachor.” “There are few

words," says Addison, "in the English language, which are employed in a more loose sense than those of *the* fancy and *the* imagination." The words *those*, *of the* and *the* should be omitted, to express the idea intended by Addison.

6. The *appropriate and beautiful use of the definite article* will be seen in the following examples adduced by Harrison :

"They shall fall by *the* sword, by *the* famine, and by *the* pestilence," thus properly marking the distinctness of the instruments employed. "They would still maintain *the* virtue, *the* felicity, and *the* empire of the Roman people;" here virtue, felicity, and empire, being all distinct objects, are so represented. "The coming Messiah had been more frequently represented under the character of a king and conqueror, than under that of *a* prophet, *a* martyr, or *the* Son of God." As the character of conqueror was associated, especially in the Jewish mind, with that of king, the article is not repeated before *conqueror*; but as *prophet* and *martyr* are not necessarily connected, the article is applied to each. Again, before the word *son*, the *definite* article is necessary, to indicate that the Messiah was God's only Son, and not one of many, as the indefinite article would have hinted.

Another instance—"For this cause came I into the world, that I should bear witness unto *the* truth. Every one that is of *the* truth, heareth my voice. Pilate saith unto him, What is truth?" Christ uses the definite article because he refers to a particular system of truths which he came to teach. Pilate omits the article, for he speaks of truth generally.

"I beseech you by *the meekness and gentleness* of Christ." The article is omitted before *gentleness*; it is inseparably connected with the other trait, and should not be severed.

*7. The *Indefinite Article should be repeated where the things, persons, or qualities are in themselves distinct, or where a distinction is to be represented.* For example :

"A cool head, *an* unfeeling heart, and *a* cowardly disposition, prompted him," &c. "Hadrian was, by turns, *an* excellent prince, *a* ridiculous sophist, and *a* jealous tyrant." "This earth, *a* spot, *a* grain, *an* atom."

It is improperly omitted in the following example: "He counted equal vibrations of *a pendulum or balance-wheel.*" These instruments being distinct should each be supplied with an article. As now read,

balance-wheel is used as another name for *pendulum*. It is proper to say, "He is a *negro* or *Ethiopian*;" because either epithet may designate the same individual. But it would be improper to say, "He is a Negro or Laplander," as the latter term is not synonymous with the former.

8. *An erroneous interchange of the definite and indefinite articles is sometimes made.* For example:

"They (Paul and Barnabas) departed asunder, one from another." If the number departing had been more than two, this use of the article would be correct; but *the* is the proper article to apply in the present case.

9. When two or more adjectives limit the same name, the article is prefixed only to the first adjective; but when several adjectives belong severally to a different object of the same name, each adjective must have an article. Thus, "a red and white rose," means a rose partly red, partly white; but "a red and a white rose," means two roses; one red, the other white.

10. When two or more adjectives follow a noun, and both are used to designate the same person, the article should be used only before the first of these; as, "Mr. Scribner, the bookseller and publisher;" but, "Mr. Scribner, *the* bookseller, and *the* publisher," would indicate different persons, one a bookseller, the other a publisher.

11. Before titles, there is a repetition of the article; as, "*The* honorable *the* Lord Mayor of London;" but when titles, merely as titles, are mentioned, it is omitted, as "he called him *Master*."

The definite article is prefixed to an adjective, when the noun is omitted; as "*the* wise and *the* good" (meaning wise and good persons) "are to be imitated."

12. The indefinite article, placed before plural nouns limited by *few* and *little*, and also before any collective noun, greatly affects the meaning. These adjectives, without an indefinite article, bear their ordinary sense; but the article tends to reverse the meaning.

As, "*few* men came," that is, "not many," an inconsiderable number; but "*a few* men came," indicates a larger number—one more worthy of mention. With an indefinite article, the meaning is *positive*; as, "*A few* can reach the top," implying that some can; but, "*few* can reach the top," is nearly equivalent to a *negative*, "none can reach the top."

13. The article should not be used before any noun that is sufficiently definite without it; nor before abstract nouns, as, beauty, goodness, &c. As "iron is hard," "goodness is lovely."

Proper names, being sufficiently defined, do not take the article, except when a common name is understood, as "The Ganges" (i. e., the river Ganges); or, when you would distinguish a particular family; as, "He was an Irving" (i. e., one of the family of Irvings); or when you would denote a person eminent for some virtue or vice; as, "He was *a* Benedict Arnold;" "He was *a* Cicero."

14. In comparing objects, if both nouns refer to the same person, the article must be omitted; but supplied, if they refer to different persons.

Thus, "He is a better writer than speaker," compares the different qualifications of the same person. "He is a better writer than *a* speaker," compares him (not a speaker) with another person who is a speaker.

The verbal noun admits the article; but when the verbal noun retains its power as a verb, it must be omitted. "*The* breaking of the law, is sin." By breaking the law, you incur the penalty.

A general term should not be limited by an article; as, "*Man* is of few days;" "*Gold* is valuable."

EXERCISES.

Correct the articles in the following passages, and supply such as are needed:

Do you know such an one? He went to an heavenly home. I mean not the doer but deed? It is a honor to be here. He has a

upper room. She lived in an age of chivalry. A great and a good man looks forward to eternity. The book is equally fitted to the old and young. The Old and New Testament. The Bible tells us of another and a better world. He gave me some such an answer. Let us practise the patience and the long-suffering. Her father received the title of a lord. He claimed the title of a gentleman. Avoid the whispering when you are required to study. He was addicted to the smoking segars. The Old and the New Testaments. All words which are signs of complex ideas create mistake. The ecclesiastical and secular powers concurred. Neither the man nor boy was wrong. Scott, the watchmaker and the jeweller, went with us. A lion is generous, a fox is cunning. Pliny younger is a celebrated writer; so is Cowper, poet. Wisest men sometimes say least. The gold is the root of much evil. The large number of immigrants arrived. Peter Hermit led the crusades. Read the first and second book of Geometry. We should cultivate graceful and courteous. The silver is not so valuable as the gold. He formed an union. A man is noblest work of Creator. The guilty man ascended a scaffold. Benedict Arnold is Catiline of America. Daniel Webster is Demosthenes of America. Business advances claims to not little attention. A few men are so learned as he. Stay with me few hours. A man may be a better linguist than a mathematician. Fire is a better servant than master. He owned a small and large house. The old and new method of writing. He had compassion on the poor and the needy. A joyful and a pleasant thing it is to be thankful. From the chief priests, scribes, and elders. David, the father of Solomon, and the father of Absalom. And are choked with cares and riches, and pleasures of this life. I saw the General and Adjutant. Arithmetic is an important branch of the mathematics.

LESSON XIV.

THE VERB—CLASSES OF VERBS.

1. The Verb is a word which affirms or declares. That of which it affirms something is called its *subject*; as, Rain

falls, *Sickness will come*. Here *rain* and *sickness* are subjects of the affirmations made.

2. Sometimes the verb asks a question; as, *Are you going?* Sometimes it takes the form of command; as, *Go*, Samuel. Sometimes it takes the form of a wish; as, *May you excel*. Sometimes that of a condition; as, *Should he arrive*, I will accompany him.

3. Verbs may be variously classified.

(1.) Into *Regular* and *Irregular*. The former make their past tense and participle with the ending of *ed*; the latter, do not; as, "I ascended;" "I saw."

(2.) Into *Transitive* and *Intransitive*. The former are not complete in their meaning without the addition of a noun, as the object upon which the action expressed by the verb rests or falls; as, "He has performed his task." Here the sense of the verb *performed* would be imperfect without *task* as an object.

But "he *walked*," is intransitive, as the action is limited to the subject *he*, and does not terminate on an object.

(3.) Transitive verbs are either in the *Active* or *Passive* form. "He has performed his task," is active; "His task has been performed," is passive; the *object* of the verb in the active form of the sentence, being made the *subject* of the verb in the passive form. In the active form, the subject is represented as acting; in the passive, as acted upon.

Hence, intransitive verbs cannot *regularly* be used in the passive form.

Some intransitive verbs express simply the idea of existence or being; as, I *am*, he *is*, we *shall be*. Thomas *is* active.

Any verb which makes sense with a pronoun after it in the objective form, may be known as being a transitive verb; as, He rewards *him*.

(4.) Some verbs are used both in a transitive and in an intransitive sense; as, "We *returned* from the city" (intransitive); "We *returned* the favor" (transitive).

(5.) Intransitive verbs admit after them, as an object, a noun possessing a meaning like that of the verb; as, "He ran a race;" and such an objective case may be converted into a subjective

case with the passive form of the verb; as, "A race was run by him."

These verbs will be referred to again in a future lesson.

(6.) The infinitive mood is sometimes the subject or the object of a verb; as, "*To write* well is a fine accomplishment." "He has learned *to write* well."

(7.) Some intransitive verbs are construed passively; as, "He *was laughed at*;" "The business *is to be looked after*;" "The decision *was appealed from*;" "He *is not to be scoffed at*;" "These are lessons *to be practised on*;" "Duty *was lost sight of*;" "The money *was made use of* by the servant."

EXERCISES.

1. Supply the following verbs with an appropriate *Subject*:

—— was fastened with tacks. —— entered the harbor. —— played upon the piano. —— abounded in the city. —— was dear. —— fell on the field of battle. —— smiled. —— has done this? Is —— at home? Will —— come to-day? —— is an important study.

2. Supply the following with an appropriate *Object*:

I saw ——. The good man loves his ——. Columbus discovered ——. Galileo invented ——. Learn well ——.

3. Express the following facts by changing the verbs to the passive form:

The farmer ploughed his field. John deprived James of his rights. The class learned the last lesson well. Wealth sometimes produces misery. A guilty conscience needs no accuser. Evil communications corrupt good manners. Read the book. Do not insult him. Conduct your affairs prudently. They fought a duel.

4. Convert the following statements into the active form:

She was pitied by me. The country is overrun with locusts. Christianity has ever been opposed by the wicked. Bonaparte

was defeated by the Duke of Wellington. The teacher was greatly respected by his scholars. The Bible should be read by all.

5. Supply the blanks with a subject phrase, containing a verb in the infinitive mood :

—— is the highest duty of man. —— is the part of every good citizen. —— should be the endeavor of the young. —— is the design of this exercise. —— is base. —— is honorable.

6. Supply the blanks with an object phrase, containing a verb in the infinitive mood :

I hate ——. He regretted ——. He ambitiously sought ——
It is dishonorable ——.

LESSON XV.

AUXILIARY VERBS.—ERRONEOUS USE OF THEM.

Of these, some have no other office than to assist in forming certain tenses of Principal Verbs ; these are, *may, can, shall, could, might, would, should, ought, must*. Others are sometimes, also, Principal Verbs themselves ; as, *will, have, had, do, did, let, be*.

1. *Am* and *was* are sometimes used improperly. "From which we *are* severed," should be "*have* severed." "*Was* also ceased," should be "*Had* also ceased."

2. *Am* and *was* may be used as auxiliaries only when the principal verb implies *motion*, or *change* of condition ; as, "I was gone ;" "I was fallen ;" "I am come ;" "He is fled."

"You *was*," instead of "You *were*," is inadmissible, though some grammarians justify the phrase.

3. Sometimes *do* and *did* stand in the place of the principal verbs to which they refer ; as, "He loves not play as thou *dost* ;" that is, as "thou lovest." Sometimes *do* and *did* are used for emphasis ; as, "I *do* love thee ;" "Nay, but thou *didst* call me."

Don't, when used for *does not*, is a vulgarism. It is properly a contraction of *do not*, and not of *does not*.

Were and *did* are improperly used for *would be* and *should* in the following sentence: "It *were* an intolerable spectacle, *did* they behold one of their fellows in the agonies of death."

Doth and *hath*, in serious compositions, are properly used instead of *does* and *has*. They have the merit, also, of being more smooth and soft in pronunciation.

I'd rather, in familiar discourse, stands, properly, not for *I had rather*, but for *I would rather*.

4. Care should be taken, when an ellipsis is made, that the construction be the same as if the omitted words were introduced; for example, "He always *has been*, and now is, a sober man." It would not answer to say, "He always *has*, and now is, a sober man;" nor to say, "I *am*, and *always have taken*, great pains." Here *am* does not suit *taken great pains*. The meaning to be conveyed was, "I am taking, and always," &c. Each clause must be complete in itself where auxiliaries are used.

5. *Shall* and *Will*.—These are apt to be used, the one for the other, erroneously; as in the case of the drowning foreigner, who, sinking in the Thames, exclaimed, "I *will* be drowned, and no one *shall* help me;" or again, as in the case of a common expression of Irish servants, "*Shall* you take tea, and *will* I bring it to you?"

Even so good a writer as Dr. Blair sometimes confounds these words; as, "Without having attended to this, we *will* be at a loss," &c. "There are no two words we *would* naturally take," &c. *Shall* and *should* are the proper words. Again, "Think what reflection *shall* most probably arise." *Will* is here the proper word.

"In the first person, simply *shall* foretells;
In *will* a threat, or else a promise dwells;
Shall, in the second and third, does threat;
Will simply, then, foretells the future feat."

BRIGHTLAND.

Shall, from the Saxon, originally means *to owe*, to be *under obligation* to a superior. "Thou *shalt* not kill," means, "Thou art under obligation not to kill." "You *shall* go," implies an obligation resulting from the command of another. As the being obliged or compelled to do a thing implies that the act is future, this word sometimes expresses only the idea of futurity as to the act

named; as, "I *shall* go to-morrow." On the other hand, *will* denotes *determination*, *purpose*, and as this generally has reference to a future act, the word sometimes carries no other meaning than that of futurity.

6. Harrison thus illustrates the principle: "I *shall* go to town to-morrow." Here simply the intention of doing a certain thing is expressed, without any anticipation of, or reference to, hindrance. But when I say, "I *will* go to town to-morrow," I declare my resolution to do so, in spite of all opposition. "I *must* and *will* go to town to-morrow." In both these cases, the person who speaks is also the person who is about to act. He, therefore, at pleasure, expresses an act of simple volition, or of fixed purpose, according to circumstances. Both are at his own option; he has the control of both in his own mind. But, when we pass *to the second person*, *thou shalt*, or *thou wilt*, it is to be borne in mind that the first person is still the speaker, though the second person is the actor. If, therefore, the acting of the second person is *dependent upon the will of the first*, the first person says *thou shalt*, and not *thou wilt*, for the willing rests with the first person; but if the first person *leaves the second to act as he may think proper*, he says *thou wilt*, and thus claims no authority over that *willing*. Again, in the *third person*, *he shall*, or *he will*, we see the same principle. When the first person says *he shall*, he deprives the third of the exercise of his own *will*; but when he says *he will*, he leaves him in the exercise of that will, and simply expresses his belief that it is the intention or *will* of the third person to do this or that.

7. When, however, we pass to the *interrogative* forms of *shall* and *will*, the case is reversed. In the *second person* of the verb, we simply inquire what the will of that person is, implying that it is not subject to the control of the person asking. We, therefore, say, *wilt thou?* or, *will you?* In the *third person* of the verb, again, the act of willing remains with that person, and we simply ask, *will he?* if plural, *will they?* Thus, *Shall I go to London?* *Wilt thou go?* *Will he go?* *Shall we go?* *Will you go?* *Will they go?*

8. *Will*, as a principal verb, must not be confounded with *will* as an auxiliary.

9. *Would* and *Should*.—*Would* refers either to present or past

time, and expresses volition; and is sometimes, like *should*, used as a simple future; as, "He said he *would* go to-morrow;" or, that "he *should* go to-morrow."

Should generally expresses obligation or duty, and that in the past or present. In the former case *should* is connected with a past tense of the verb; as, John *should have gone* yesterday. "I *should* do it," means, "I feel it my duty to do it." "I *should* have done it," = "I *ought* to have done it."

Should sometimes denotes a supposed future event, in all the persons. "If he *should* attend school, he *would* find it a great advantage." "If he *would* attend," &c., refers to volition, determination, as well as to contingency; and implies that there is an aversion to do it.

Should, after the conjunction *that*, is used indefinitely; as, "He said *that* he *should* go."

Should and *would* are employed to soften the form of expression; as, "It *would* seem to be wrong," instead of "it *seems* to be wrong." "I *should* think him in error," for "I *think* him in error."

10. *Will* or *shall* follows a present tense; *would* or *should* follows a past tense; as, "I *say* that I *will* come;" "I *said* that I *would* come." "I *think* that I *shall* attend;" "I *thought* that I *should* attend."

Will: the present tense, and *would* in the past, are used to denote repeated or customary action; as, "He *will* smoke all day." "He *would* smoke all day."

Had is sometimes used for *would*, or *would have*. "I *had* rather not," = "I *would*," &c. "My fate *had* been his," = "*would have* been his."

May refers to a *present* or *future* privilege, *might* to a *past* one. "He *is* attentive to his studies that he *may* learn;" "he *was* attentive, &c., that he *might* learn."

Ought is a defective verb, and does not admit before it an auxiliary verb; such as "*I had ought*," for "*I ought*," and "*Don't ought*," for "*ought not*."

EXERCISES.

Make the necessary corrections in the auxiliary verbs.

I am resolved that I shall learn my lessons. You promised that

you should visit me. I did hope that I would gain it. If I do wrong, I will be punished. If I should declare them, they should be more than I can express. This man was taken of the Jews, and should have been killed of them. Will I go to New York, or not? The account you was pleased to send. I am just now as well as when you was here. The clock don't tick. I was resolved that I should do my duty. I hope that I will see him. How often will I see you? I will receive a letter when the mail will arrive. All shall receive their money when the work will have been done. I would not be surprised to see him there. I would be pleased to see him. Will we hear a good lecture? Perhaps I will receive some money. Perhaps you shall receive it. In spite of difficulties, I shall go. This dedication may serve for almost any book that has, is, or shall be published. You hadn't ought to speak so rudely. You don't ought to swear. You had ought to study hard. They had not ought to neglect public worship. I had as lief stay. He had better study. It had like to have been worse. You hadn't ought to do this.

LESSON XVI.

INTRANSITIVE VERBS.—ERRONEOUS USE OF THEM.

1. These verbs express simply being or condition; or their action is limited to the agent, and does not pass over to an object.

2. Intransitive verbs are sometimes used improperly as transitive; thus, "*Pallas succeeds* their enterprise;" that is, makes the enterprise to succeed. "*It approaches* men to gods." "*He retired* the army behind the river."

On the other hand, transitive verbs sometimes are improperly used for intransitive; as, "*I must premise with* three circumstances." "*They ingratiate with* him by calumniating me." *With*, in the above, should be omitted.

3. The intransitive verb *to lie*, simply expressing condition, is often confounded with the transitive verb, *to lay*.

The following examples, in the present tense, are correct: "When Jesus saw him *lie*," that is, to lie. "Though now they *lie* groveling." The following are correct in the past tense: "Then the king *lay* on the earth." "He, with his crew, *lay* vanquished." The participle of the intransitive verb is properly used in the following example: "He *lies* upon the straw now, he *lay* on the straw last night, he is said to have *lien*, or *lain*, upon straw last night." "Thou hast been *lien with*."

The transitive verb, *to lay* (which acts upon an object), appears in the following:

"Or *lay* the spoils of conquest at her feet." "I *lay* the book down." "The book was *laid* down." "Oh, that my calamity were *laid* in the balances!" It should be noticed that *lay* is the past tense of the intransitive verb *to lie*, and the present tense of the transitive verb *to lay*.

4. Intransitive verbs are used as transitive when they bear a causative sense; that is, when they denote the causing of the act expressed; as, "They *run* a daily coach." "*Walk* the horse." "The horse was *walked* over the ground," that is, was made to walk, &c.

5. Intransitive verbs should not be used in the passive, except when rendered transitive by the addition of another word. Thus, the verb *laugh* becomes transitive by adding *at*. "He is *laughed at* by all." "He *laughed at* her."

The transitive verb *set* is improperly used, sometimes, for the intransitive, *sit*.

So the verbs *fly* and *flee*, *flown* and *flowed*, are confounded.

EXERCISES.

Correct the errors in the following sentences:

He repented him of his design. The farmer grows wheat. Why do you lay so long this morning? He laid down a whole hour. Let that book lay. He was laughed by the assembly. He retired

himself early. The instructor learns his pupils. The ship laid at anchor. He succeeded my undertaking. Please to set down. The eagle flees through the air. The man flies from his house. The birds had flowed. The land was overflown with water.

LESSON XVII.

IRREGULAR VERBS—ERRONEOUS USE OF THEM.

1. These are verbs which do not form their past tense and past participle with the termination of *ed*.

2. A very common and glaring error in the use of some of these verbs is thus exposed by Mr. Harrison: "The past tenses of these verbs, and the passive participles, are so perpetually confounded and mutilated, that they exhibit a perfect grammatical slaughter-house. Shakspeare, Addison, Swift, Pope, Milton, Gibbon, Byron, and a host of others, up to the present day, violate a principle which is obvious to the merest school-boy, in writing any other language than his own. The man of vegetables says, 'Potatoes *is rose*, or *riz*, and turnips *is fell*.' The language serves his purpose, and more is not expected; but men of high literary character should take care not to mislead by corrupt example. There is not one iota of difference between 'I had *drank*,' and 'I had *knew*,' 'I had *rode*,' and 'I had *blew*,' 'I had *gave*,' 'a web was *wove*,' and 'a stone was *threw*.' In prose composition there can be no excuse. It is, perhaps, to the poets that we owe these solecisms; for the perfect tense of the verb, in the place of the participle, frequently offers a convenient rhyme, which the participle would not supply. As Pope:

'Doom'd from the hour his luckless life *begun*,
To dogs, and vultures, and to Peleus' son.'—*Iliad*.

“Not satisfied with using the participle in the place of the verb, Pope also uses the verb in the place of the participle :

‘And now the years, a numerous train, have *ran*,
The blooming boy is ripen’d into man.’—*Odyssey*.”

EXERCISES.

In writing the following sentences, correct the irregular verb in each :

He set down. Some one has took my chair. He slepted well. She has sang all the evening. He had sank before we could reach him. I have often swam the river. He didn’t ought to have his salary rose. The cherries had fell off. He begun well, but did not continue as he had began. Having arose, he started out. John was chose to go. Peter come next to me. After the messenger had came, I departed. The ball was throwed away. He had mis-took the road. The water is froze. I seen you run. He give me sixpence. He had just went away. The axis of the world was broke. The camp was broke up. I was conscious that I had neither ate nor drank any thing. The book was took away. The sun had rose. The lawyer had spoke. The walls have fell. He drunk a pint. The liquor was all drank up. The cork was drawed out. I done it well. I had did the thing. The race was ran. Who has took my cane? He sown barley to-day. The man then lain down. The man had fell, and then laid in the dust. He knowed better. The hymn was sang. After laying a while, he raised up. The hat was gave to her. A bee stinged her. The door is shet. I laid down to sleep. I wished to have went home. The two armies fit bravely. Jane then give her the knife. The tree grewed high. You rid too long. John come home yesterday. I beseeched him to leave me. The men clinged to the tree. I done it. The price of corn raised yesterday. The moon sat early to-night. The cloth shrinked. He sat his load down. The lawyer writ extremely well. Have you writ your letter yet? The boy swimmied bravely. He teached me faithfully. He seed me fall. She set a long time.

LESSON XVIII.

VERBS.—THE PROPER USE OF THE SUBJUNCTIVE MOOD.

This subject has been so well presented by Rev. M. Harrison, in his work on the English Language, that the remarks and illustrations will be drawn from it.

1. We are told that the subjunctive mood is required when a contingency is implied. Now, contingency has respect to that which is *past*, that which is *present*, or that which is *to come*. But with respect to that which is *past*, and that which is *present*, there can be no contingency (uncertainty) of *fact*. In both cases, a thing either *has been* or *has not been*; either *is* or *is not*. The contingency exists nowhere but in the mind of the speaker. But when we come to the consideration of a thing that, as yet, *exists not at all*, but which is future, we then have a contingency of *fact* added to the uncertainty of the speaker's mind. In the very nature of things, then, *we speak declaratively and indicatively of that which is past or present*, but *hypothetically of that which is contingent* (may or may not happen) *as a fact*. For example: "Is Thomas able to repeat his grammar this morning?" "No, he is not; because he *was* ill last night." "If he *was* ill, that is enough." "Has Thomas come to repeat his grammar?" "No, he *has* not; because his head *aches*." "If his head *aches*, that is enough." In neither of these cases is there any contingency of *fact*, and therefore we say, If he *was* ill at that time, and If his head *aches* at this time. But, *if we pass on to a future time, we then put the case hypothetically*; as, "Will Thomas come up to repeat his grammar to-morrow?" "Yes, if his head *do* not ache;" if he *be* better; that is, should it so happen; *should* he be better. "Did you take a walk yesterday?" "No, I did not; because it was wet." "If it *was* wet (not if it *were*), you were better at home." "Will you walk now?" "Yes, if it *does* not rain." "If it *rains* now, will you take a walk an hour hence?" "Yes, if in the mean time it *clear* up;" that is, *should clear* up, not *clears*, which has reference only to a *present*, and now *existing* state. "Do you think that the roads will be dirty this morning?" "Yes, if there *has* been much rain in the night." "Will you ride your horse to town next week?" "Yes, if he *have* (not *has*) recovered of his lameness before that time." "Though he *studied* (past) the work for twelve months, yet he did not make

himself master of it." "Though he *studies* (present) twelve hours a day, yet he makes little progress." "Though he *study* (future) twelve hours, he will not be sufficiently prepared."

"*Were* I Alexander, I would do it." "And *were* I Parmenio, I would do it." That is, were the state of things so altered, that I, as Alexander, should become Parmenio, then I would do it. But if, in these cases, we substitute *was* in place of *were*, the meaning of both sentences would be changed.

2. The Subjunctive Mood, then, in English, is not used with propriety, when we speak of that which is past, or of that which is present, but when the fact itself has not yet taken place, and is necessarily future. In many cases, *shall* and *should* may be prefixed to that which has a subjunctive form, when it relates to that which is *future*, but never when it relates to that which is *past* or *present*; as, "If I *be* well next week, I shall call upon him;" that is, If I *shall be* well, I, &c. "If they *be* unprepared, they will fail in the attempt;" that is, If they *shall be* unprepared, &c. "Our eyes wait upon the Lord our God, until he *have* mercy upon us;" that is, until, at some future period, he *shall have* mercy upon us. "No fear lest dinner *cool*;" that is, Lest dinner *should cool*. "If thy brother *trespass* against thee," &c.; that is, If thy brother *shall* or *should trespass*, &c. "Lest sin *surprise* thee;" that is, Lest sin *should surprise* thee."

3. It must have been observed, that verbs in the subjunctive mood are generally preceded by some word denoting a condition, an uncertainty, or a supposition; as, *although*, *except*, *if*, *unless*, &c. Sometimes the word expressing condition, &c., is omitted; as, "*Had* he written, he would," &c.; that is, *If* he *had* written, he would, &c. "*Were* I provided with money, you should share it;" that is, *If I were*, &c. Thus the past tense of the subjunctive often indicates present time, and is then called the *Hypothetical Present*.

4. We also learn from the above, that the Future Subjunctive often omits the auxiliary *shall*, or *will*; as, "If he *be* industrious, he will succeed;" that is, If he *shall be* industrious. &c. "*Though* he *slay* me (that is, *though* he *shall slay* me) yet will I trust in him." In the common English version of the Scriptures, this elliptical form of the subjunctive future is the one generally adopted. Dr. Webster remarks, that this subjunctive form of the verb, *if he be*, *if he have*, *if he say*, *if thou write*, *though he fall*, &c., which was generally used by writers of the sixteenth century, was in a great measure discarded before the time of Addiscn. Locke, Watts, Pope, and other authors of the first distinction, who adorned the close of the seventeenth and beginning of the eighteenth century, generally used the indicative mode to ex-

press condition, uncertainty, and hypothesis in the present and past tenses. Thus Locke writes: "If principles *are* innate." "If one *considers* well these men's way of speaking," &c. So Addison: "If exercise *clears* the vessels," &c.

5. The *subjunctive mood* is used in expressing a wish. "Oh, that I *were* prepared to die." "Oh, that you *were* wise."

This past tense of the subjunctive is used also to express a supposition, or a wish, when you would deny the thing supposed or wished. Thus Christ says, "If my kingdom *were* of this world, then would my servants fight." Thus saying that his kingdom was *not* of this world. "Oh, that he *were* here," implying that he is not here. "If *I had* the book I would lend it," implying that I have it not.

While the subjunctive present is now generally used as an elliptical form of the future (*shall* or *should* being omitted), yet it is sometimes "used when the time is manifestly *present*, and in such a way that neither *shall* nor *should*, nor any similar term, can be supplied without changing the sense, and where the present usage would require the present indicative, thus 'Though the Lord *be* high,' &c., 'Whether he *be* a sinner or not, I know not.'"—(*Bullions.*)

EXERCISES.

Write the following sentences, correcting such as may require correction, according to the above observations.

Though he slays me, yet will I trust in him. With whom, if he comes shortly, I will see you. If thou returnest in peace, the Lord hath not spoken by me. If ever he has child, abortive be it. If thou seekest him, he will be found of thee. Beware lest sin surprise thee. What man, if he loses one sheep, does not, &c. If thou canst do any thing, have compassion on us. If a man was to compare the effect of a single stroke, he would be overwhelmed. "If the leg does not come off, take the turkey to yourself." "Madame," replied the man in black, "I don't care a farthing whether the leg or the wing comes off." If nobody within either moves or speaks, it is likely that they may carry the place by storm; but if a panic should seize them, it will be proper to defer the enterprise. If the hair has lost its powder, a lady has a puff; if a coat is spotted, a lady has a brush. If similitude of manners is a motive to kindness, the idler may flatter himself with universal patronage. Had he come, we could have finished it. If he practises economy, he will support himself. If thou goest, she may accompany thee.

Was it necessary, I will explain. If I be rightly informed. If there exists a country which contains the means of protection. If the effects of climate are casual. If thou be the Son of God, come down from the cross. Now if Christ be preached that he rose from the dead, &c. But if there be no resurrection of the dead, then, &c. And if Christ be not risen, then, &c. He must reign till he hath put all enemies under his feet. If thou bring thy gift to the altar, and there rememberest, &c. Nay, Father Abraham, but if one went unto them from the dead, they will repent. If any member absents himself, he shall forfeit a penny. Saxony was left defenceless, and if it was conquered, might be plundered, &c. Oh, that I was at my journey's end. If I should now have money enough, your request will be granted. Was I in your place, I would not hesitate. I had rather go than stay.

LESSON XIX.

VERBS.—PROPER AND IMPROPER USE OF CERTAIN TENSES AND MOODS.

1. Sometimes *the past tense is improperly used for the present*: as, "Two young men have made a discovery that there *was* a God." It should be, that there *is* a God.

2. The *present tense properly expresses a general principle, and that which is universally and always true*; as, Honesty *is* the best policy. Man *is* immortal. If man *is* immortal, then he ought, &c.

3. The *perfect is sometimes improperly used instead of the past*: as, "The Lord *hath* given, and the Lord *hath* taken away." It should be the Lord *gave*.

4. The *present tense is properly and advantageously employed in relating past events as though they were just now occurring*. Vivacity and interest are thus imparted to a narrative. Thus, Moses *leads* his people to the Red Sea, and *opens* a way for them through the waters.

5. The *present tense may be used of a person not living, but whose influence or works still exist*. Thus we may say of Clay,

"He is one of the first orators that ever adorned the American Senate."

6. Sometimes *the present is used for the future*, in familiar writing or discourse, as, "He *goes* to-morrow." So the *perfect is sometimes used for the future*, as, "He will go after he *has recited* his lesson," instead, after he *shall have recited*, &c.

7. The past should not be used for the pluperfect, as, He *arrived* before I came. It should be, "He *had arrived*."

8. The *perfect is sometimes incorrectly used instead of the present*: as, "The children now living *have been* greatly indebted to their excellent parents"—more correctly, "*are* indebted."

9. In respect to a peculiar use of the past tense, Dr. Webster states the following case: "A servant calls on me for a book. If I am uncertain whether I have it or not, I answer, 'If the book *be* in my library, or if I *have* the book, your master is welcome to it;' but if I am certain that I have not the book, I say, 'If the book *were* in my library, or if I *had* the book, it should be at your master's service.' Here it is obvious that when we use the present tense, it implies uncertainty of the fact, and when we use the preterit (the past) it implies a negation of its existence. Thus also, a person at night would say to his friend, 'If it *rain* you shall not go,' being uncertain at the time whether it did or did not rain; but if, on looking out, he perceived it did not rain, he would then say, 'If it *rained* you should not go,' intimating that it did not rain."

10. Care must be taken that in *connected tenses* there shall be a *proper correspondence*; as, "Ye *will* not come to me that ye *might* have life." In such instances, where the principal verb is in the future or the present, the dependent verb cannot be in the past tense. "That ye *may* have life" is the proper tense. If the first verb is in the past, then the other verb should also be in the past; as, "Ye *would* not come to me;" or, "Ye *did* not come to me, that ye *might* have life." When the first verb, however, is in the perfect tense, the second may be either in the present or the past; as, "Ye *have* not come to me that ye *might* (or *may*) have life."

11. Sometimes *an essential part of a complex tense is improperly omitted*, a part of the verb occurring in a previous portion of the sentence, which, however, cannot supply the defect; as, "I shall do all I can to persuade others to *take* the same measures for their

cure which I *have*." As it will not answer to say, "I have *take*," so it becomes necessary to add to the above sentence the participle *taken*. Hence, in auxiliary tenses, the structure of each clause must be completed; as, "This case never *has been*, or *will be*, met." It would be faulty to say, "never *has* or *will be*, met."

12. Verbs are sometimes coupled as having a common regimen, when, in fact, they do not admit of it; as, "It requires few talents *to which* most men are not *born*, or, at least, may not *acquire*." The second clause does not properly follow *to which*: "to which most men may not acquire." To make good sense, it is necessary to change the clause thus: "or *which*, at least, *they* may not acquire."

13. "*Were*" is sometimes used instead of "*would be*," and "*had*" for "*would have*;" as, "It *were* (that is, *would be*), a shame to do it." "If thou hadst been here, my brother *had not* (*would not have*) died."

14. The *past tense of the Infinitive* is very often *incorrectly* used for the present, after verbs in the past tense; thus, "He intended *to have gone* home to-day," which should be written "He intended *to go* home to-day." Thus it will be seen that the present tense of the infinitive must be used to "express what is contemporary with, or subsequent to, the time of the principal verb in the sentence;" but the *perfect* tense of the infinitive properly expresses what happens before the time of the principal verb; as, "He seemed *to have been* drinking."

15. The pluperfect auxiliary is sometimes used improperly for that of the imperfect subjective; as, "I *had* rather *go* than stay," for "I *would* rather *go* than stay;" "We *had* better *go*," for "We *would* better *go*;" or, "It would be better to go."

EXERCISES.

1. Correct the verbs according to the above observations.

The Court of Chancery frequently mitigates, and breaks the teeth of the common law. They presently grow into good humor and good language towards the crown. Whose people do as they are a mind to. He said that a tyrant was always a coward. He said that Calhoun was highly argumentative. Was it necessary, I would explain. If he practises economy, he will do well.

If thou goest, she may go also. We have and will be your friends. The orator believed that all men were entitled to freedom. I am a mind not to give you the book. Did you say that Everett was the most polished writer now in America? The preacher contended that the Bible was a source of the highest benefits. He said that Cowper was profitable reading. Since he has done it, I can. He was anxious to have done it. I expected to have met you to-morrow. This is the only bargain that had, or could be, made. I prayed for her life, which I would have been willing almost to have purchased with my own. I intended to have written yesterday. We had better stay. We had better walk.

2. Use the tense that will give increased vivacity to the following paragraphs.

All was tumult and confusion; no one knew how to act. At length Eustace de Saint Pierre boldly stepped forward, and offered himself a voluntary victim for the safety of his friends and companions. Five other citizens followed this noble example.

They were led before Edward in the prescribed fashion, who, after reproaching them for the obstinacy of their defence, ordered them to be put to death. The bravest English nobles and warriors interceded in vain for their lives.

Napoleon's amusements all took the same direction. His little garden was turned into a fortified camp, which no one was permitted to invade. In winter, with the aid of his school-fellows, acting under his orders, he constructed new forts, with a skill and knowledge which gained great credit for the youthful engineer.

LESSON XX.

VERBS.—THE PROPER USE OF NUMBER AND PERSON.

1. Verbs must be in the same person and number as their subject-nominatives; that is, as the noun or pronoun preceding them; as, The boy runs; The boys run. It shines; They shine.

2. Plural subjects admit of predicates in the singular ; as, *Ye are the salt* of the earth. Christians *are* the *light* of the world.

3. A subject in the singular admits of a predicate in the plural. "He *is* head and shoulders above the other." "A New York shilling *is* twelve and a half cents."

4. Two or more subjects, connected by *and*, require a verb in the plural form ; as, Three men and *two* horses *are* crossing the river. The same rule applies, when the subjects are sentences, or parts of sentences ; as, "That the man is a knave, and that he was present, *are* well-known facts."

When these subjects are of similar import, good usage allows of a singular verb ; as, "The *worship* and *service* of heaven *is* represented to us as the worship and service of gratitude and love." Here *worship* and *service* present but one complex subject of the verb.

When the subjects connected by *and* are not taken together, the verb is singular. "He, and not she, attends."

5. When two or more nouns, connected by *and*, whether expressed or understood, are preceded by *each*, *every*, or *either*, the verb following such nouns must have the singular form ; as, "*Either* sex, and *every* age *was* engaged in labor."

6. When two nouns of different numbers or persons are connected by *than* or *as*, or by *as well as*, *as soon as*, the verb takes the same number as the former noun, and is understood after the latter ; as,

"Such *books* as *this* are worth purchasing." "More industrious *men* than *John Wilson* are seldom seen." "His *goods*, as well as his *vessel*, *were* lost." "You, as soon as he, have discovered your mistake."

7. When two subjects, in different numbers (one of which has the word *no* or *not* as a modifier), are connected by *and* or *but*, the verb takes the number of the subject

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not thus modified, and is understood in reference to the other ; as,

"No amount of property, *but* moderate *desires* insure a contented mind." "A genuine Christian character, *and not* ostentatious professions of it, *decides* our future happiness."

8. When two nouns, connected by *and*, describe but one subject, they are followed by a singular verb ; as, "That great preacher and philanthropist *deserves* universal respect."

9. When a verb is placed between its subjects, it agrees in number with the subject that precedes it, and is to be understood after the other subjects ; as, "Sarah *dies*, and Rebecca, and Gertrude."

10. A collective noun takes a singular verb when it expresses many as a unit, a whole ; but a plural verb when it expresses many, as separate individuals. The latter construction is now more commonly employed ; as, "The Senate *were* divided in *their* views." "The fleet *were* scattered."

11. When subjects of the same verb are not of the same person, the verb takes the plural form, and must be made of the first person, rather than the second, and of the second, rather than the third ; as, "My brother and I *are* much attached." "You and he *are* very happy."

12. Two or more nominatives, in the singular, connected by *or* or *nor*, require the verb in the singular ; as, "Neither John nor James *is* here."

When these nominatives are of different persons or numbers, the verb must be of the same number and person with the nominative next to it ; as, "I or thou *art* wrong." "Neither poverty nor riches *are* hurtful to him." In such sentences, however, it is better to vary the construction, and give to each subject a verb in the proper person and number ; as, "I *am* wrong, or thou *art*." "Neither poverty *is* hurtful to him, nor *are* riches."

13. When two or more subjects, connected by *and*, ex

pressed or understood, are modified by *each*, *every*, or *no*, they are taken separately, and require a verb in the singular. "No book, and no paper is on hand." "Every pen and pencil is here."

Many a, before a nominative, requires a singular verb; as, "Full *many a flower is* born," &c.

14. Words adjoined to a nominative (or subject), should not regulate the number of the verb; as,

"The *number* of scholars *is* increasing," not *are*, &c. "Peter, with John, *is* in the house." "The ship, with the crew, *was* lost." The practice of good writers varies, in cases like the last; some employing the singular, others, the plural verb. The former method is to be preferred. Instead of using the preposition in such cases, the connective *and* is better. Thus, "Peter and James *are* in the house." "The ship *and* the crew were lost."

15. The phrase, *as appears*, being equivalent to *as it appears*, is always thus written. The phrase, *as follows*, must be used after one nominative in the singular; but, *as follow*, after more than one, or a plural nominative. Thus, "His reasoning is *as follows*." "His arguments were *as follow*."

As a general thing, in prose composition, contractions should not be used; as, "I *havn't* done it." "He *shan't* come," &c.

EXERCISES.

Write the following sentences, correcting the verbs:

All the world is spectators. The peasantry goes barefoot; the middle class makes use of wooden shoes. The audience was delighted. Each day and hour are to be usefully employed. Every eye and every heart are joyful. No oppressor, no tyrant prosper there. Much does human pride and folly require correction. William or Sarah have the paper. Either inclination or ability were wanting. A part of the exports consist of silk. The general, with several soldiers, were taken. Either John or I is concerned. The author, or his works, is in fault. Many a man have

lost character by such conduct. The society are flourishing. Either thou or I art mistaken. Neither Taylor nor his cousins was there. Generation after generation pass away. Many a one have been ruined by him. The corporation consist of a Mayor and Council. The public is solicited to be present. The desire of pleasing one's friends, and thus gaining their love, make one agreeable. You was there. Was you there? Is the days becoming shorter? It is his evil companions that has led him away. Does you live here? Circumstances alters cases. Molasses are sweet. There's two or three more. He need not do it. Time and tide waits for no man. He and I was there. His patience and industry was remarkable. There was more apples than pears. The number that have been chosen are fifty. The rich oppresses the poor. A variety of pleasing objects charm the eye. A number of persons were there. They that goes to school should be studious. Sixty pounds of wheat yields forty pounds of flour. Forty head of cattle was sold. His remarks were as follows. The jury was unanimous. The court fails to agree. To have the esteem of the wise and good, are desirable. That the ship, with all her crew, are lost, have been reported. Congress have adjourned. Has the minority reported? Has the arithmetic class recited? In manufacturing towns the lower class is considered the producers. They, as well as I, am influenced by what he said. The Convention were addressed by distinguished speakers. A flock of sheep were lost. Virtue, and not riches, constitute happiness. The mind, and not the body, sin. He or I is wrong. Jane, Eliza, or Rachel have marked the desk. Either Jacob or I does not reason fairly. Either the conductor, or his agents, has perjured themselves. He or they are to be invited. Whether you or I are to study German, is not decided. You or your father have wronged me. Neither his style nor his thoughts is remarkable. Her beauty, and not her talents, command admiration. Not the act, but the motives, is to be considered. They, as well as he, is in fault. The audience, as well as the performer, was anxious for a repetition of the concert. Such opinions as that is leading our youth to ruin. The derivation of these words are uncertain. It is not such men as he that is likely to benefit our community. You can't succeed. You mayn't enter. Don't attempt it.

LESSON XXI.

VERBS.—THE INFINITIVE MOOD.

1. The verb, in this mood, is used—

After Nouns; as, He has an *anxiety* to become rich.

After Adjectives; as, He is *anxious* to become rich.

After Pronouns; as, It is not for *me* to say it.

After Verbs; as, He *came* to see me.

After Adverbs; as, Tell me *how* to study.

After Prepositions (very rarely); as, He stood up *for* to read.

After Conjunctions; as, So high *as* to be inaccessible.

The active form of the infinitive is sometimes used in the passive; as, He has a house to sell.

2. Verbs in the infinitive are used without the preposition or sign "*to*," after such verbs as *bid, feel, dare, do, have, hear, let, make, need, behold, see, may, can, will, shall, must*; as, Bid him *go*. He dares *do* it. I feel the pain *increase*, &c.

3. The infinitive of the verb *to be* has the same case after it, as before it; as, They believed *him* to be *me*. *Whom* did you pronounce *him* to be?

4. A noun or pronoun, after the infinitive of a passive or intransitive verb, is in the nominative, except when the infinitive has a subject in the objective case; as, It is supposed to be *she*. Ask *him* to repeat it. *Him* is the subject of *to repeat*, and is in the objective case.

5. Nouns in the simple form, and Personal pronouns in the objective form, are followed by intransitive verbs in the infinitive mood, as an abbreviated form of expression.

"I believe *him* to be an excellent teacher;" "I believe the *man* to be an excellent teacher." The same assertions more fully expressed, would be, "I believe that he" (or, "the man") "is an excellent teacher."

6. The "to" should not be separated from the other part of the infinitive; as, "Teach them *to supremely love* God," should be written "to love God supremely," or "supremely to love God."

The "to" should not be used as a substitute for the entire infinitive; as, "I did not say it, and I do not mean *to*." "Say it" should be added.

7. The infinitive is sometimes omitted; as, "I knew him [to be] honest;" "He heard the book [to be] read."

8. The perfect infinitive is sometimes erroneously used in place of the present infinitive; as,

"Last week I expected *to have met* you." It should be "*to meet* you." At the time referred to, the act of meeting was not a past but a future event. Whereas the perfect infinitive expresses a past event.

EXERCISES.

1. Write three sentences, each containing a verb in the infinitive depending on a noun—as many depending on an adjective—on a pronoun—on a verb—an adverb—a preposition—a conjunction.

2. Change the following abbreviated forms into the more full form of expression:

We know him to be a learned man. We have ever supposed them to be brave and honest. He judged him to be an impostor. I now see him to be what he ever professed to be. I wish him to learn music.

3. Correct the errors in the following passages:

I heard the bell to ring. They urged him to then become their king. Tell him to immediately come. I did not play, nor did I intend to. He went, and I wish to. Neglect not to diligently use your time. I did not suppose it to be he. It must be her. I thought it to be she. Who did you imagine him to be? Whom do they say he is? Whom do you think she is? They obliged him do it. You ought not walk. He bid me to study. I saw

them to pass the river. He was heard say it. The hordes were let to go. Dare be firm. Live as the Bible requires you to. I understood it to be he. I thought it was him, but it was not him.

LESSON XXII.

PARTICIPLES.

1. The Present or Imperfect Participle, ending in *ing*, expresses an action, state, or being, as continuing or progressing; as, He was *observing*; the Perfect Participle expresses action, state, or being, as finished or completed; as, *observed, having observed, having been observed*. The last two forms are denominated *compound*.

2. The Imperfect or Present Participle may describe a present, past, or future action; as, "I am observing," "I was observing," "I will be observing." It describes an action as *present* at the time specified by the auxiliary verb prefixed to it. So the Perfect Participle always expresses the action as completed at the time referred to by the principal verb; as, "The book is printed," "it was printed," "it will be printed." Hence the imperfect and the perfect participles do not express time *abstractly*, but by means of auxiliaries.

Some grammarians designate the Participle as the Participial Mood—a mood which does not assert but merely *assumes* the attribute as existing.

3. It is called Participle, because it partakes of the nature of a verb in marking time, and of an adjective in expressing an attribute of an object. It has the same form in application to nouns, whatever gender, number, case, or person they may be of.

To avoid ambiguity, it must usually be placed near the noun of which it expresses the attribute. The following sentence is am-

biguous: "All the people followed him *trembling*." It was the *people* that trembled: hence the participle should have followed *people*.

4. The participle is *often used as an adjective*, to express quality or kind: thus, a *learned* man; a *loving* friend; an *acknowledged* fact.

The participle in *ing* is also *often used as a noun*, either in the nominative or objective case.

It is generally, though not always, preceded by the article, and followed by the preposition *of* with an object; as, "*A rising of the people is certain.*" "Study is essential to *the gaining of learning.*" "*Rising* early conduces to health." "*Stopping* at this place is *abandoning* all you have done."

5. *When the imperfect participle has the force of a verb*, that is, has an object depending on it, it should not be preceded by an article nor followed by a preposition; as,

"By *keeping* God's commandments, you will prove your love to Him." It should not be written either "By *the keeping* God's," &c., nor "By *keeping of* God's, &c."

6. *When the participle has no verbal force*—no object depending on it—if an article or adjective go before it, a preposition should follow, but if not, not; as,

"Previous to *the closing* of the bargain." "A *final closing* of the bargain took place." It must be noticed then, that the *article* and the *of* may be both omitted, or neither of them may without the other.

7. *To avoid ambiguity* in certain sentences, an *important rule should be observed*: that where the participial noun expresses an act of which the following noun is the agent, it should have the article and the preposition; but where the following noun is the object of the act expressed by the participial, both the article and the preposition should be omitted.

As an example of the first: "He mentioned the first in *the* hearing of the philosopher;" of the second: "In *hearing the phi-*

losopher, he learned the fact. The sense is often quite different, with these different modes of expression. "In the hearing of the philosopher," means quite a different thing from—"In hearing the philosopher."

8. *Care must be taken, in the use of Irregular Verbs, not to employ the past tense for past participle.* See the Lesson on Irregular Verbs, for illustration.

9. *Participles changed into or used as nouns may be modified by adjectives but not by adverbs:*

Thus, we may say, "For the *easy grasping* of a subject;" but not, "For the *easily grasping* of a subject." The correct form of the latter clause is, "For grasping a subject easily." Here the participle has the force of a verb, while it is also the object of a preposition.

When a participle (used as a noun) has a possessive noun or pronoun before it, the preposition *of* should follow it; as, *their worshipping of idols*, or the *Jews' worshipping of idols* was sinful.

10. A great dispute has within a few years past existed, and is not yet settled, on the question, *whether the imperfect participle should ever be used in a passive sense*, and whether instead of this, the passive participle with the imperfect active participle preceding it, should not be used. For instance, the question is whether we should say, "The house *is building*," or "The house *is being built*." Present use is inclining to the latter form of expression, though plausible reasons are urged against it. Thus, Mr. Harrison:

If we use the phrase, "The house *is building*," we speak of it as a thing from its very nature *not acting* itself, and we use the term *building* as expressive of a passive progressive condition of the house. If we say, "The *men are building*," we then have active instruments, and the term *building* is an active participle requiring to be followed by a noun. No mistake can therefore arise from the use of such phrases as, "The house *is building*." "Preparations *are making*." We use the participle *ed* both actively and passively: as, "I *have loved*," "I *am loved*." If the passive form *ed* can thus be used both actively and passively, the active

form, on the same grounds, may be used passively and actively. Besides, *built*, or *builded*, implies a thing effected, an act accomplished; whereas *being* implies something continuously present,—a continuous condition. Where a verb denotes continuous action, *being* may properly be applied to it, as consentaneous with the action of the verb; as, *being feared*, expressive of a continuous condition; but a house is either *built* or *not built*. *Being built* includes incompatible terms, *progression* and *accomplishment*. It combines *perfect* and *imperfect* action. *Becoming built*—the house *is becoming built*, that is, approximating to accomplishment, would come nearer to the intended meaning. Mr. Pichburn says, “Whenever the imperfect participle is joined, by an auxiliary verb, to a nominative *capable of* the action, it is taken actively. but, when joined to one incapable of action, it *becomes passive*.”

11. Mr. Grant (in his English Grammar) also says: “The imperfect participle is to be substituted when *progression* is to be denoted; as, The letter *is writing, was writing, has been writing, will be writing*; the house *is building, was building, has been building, will be building*. *Written* or *built*, would, on the contrary, denote perfection or completion.”

If we object to participles in *ing*, as having an imperfect passive signification, on what principle do we justify such expressions as, “the *verses read* well,” when an external agency is applied to the verses, and they in fact *are read*? Clearly, in such a case, *read* is an imperfect passive verb: that is, a verb denoting *progression*, or *imperfect accomplishment*. The same may be said of such phrases as, “the *ingredients mix* well,” “the *fields plough* well,” “the *corn thrashes* well,” “this is good *to eat*,” “a house *to let*,” “an estate *to sell*.” The agency in these cases is external, and the object *does not act*, but *is acted upon*.

12. According to most grammarians, therefore, and the usage of the best writers, the imperfect participle active of *some* verbs has a *passive* as well as an active sense, and is used with the auxiliary substantive verb to express the present tense of the passive progressively—a continuous

act. This is true of verbs which in the present passive express the completion of an act, or an act finished.

Thus, "The house is built." The process of building is expressed by the imperfect active participle and an auxiliary. "The house is building." When, however, in such verbs, this participle has not a passive sense, or where the use of it in a passive sense would create ambiguity, some other form of expression should be used. For example: This sentence, "The pirate *is* now *punishing* for his iniquity" would not be admissible; hence the expression must be varied. "The pirate is now receiving (or suffering) the punishment of his crime." Care and judgment are required to decide what those imperfect participles are which may be used in a passive sense, consistently with the idiom of the language and the usage of good writers.


13. Notwithstanding the plausibility of the foregoing reasoning, there are, perhaps, equally strong reasons to be urged in favor of the more modern usage, which seems likely in a few years to set aside the other, having been adopted by some of the best writers, English and American, and very generally by the newspaper press.

The admitted circumstance that the imperfect participles of only a few transitive verbs can be properly used in a passive sense, while the other form of expression can be universally applied, is an important reason for adopting the latter; and those who are opposed to the latter may, perhaps, become reconciled to it when it is suggested that it may be easily and naturally regarded as a convenient and abbreviated method of expressing *the process* of any work; thus, "The house *is being built*," is a brief way of saying, "The house is in process of construction—"is (in process of) being built." "The book *was being prepared*"—"The book was (in process of) being prepared."

While, therefore, good usage admits the use of the imperfect participles of a few transitive verbs in a passive sense, it must now be acknowledged that perhaps equally respectable and far more general usage is in favor of employing the perfect participle preceded by the imperfect participle to denote the process or progression of any work.

14. The *Participle* is often used in an absolute manner, not depending on other words; for instance, "*Returning home, I found my father sick.*"

15. A noun before an imperfect or perfect participle, used as a noun, must be in the possessive case; as, "Much will depend on the *doctor's* coming frequently." "*His* coming may restore the patient."



LESSON XXIII.

EXERCISES ON PARTICIPLES.

Write the following sentences in accordance with the observations in the last lesson.

I charge him with a forsaking his duty. Noah prepared an ark for the saving his house. By the obtaining wisdom you will secure esteem. In avoiding of one error, guard against its opposite. By obtaining of money, you will have the means of travelling. This was said in hearing of many persons. By the omitting to attend to my commission, he caused me great loss. On hearing of his mistake, he offered an apology. The book is reading by a friend. I could have saw them. Father come home an hour ago. Have the books came? The moon has rose. The ladder has fell. My faith was not shook by that event. The boat was drove ashore. The question is now discussing. A great scene is now enacting at Harper's Ferry. An effort is making to eject him. The bridge was building. Many elegant churches are now erecting in New York. While the ceremony was performing, many withdrew. Gold is found in California. Goods are now selling at very low prices. The court was then holding. A report of the speech is now printing. Garments are now preparing. A brilliant victory was winning. In the hearing of the will read, much time was occupied. He was remarkable in the patient suffering calamities, or in patient suffering of ills. This was no better than rejecting of the proposal. The learning any trade well is

the right course. Meekness appears in suffering of wrong—in the suffering wrong—in the suffering of wrong, patiently. Because of indulging his sons, the Lord chastised old Eli. This was the same as the rejecting the proposal.

LESSON XXIV.

THE ADVERB.

1. The adverb is a word used to modify or limit the meaning of a verb, or participle, of an adjective, or of another adverb. It also, sometimes, modifies a noun, a preposition, the clause of a sentence, and even a whole sentence.

It is a convenient and most important class of words, expressing in a single word what would otherwise require several words, and thus rendering language more concise and impressive. Thus, *solemnly* expresses the same idea as the phrase, *in a solemn manner*.

2. Adverbs are either primitive, or derivative; the former being used only as adverbs (e. g., *not, now, then, &c.*); the latter being derived from nouns or adjectives; as, *nightly, hourly; softly, piously, meekly*.

CLASSES OF ADVERBS.

(1.) Adverbs of PLACE, which answer to the questions, *where? whither? whence?* and indicate either the place *in which, to which, or from which*. Among these are, *here, where, there, yonder, nowhere, up, down, anywhere, somewhere, elsewhere, within, without, whither, thither, hither, whence, &c.*

(2.) Adverbs of TIME, answering to the questions, *when? how often?* referring to *time past*; as, *yesterday, lately, recently, already, &c.*: to *time present*; as, *now, to-day, instantly, &c.*: to *time future*; as, *hereafter, to-morrow, by-and-by, &c.*: to *time absolute*; as, *never, always, ever, &c.*: to *time relative*; as, *then, when, before, after, while, &c.*: to *time repeated*; as, *often, again, occasionally, &c.*: to *order of time*; as, *first, secondly, &c.*

(3.) Adverbs of NUMBER, answering to the question, *how many?* as, *once, twice, &c., firstly, secondly, &c.*

(4.) Adverbs of DEGREE, answering to the question, *how much?* as, *little, much, greatly, very, far, full, fully, enough, infinitely, scarcely, but, partly, merely, almost, how, however, &c.*

(5.) Adverbs of MANNER, answering to the question, *how?* These are subdivided (1) into adverbs of *quality*; as, *well, ill, wisely, fain, &c.* (2) Of *doubt*; as, *possibly.* (3) Of *affirmation*; as, *truly, doubtless, yea, yes, indeed, &c.* (4) Of *negation*; as, *no, not, nay, by no means, not at all, &c.* (5) Of *interrogation*; as, *how, why, wherefore, &c.* (6) Of *comparison*; as, *more, most, better, best, worse, worst, less, least, very, almost, little, alike, &c.*

(6.) Adverbs of place (*here, there, and where*) compounded with a preposition; as, *hereof, thereof, whereof; hereto, thereto, whereto; hereby, &c.; herewith, &c.; herein, &c.; therefore* (therefor), &c.; *hereupon, &c.*

(7.) Adverbs compounded of a noun with a prefix *a*, used instead of *at* or *on*; as, *aside, ahead, &c.*

(8.) *Conjoining Adverbs* or *Adverbial Conjunctions*; as, *when, where, whence, wherever, &c.*, which often conjoin sentences, besides expressing the attributes of time and place.

3. *Comparative and Superlative Degrees* of an adverb are expressed, in some cases, by adding *er* and *est* to the simple adverb; in other cases by prefixing *more* and *most*; as, *soon, sooner, soonest; truly, more truly, most truly.* Other adverbs are irregular; as, *badly, worse, worst; much, more, most; well, better, best.*

LESSON XXV.

POSITION OF ADVERBS IN A SENTENCE, AND THEIR MISAPPLICATION.

1. The adverbs *only* and *merely* are very liable to be wrongly placed; thus, in the sentence: "We find that the words were not *only* uttered by a mortal man like ourselves, but by one who was

more than most others exposed," &c. This position of *only* leads us to expect that some other act than utterance was performed, whereas it should have been so placed as to present the antithesis between a mortal man, simply, and other men peculiarly exposed, &c. Hence *not only* should be placed after *uttered*. The arrangement would be still better thus: "These words were uttered by a man not only mortal like ourselves, but by one," &c.

2. *The meaning of a sentence may be altogether changed by different locations of this adverb.* Thus: "I *only* am left to tell thee," means, "I, and *no one* besides." "I am left *only* to tell thee," means, "I am left *for no other purpose* than to tell thee." "I am left to tell thee *only*," means, "to tell *no other person*."

The following sentence requires correction: "He had suffered the woodward *only* to use his discretion in the distant woods. In the groves about his house, he allowed no marking hammer but his own." This means that he had suffered no other person than the woodward to use, &c.; but the next sentence shows that a different meaning was intended, and which is conveyed by placing *only* after *woods*. The best arrangement is the following: "It was in the distant woods *only* that he suffered the woodward," &c.

3. The adverbs *chiefly*, *at least*, *first*, require similar care in their location.

4. *Ever* and *never* should not be confounded and misapplied, as in the following instances: "The Lord is king, be the people *never* so impatient." "If I make myself *never* so clean." "Charm he *never* so wisely." "Let the offence be of *never* so high a nature." The word *never* is an adverb of time, and not of degree, whereas, in such sentences, an adverb of degree is wanted, and *ever*, being an adverb of degree as well as of time, is proper to be used instead of *never*. So in the following example: "If I take *ever* so much of this, it will not hurt me."

5. A *double negative* is not consistent with modern polite usage, if a negation be intended. "*Nor* did he *not* observe them," means, "He did observe them." "His manners are not inelegant," means, "His manners are (somewhat) elegant." Such a phrase as, "He did *not* pay *nothing*," must not therefore be used to express the idea, "He did not pay any thing."

6. *Exceedingly* is usually applied in a good sense; *excessively* in a bad sense; as, "*exceedingly* good;" "*excessively* bad."

7. *Only* must not be confounded with *alone*; as, "The *alone* God." It should be, "The *only* God;" i. e., there is no other besides him. "The *alone* God" would mean, "God unattended by another."

EXERCISES.

Write correctly, as to arrangement and use of adverbs, the following sentences:

I am resolved to have that pleasure, whether I am there or no. Whether love be natural or no. Not only we found her busy, but pleased and happy even. We always should prefer happiness to pleasure. He was excessively generous. The other was exceedingly mean. Never so little medicine is injurious. Gentlemen are not requested to enter the ladies' cabin. I never did repent of doing good, nor shall not now. Never no imitator grew up to his author. Never so little labor wearies her. I cannot by no means allow you to do this. Nor let no physician be sent for. Ariosto, Tasso, Galileo, no more than Raphael, were not born in republics.

LESSON XXVI.

POSITION OF ADVERBS IN A SENTENCE.

Great care must be taken, in locating the adverb, to indicate clearly what word or clause it is designed to limit or modify. Neglect here often destroys the perspicuity of a sentence, or perverts its meaning.

The *general rule* requires adverbs, for the most part, to be placed before adjectives, after verbs active or neuter, and frequently between the auxiliary and the principal verb; as, "He pronounced *a very excellent* discourse." "He *pronounced* his discourse *excellently*, and *was attentively* heard."

1. The adverb is placed before the participles and the adverbs which it modifies ; as, "He is *much* beloved." "He is *very much* beloved."

2. The adverb commonly follows a verb when single ; as, "He fought *bravely* ;" but when, without obscuring the sense, it will sound better to place the adverb before the verb, it may thus be placed ; as, "He *often* came to the house."

3. The adverb usually follows the object of a transitive verb ; as, "She recited her lesson *admirably*."

4. In a sentence containing one auxiliary verb and a participle, the adverb is usually placed between them, or after the participle ; as, "He was *politely* treated ;" or, "He was treated *politely*."

5. If the sentence contain two auxiliaries, the adverb generally follows the second ; as, "He has been *politely* treated ;" yet it may in this case also follow the participle ; as, "He has been treated *politely*." Not unfrequently, for emphasis, the adverb precedes the auxiliaries ; as, "And *assuredly* you were not ignorant of the fact."

6. Emphatic adverbs may commence a sentence ; as, "*Never* was there a falser statement." Emphatic adverbs may be placed apart from the word they modify ; as, "How *wonderfully* this man *triumphed* over every difficulty !" Interrogatory and exclamatory phrases and sentences require this position of the adverb.

7. The adverb should not be used as an adjective, being not designed to express quality, but manner ; as, "The *then* Congress." "Thine *often* infirmities." "It appeared *strangely*." "How *beautifully* she appeared !" In such cases an adjective should be used in place of the adverb. On the other hand, the adjective should not be used in place of the adverb ; as, "excessive stupid," for "excessively stupid."

8. The adverb *not* follows, while the adverb *never* precedes, the principal verb (or its auxiliary), to which they refer ; as, "He did *not* come, as he promised." *No* should not be used in the sense of *not* in such connections ; as in the sentence, "He did not say whether he would go or *no* ;" that is, *no* (go). It should be *not*. "She *never* comes to see us " "She comes *not* to see us."

9. *Hence*, *thence*, and *whence* should never be preceded by *from* as being implied.

10. Never use *how* before the conjunction *that*, nor instead of *that*; as, "He declared *how that* he would go;" "He declared *how* he would be there." It should be: "He declared *that*," &c.


11. The word *enough* follows the adjective and the noun; as, "Bread *enough*, and to spare." "The place was large *enough*." In the first of these instances, the word is used adjectively, and, as an adjective, should never be placed before the noun.

12. Do not place an adverb immediately after *to* of the infinitive; as, "Be careful *to never violate* the Sabbath." It should be written, "never to violate."

EXERCISES.

Write correctly, as to arrangement and proper use of adverbs, the following sentences:

The bridge will be never completed. It is unpleasant continually to be at work. This construction sounds rather harshly. He impertinently spoke to me. The adjective is put absolutely. Such proceedings are of seldom occurrence. Velvet feels smoothly. Seldom or ever do we see those forsaken who trust in God. From thence he came to Rome. From hence you must discover your error. His place is enough large. You see how that not many wise men are called. I have near finished this lesson. I was aware how that they had heard it. He proceeded to wisely discourse upon the event. See whether this be thy son's coat or no. I have enough cake. Ascertain whether it is so or no. Nothing never can justify your act. From whence art thou? I did not like neither him nor his mother. Be sure to correctly locate the adverbs in a sentence. Nobody never invented nothing so complete as this machine. He was scarce sensible of it. Never take no shape nor appearance of hypocrisy. I have dissertations on the prophecies which have remarkably been fulfilled. He told me how that he would go to New York. Instead of looking contemptuously down on the crooked in mind or in body, we should look up thankfully to God, who has made us to differ. If you are blessed naturally with a good memory, continually exercise it.



LESSON XXVII.

PREPOSITIONS.

1. These are words *placed before* nouns, or an equivalent, for the purpose of expressing the relation which they sustain to some word or words which the phrase is thus made to qualify. Such word or words may be called the antecedent, or subjective term of relation; the word or words introduced by the preposition, and dependent on it, form the consequent, or objective term of relation. The antecedent term is ascertained by using the interrogative *what* before the preposition; the consequent by using *what* after the preposition.

Thus: "*Out of* every grove the voice of pleasure warbles;" we ask, *what* is *out of*, &c.? and the answer gives us the antecedent relative, i. e., "the voice of pleasure warbles." We ask again, *out of what*? The answer is, "every grove," and this is the objective or consequent relative.

2. Prepositions require the noun or pronoun following them to be in the objective case; as, "he came to *me* and to *them*."

Sentences and clauses are sometimes the objects of prepositions; in other words, the consequent term of relation; as, "BESIDES *selling his books*, he gave up his situation." "FROM *what has been said*." "WITHOUT *seeking any more justifiable reasons*." "IN *comparing the proofs*," &c.

The object of a preposition is sometimes omitted; as, "He is a man I became acquainted *with*," that is, "*whom* I became acquainted *with*." The antecedent term of relation is sometimes omitted; as, "[To speak] in a word, he is ruined."

SELECTION OF PREPOSITIONS.

3. Care is required to *select suitable prepositions*. As a general rule, Latin, Greek, and French derivatives are followed by a preposition corresponding with that used in the compound word; thus, "to *expel from*;" "to *sympathize with*;" "to *adapt to*." This rule, however, is often departed from; as, "*aversion to*" (not *from*); "to *submit to*" (not *under*); "we *prefer to*" (not *before*); &c.

(1.) The preposition *of*, used improperly for *on*.

"He is resolved *of* going," &c. "He was dependent *of* the Papal crown." "He called *of* that person, and waited *of* him."

Of is improperly supplied after some words; as, "It decides *of* the fortunes of men;" "rain has been falling *of* a long time."

Of is improperly used for *in*; as, "He found difficulty *of* writing."

Of, instead of *for*; as, "It might have given me a taste *of* its antiquities." A taste *of* a thing implies actual enjoyment of it; a taste *for* a thing implies only a capacity of enjoyment.

(2.) Respecting the prepositions *to* and *for*.

After, improperly used instead of *to*; as, "He had a great regard *after* his father's commands."

To, improperly used instead of *upon*; as, "You have bestowed your favors *to* the most deserving."

Instead of *of*; as, "His abhorrence *to* that superstitious figure." "It was no diminution *to* his greatness."

Instead of *for*; as, "A good change *to* the better."

Instead of *against*; as, "Your prejudice *to* my cause."

Instead of *from*; as, "The English were a different people then *to* what they are at present." "He regarded it as a derogation *of* his sufficiency."

Instead of *with*; as, "In compliance *to* the declaration," &c.

For, used improperly instead of *of*; as, "There is no need *for* it." "It is more than they thought *for*." "More than he knows *for*." Here the *for* is superfluous.

(3.) Errors in relation to *with* and *upon*.

With improperly used instead of *to*; as, "Reconciling himself

with the king." "Those things which have resemblance *with* each other," &c. "Consonant *with* one common nature." "Agreeable *with* the sacred text."

With properly denotes concomitancy or assistance; *by*, the proximate cause or instrument; as, "The soldiers entered the breach *with* loaded muskets; their leader fell mortally wounded *by* a musket-ball." We may say, "*with* prayers and tears he supplicated pardon," because prayers and tears are not instruments but accompaniments of the act.

On and *upon* ought to be distinguished, as the signification of *in* differs from that of *into*; as, "The bird flew *upon* (*up on*) the house, and when there, sat *on* the roof." In the first case *motion to* is implied; in the second, simply a *state of rest*. Again *up on* (*upon*) would properly signify *elevation*, and a *state of rest*. *Upon*, however, does not always imply *motion up*, or even *elevation*; for we say, "He threw himself *upon* the ground." Thus, *on* and *upon* are usually confounded.

With, instead of *from*; as, "I dissent *with* the examiner."

Upon, or *on*, improperly used instead of *of*; as, "It is a use that I should not have thought *on*." "He was made much *on* at Argos."

Upon and *on*, used wrongly instead of *in*; as, "A greater quantity may be taken from the heap, without making any sensible alteration *upon* it." "Intrusted to persons *on* whom the parliament could confide."

Upon, instead of *over*; as, "If policy can prevail *upon* force."

(4.) Errors respecting *in*, *from*, &c.

In, used wrongly instead of *about* or *concerning*; as, "They should be informed *in* some parts of his character."

Into, instead of *under*; as, "Upon such occasions as fell *into* their cognizance," &c.

Into, instead of *in*; as, "That variety of factions *into* which we are still engaged."

As the preposition *in* implies *rest*, and *into*, *motion to*, it is plain that, when two verbs differ in meaning, one implying *motion* and the other *where*, they cannot properly be followed by one and the same preposition; as, "*rushed* and *expired in* the flames," that is, "*rushed into* and *expired in* the flames."

From, instead of *by*; as, "Could he have profited *from* repeated experiences."

From superfluous after *forbear*; as, "He could not forbear *from* appointing the pope," &c.

After wrongly used instead of *of*; as, "A strict observance *after* times and fashions."

Out of, instead of *from*; as, "Neither of them shall make me swerve *out of* the path."

Among, because it implies a number of things, cannot properly be connected with *every*, which relates to one thing; as, "Which is found *among* every species of liberty." "The opinion seemed to gain ground *among* everybody."

(5.) *To* is used before nouns of place after verbs of motion; as, "I went *to* town." *At* is used generally after the verb *to be*; as, "I have been *at* New York;" "I was *at* the place you speak of;" "He arrived *at* Boston." Before countries, cities, and large towns, *in* is used, while before villages, single houses, and cities in distant countries, *at* is used; as, "He lives *in* South America," "*at* Valparaiso." "He lives *at* Irvington."

It is very seldom that good usage allows of an ellipsis of the preposition. It is in some cases allowed after *worthy* and *banished*.

Sometimes either of two prepositions may be used with propriety; as, "Expert *at* a thing," or "Expert *in* a thing."

When prepositions are subjoined to nouns, they are generally the same as the corresponding verbs require; as, "a compliance *with*," "to comply *with*;" "a disposition *to* tyranny," "a disposition *to* tyrannize."

Between properly relates only to two objects or classes of objects.

Among or *amidst* relates to more than two, or to surrounding objects.

EXERCISE.

Write out correctly all the above examples, and those which follow:

He feels a difficulty of fixing his mind. He was accused for betraying his master. To this he has no better defence than that. He confides on you. You have no occasion of his aid. We searched the man whom he suspected for stealing his purse. He entertained a prejudice to her. He relied in the report made

to him. The two men differ widely with each other. Aside of all regard to honor, keep clear of it. They are gone in the fields. Divide an apple between the three. The news has passed among every one of them. They quarrelled among each other. Amidst every danger he remained firm. I was at Philadelphia last year.

We were detained to the house and thus disappointed in our walk. This originated from the mistake of the servant. It has no communication to the other building. I am disappointed of the performance as inferior to what was promised. Be worthy me, as I am unworthy you. On this side the river. The two sat opposite each other. Ovid was banished Rome. It is worthy your care. There was a contest between a lion, an ass, and a fox. His conduct is agreeable with his promise. Take hold on it. The master with his servant were lost. I was thinking on that. Depending of his relations to do it for him. More than we thought for.

Without you see miracles. They quarrel among one another. Among a nation so civilized. Made much on it. No need for that. Free of blame. Different to what is said. It was divided between fifty. We value ourselves by drawing. He restored himself into the good graces of the critics. They congratulated to themselves. Between you and I, he is not to be relied on. Do you know who you are speaking to? Who does he speak to so impertinently? They lived some time at France. He lives at New York. He cast it in the water. Come in this yard. We are sometimes disappointed of things, which before possession promised great enjoyment.

LESSON XXVIII.

PREPOSITIONS.—THEIR COLLOCATION AND REPETITION.

1. Prepositions, like Adverbs, should generally be placed as near as possible to the antecedent and consequent terms of relation.

The name implies that the Preposition *precedes* the word de-

pending on it in grammatical construction, but poets frequently reverse this order; as, "the woods *among*."

2. It is an idiom of the English language, more, however, in familiar than in solemn discourse, that the prepositions *of*, *to*, *in*, *for*, &c., are often placed at the end of a sentence, considerably removed from the noun or pronoun that depends upon them; as,

"These are matters *which* he is entirely ignorant *of*;" "*what* he is an entire stranger *to*;" "*which* he is engaged *in*;" "the sum *which* he sold it *for*:" that is, "matters *of which*," "*to what*," &c.

3. The preposition is sometimes, though inelegantly, separated from its noun, because another preposition is connected also with it; as, "To suppose the zodiac and planets to be efficient *of*, and antecedent *to*, themselves." In forms of law, where great exactness is required, this mode of expression may be tolerated, but in all other compositions it may, and should, generally be avoided.

4. The *preposition* may in some cases be *repeated* with good effect:

Thus Gibbon: "Exhausted *by* the abuse of her strength, *by* superstition, her pride might," &c.; "the favorites of fortune united every refinement *of* conveniences, *of* elegance, and *of* splendor." So Paul: *In* journeyings often, *in* perils of waters, *in* perils of robbers, &c. See 2 Cor. xi. 26.

The repetition of the preposition causes the mind to dwell on each object of interest. In the Litany of the Church of England the preposition *from* is found sixteen times in four short clauses, and in the two following clauses great earnestness is expressed by the repetition *by* before each member of the prayer: "*By* the mystery of thy holy incarnation; *by* thy holy nativity and circumcision; *by* thy baptism, fasting, and temptation, Good Lord, deliver us!" "*By* thine agony and bloody sweat; *by* thy cross and passion; *by* thy precious death and burial; *by* thy," &c.

5. Avoid a needless use of the preposition; as, "His servants ye are *to* whom ye obey."

EXERCISES.

1. Write the following sentences so as to conform to Observation 3.

He came to, but was driven from, the city of Boston. He was hired to take care of, and to give feed to, some horses. We saw an opossum, which the native discovered in a tree and climbed up *for*. He boasted of, and contended for, the privilege.

2. Place the preposition and its object, in the following sentences, in a position which will render the sense more obvious and the sentence more agreeable.

Errors are sometimes chargeable to the most celebrated writers, with respect to the use of *shall* and *will*. He introduced as great a variety as possible of cadences. Establish to yourselves an interest in him who, in his hand, holds the reins of the whole creation. A ready-made fortune seldom fits the man who comes into possession, like ready-made clothing. He offered several exhortations to them suitable to their condition. Precision is to be studied above all things in laying down a method. There are some defects which must be acknowledged in the *Odyssey*. Beauties, however, there are, in the concluding books, of the tragic kind. On a tombstone in a certain churchyard is to be seen the following touching epitaph: "Erected to the memory of John Phillips, accidentally shot, as a mark of affection by his brother." Many who would not utter a falsehood for the world, are yet eternally scheming to produce false impressions respecting facts, characters, and opinions on the minds of others.

3. In writing the following sentences, omit the superfluous prepositions;

The house came together to consider of the matter. A gang of banditti sought to be plundering of Rome. Notwithstanding of his learning, he could not retain his position. God divided between the light and between the darkness. This verb cannot admit of an objective case after it. God is now punishing of that nation.

4. Some prepositions with their objects, may be repeated with good effect in the following :

In perils by the heathen, in the city, the wilderness, the sea, among false brethren ; in weariness and painfulness, watchings often, hunger and thirst, cold and nakedness.

LESSON XXIX.

CONJUNCTIONS OR CONNECTIVES.

1. This class of words is used to connect words, phrases, clauses, and sentences.

The conjunction *that* often introduces a sentence or clause which is the subject or object of a verb ; as, " That Webster was a powerful reasoner, is universally admitted." " That Washington Irving is one of the most elegant of American writers, no one questions."

2. There are certain conjunctions whose *correlatives* ought to be carefully attended to. (Thus arranged by Harrison.)

I am the *same* to-day *as* yesterday.

It was exactly *such* *as* this.

The *same* man *that* (Relat. Pron.), not *as*, I spoke of.

This man is *as* tall *as* that, *i. e.*, *as* that is.

He is not *so* worthy *as* she,—*as* she is.

Both this *and* that.

Whether this *or* that.

Neither this *nor* that.

No other *than* (not *but*) this.

Though degraded *yet*, *nevertheless*.

3. *So* is followed by *as*, or *that* ; *not only*, or *not merely*, is followed by *but*, *but also*, *but even*.

4. All comparatives require to be followed by *than*, or *as*, or *because*, according to circumstances ; *as*,

"This man is stronger *than* that."

"The more acceptable, *as* being unexpected."

"The more valuable, *because* unasked."

5. Conjunctions, properly, join only *like* cases of nouns.

"He blamed her more than him," *i. e.*, "he blamed her more than he blamed him." "He runs faster than I," *i. e.*, "than I do." It is erroneous to say, "The measure pleased my friend and *I*." It should be, "my friend and *me*," *i. e.*, "pleased my friend, and pleased me."

6. Conjunctions do not properly connect *different parts* of speech; as, "Men sincerely *loving* their fellow-creatures, and *who hate* oppression, will," &c. "*Who hate*" should be changed to *hating*.

In like manner, an adverb and an adjective should not be connected by a conjunction, though poets sometimes disregard this rule.

7. *But* and *lest* are often used improperly for *that*; as, "I cannot deny *but* he is eloquent." "I feared *lest* I should be late." *That* is the proper word.

8. *Such* should not be used in the place of *so*; the former expressing *quality*, the latter expressing *degree*.

"I never saw *so* high a spire," is correct, denoting degree of height; but "I never saw *such* high a spire," or "a spire *such* high," would give a confused idea. The quality is expressed by *high*; and *so* is the proper word to denote the degree.

9. *But* is improperly used for *than* in the following:

"For the sun is no sooner risen with a burning heat, *but* it withereth the grass." "This is none other *but* the house of God." "No sooner does the morning dawn, *but* this strange enchantment vanishes."

10. The conjunctive nature of *and*, and the disjunctive nature of *or*, must be regarded in forming sentences.

The following sentences from Addison, are faulty: "A man

may see a metaphor *or* an allegory in a picture, as well as read *them* in a description." "It must be confessed that a lampoon *or* a satire do not carry in *them* robbery or murder." *Or*, in both the sentences, being disjunctive, requires *it* for *them*, and in the latter sentence *does* for *do*.

EXERCISES.

Correct the following sentences, so that they may accord with the observations made above:

We saw them entering the gates, and cover the square. Facts too well known and obvious to be insisted on. Competition is excellent, and the vital principle. Two negatives in the same clause, or referring to the same thing, destroy each other. If the description be general, and divested of circumstances. Slates are stone, and used to cover roofs of houses. He was a man of taste, and possessing an elevated mind. He loved Andrew and I. This is the same thing with the other. It was such like this. Neither he or his brother used tobacco. He is not so hospitable as her. There is here no other dictator but use. This book contains little else but a record of murders. We find no more in its composition but the particulars mentioned. The general bent and turn of the language is toward the other form of expression. I doubt not but he will yet appear guilty. The terms rich or poor enter not into their language. I cannot doubt but that my friend will return. His manners were neither gross or excessively refined. No undertaking is so great or difficult which he cannot accomplish. Not only his estate, his reputation, too, has been impaired. No language is so poor but it has two or three past tenses. I possess not that command of language as is desirable. He is neither very lively or forcible. He conversed with such who are uncultivated. He sunk to that degree of degradation as to lose all his friends. I have reserved only such that pleased me best. He refused to use any other voice but his own. Neither the cold or the fervid, are fitted for stable friendship. He is not equally diligent as his brother. I gained such a son as all men called me happy. Be ready to succor such persons who need your assistance. The matter was no sooner proposed, but he withdrew to consider it. He did it for no reason, than to be applauded by his flatterers.

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LESSON XXX.

CONJUNCTIONS.—EFFECT OF REPETITION AND OMISSION.

1. Many passages owe their vivacity and energy to the omission or repetition of conjunctions, as the case requires

EXAMPLES.

“There is wrath gone out from the Lord—the plague is begun.”—*Numb.* xvi. 46. By omitting the conjunction, the wrath of God and the plague are made coincident—there is no delay.

“Thou didst blow with thy wind—the sea covered them—they sank like lead in the mighty waters.”—*Exod.* xiv. 10.

“Thou stretchedst out thy right hand—the earth swallowed them.”—*Exod.* xiv. 12. Here is shown the prompt connection between cause and effect.

Paul says of charity: “She beareth all things, believeth all things, hopeth all things, endureth all things.” The omission of the conjunction gives condensation to the description.

2. The horror and confusion of the infernal world are set off to great advantage by omitting the conjunction in the following passage:

“Through many a dark and dreary vale
They pass’d, and many a region dolorous;
O’er many a frozen, many a fiery Alp,
Rocks, caves, lakes, fens, bogs, dens, and shades of death—
A universe of death.” *Par. Lost.*, B. III.

Another example, expressive of a concentration of calamity:

“And of their wonted vigor left them *drain’d*,
Exhausted, spiritless, afflicted, fallen.” *Ibid.*, B. III.

The next example, in the same way, by the absence of the conjunction, expresses a concentration of power:

“Under thee, as head supreme,
Thrones, principdoms, dominions, I reduce.” *Ibid.* B. III.

The desperate energy of a murderous contest is thus forcibly expressed by Byron (*Corsair*, Canto II.):

“One effort, one to break the circling host;
They *form, unite, charge, waver*—all is lost!
Within a narrow ring *compress’d, beset,*
Hopeless, not heartless, strive and struggle yet;
And now they fight in foremost file no more,
Hemm’d in, cut off, cleft down, and trampled o’er.”

So Timon, in giving vent to bitter and furious hate, is hurried on by the violence of his feelings, which causes him to disregard those connecting particles which a calmer state of mind and orderly arrangement would naturally dictate:

“Piety and fear,
Religion to the gods, *peace, justice, truth,*
Domestic awe, night-rest, and neighborhood—
Instruction, manners, mysteries, and trades,
Degrees, observances, customs, and laws,
Decline to your confounding contraries.” SHAKESPEARE.

3. Whenever strong emotions—of love, or hate, or vengeance—are struggling for immediate utterance, we cannot expect that the words expressive of such emotions will be clogged with expletives.

REPETITION OF THE CONJUNCTION.

4. When Milton wishes to exhibit the effect which sin had wrought upon our first parents, he places in order the different passions that had been engendered in their breasts, and exhibits them in a series, unit by unit:

“Love was not in their looks, either to God
Or to each other, but apparent guilt,
And shame, and perturbation, and despair,
Anger, and obstinacy, and hate, and guile.”

Again, when the poet, in that sublime hymn to light, speaks of the different objects from which he had been cut off by blindness, those objects seem multiplied by the interposition of the particle *or*, and a lingering sorrow is attached to the consciousness of each individual privation:

“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.” B. II.

Another example: “They brought beds, *and* basins, *and* earthen vessels, *and* wheat, *and* barley, *and* flour, *and* parched corn, *and* beans, *and* lentils, *and* parched pulse, *and* honey, *and* butter, *and* sheep, *and* cheese of kine, for David, and for the people that were with him.”—2 *Samuel*, xvii.

What a profusion of necessities do these thirteen conjunctions scatter over the camp of David!

5. Take, again, the following passage, and see how beautifully the article and the conjunction are interwoven with the narrative, and how forcibly they depict, under various aspects, the loveliness of the promised land:

“For the Lord thy God bringeth thee into *a* good land, *a* land of brooks of water, of fountains *and* depths that spring out of the valleys *and* hills; *a* land of wheat, *and* barley, *and* vines, *and* fig-trees, *and* pomegranates; *a* land of oil-olive, *and* honey.”—*Deut.* viii. 7.

6. The attention and kindness shown by the good Samaritan towards the wounded traveller, are set forth to the greatest advantage by the repetition of the conjunction before each member of the sentence. His good offices seem multiplied in every direction. Humanity, like a guardian angel, seems to flutter over the wounded man with an officious kindness:

“But a certain Samaritan, as he journeyed, came where he was, *and* when he saw him he had compassion on him, *and* went to him, *and* bound up his wounds, pouring in oil and wine, *and* set him on his own beast, *and* brought him to an inn, *and* took care of him. *And* on the morrow when he departed, he took out two pence, *and* gave them to the host, *and* said unto him, Take care of him; *and* whatsoever thou spendest more, when I come again, I will repay thee.—*Luke*, x. 33–35.

[NOTE.—The above interesting lesson has been drawn from “Harrison on the English Language.”]

LESSON XXXI.

INTERJECTIONS.

1. These are words or phrases *thrown into* various parts of a sentence, to express certain strong emotions; they do not form a constituent and necessary part of the sentence; as, "Oh! I have wounded my father." "O virtue! how disregarded thou hast been!"

2. It is to be observed, in writing, that the interjections *O! Oh!* and *Ah!* require after them the objective case of a pronoun of the first person, when in the singular number; but the nominative case of a plural pronoun of the first person, and the nominative case of pronouns in the second person, whether singular or plural. "Ah, *me!*" "O thou, my friend!" &c. "Oh, ye hypocrites!" The nouns or pronouns in the third person, following an interjection, are in the nominative absolute.

3. The interjection, or interjectional phrase, may stand at the beginning, or in the midst, or at the end of a sentence; it does not affect the structure of it.

4. Such words as "Farewell," "Adieu," "Welcome," &c., are to be regarded (as Harrison observes) as elliptical forms of speech rather than interjections; as, *Farewell!* "May you fare well." *Adieu! à Dieu!* "To God;" "I commend you to God." *Good-bye* or *good-by* may be a contraction and corruption of "God be with you!" *Welcome!* "well (or *opportunately*) come!" "Woe is *me!*" means, "Woe is *to me.*"

EXERCISES.

Correct the following:

Oh I! Ah us! Oh thee! Woe is I! Ah us hypocrites!

LESSON XXXII.

PRIMITIVE AND DERIVATIVE WORDS.

Etymology in its largest and most correct signification (says Neil, from whom this section is copied), means a knowledge of the way in which words are formed from each other, and is equivalent to the German expression, word-building.

The word from which another is formed is called its *root*. Those syllables which are *placed before* the root are called *pre-fixes*; those *placed after* it, *affixes*.

Root-words are called *primitives*; formed words, *derivatives*.

Primitives are self-significant words. Derivatives are formed of one self-significant word, and some addition which modifies its meaning.

The root-words of any language are few and easily acquired; the derivatives are very numerous, but as they all have meanings *akin* to that or those of their primitives, they are easily understood, even when not remembered or formerly known.

The words which are formed by the combination of two or more self-significant words are, for the most part, derived from the Anglo-Saxon, and form the groundwork of our common speech. Almost any two of these may be united to form a name expressive of any thing which combines in itself the ideas implied in the primaries; *e. g.*, moon-light, corn-field, ear-ache, hail-storm.

Anglo-Saxon primitives are, for the most part, words of one syllable, and denote—

1st. *Objects of sense, or sensible qualities*; *e. g.*, boy, cold, dale, darkness, earth, fire, frost, hail, hill, land, light, moon, rain, sea, sky, sleet, snow, star, stream, sun, thunder, wood, water, &c.

2d. *The several relations of life*; *e. g.*, brother, child, daughter, father, friend, husband, kin, mother, sister, son, wife, &c.

3d. *Home objects*; *e. g.*, board, home, house, hearth, roof, fireside, seat, &c.

4th. *Common business matters*; *e. g.*, bake, brew, beg, buy, craft, cheapen, hack, mow, moil, reap, shear, shop, sow, thresh, toil, touch, traffic, trick, truck, weave, wed, work.

5th. *Names of common things*; *e. g.*, bread, brick, cloth, glass, gold, iron,

lead, leather, stone, slate, silver, wood; barn, barley, corn, field, farm, flock, grass, hay, hook, meadow, oats, plough, rye, rake, sail, spade, ship, straw, scythe, wheat; bud, bark, branch, fruit, leaf, root, seed, stem, stalk, thorn; ash, beech, birch, box, elm, fir, holm, lime, oak, plane; bat, bull, cow, cat, deer, dog, fox, hare, hen, hog, kite, mouse, mole, pig, rat, toad, weasel, &c.

6th. *Times and seasons*; e. g., summer, spring, harvest, winter; day, week, month, year, yore, night, morn, noon, evening.

7th. *Common feelings and their manifestations*; e. g., blush, fear, gladness, glee, groan, laugh, love, sigh, smile, sob, tear, weep, &c.

8th. *Common crimes and faults*; e. g., lie, murder, rob, steal, thief, &c.

9th. *The parts of the body*; e. g., arm, brow, back, chin, eye, ear, finger, foot, hand, leg, lip, mouth, nose, teeth, &c.

10th. *Particular colors, sounds, and common actions*; e. g., black, blue, brown, gray, green, pink, red, white, yellow; bark, buzz, chirp, creak, clash, clang, growl, grunt, howl, hiss, hum, low, mew, rattle, roar, rustle, squeak, squeal, whine; bite, clap, creep, crawl, dart, frisk, grin, gape, grasp, gripe, grab, jink, jerk, jump, kick, leap, nip, quirk, rise, run, rush, sit, spring, sprawl, scamper, skip, skim, scowl, squint, squirt, squeeze, stagger, slip, slink, slap, slide, spurn, swim, wink, wriggle, yawn.

11th. *Satirical or humorous expressions*; e. g., bandy, churl, dhab, fiend, gaby, gawky, gaunt, grim, grubworm, haggler, jabber, knave, lanky, lean, lazy, leer, mawkish, nobby, paltry, sly, sleek, slink, slobber, scoff, scrank, scraggy, sulky, seum, shabby, twit, trash, termagant, ugly, waspish

(N. B.) Out of the above words 2000 compounds may be formed.

The words of the Anglo-Saxon portion of the English language are the simplest, strongest, and most homely; hence their pre-dominance in any style secures popularity and ready comprehension among the common people, whose vernacular tongue it yet, in a manner, continues.*

* "The style of Bunyan is delightful to every reader, and invaluable as a study to every person who wishes to obtain a wide command 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 plain working-men—was sufficient. There is no book in our literature on which we would so readily stake the fame of the old 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's Essays*

The words which are composed of a self-significant root and a modifying addition are, for the most part, derived from the Latin or Greek languages.

The following rules will be serviceable in enabling students to trace the words they intend to employ to their Latin root-forms; viz.:

1st. The Latin terminal syllables, *alis*, *ctus*, *ctum*, *gnus*, *gnum*, *idus*, *ssus*, *xus*, &c., lose their last two letters on being adopted into English: as, oriental-*is*, effect-*us*, edict-*um*, benign-*us*, sign-*um*, turbid-*us*, remiss-*us*, prolix-*us*, &c.

2d. The Latin terminal *o*, if preceded by a single consonant, changes into *e*; if preceded by a double consonant, the latter consonant and it are cut off; and *io* in nouns adds *n*; as, scrib-(*o*)*e*, compel-*lo*, confessio-*n*.

3d. The Latin terminals, *anus*, *atus*, *crum*, *erus*, *enus*, *gium*, *ilis*, *inus*, *itus*, *ivus*, *sus*, *osus*, *onus*, *urus*, *usus*, *utus*, *utum*, &c., change *is*, *ium*, *um*, *us*, into *e*; as, inan-(*us*)*e*, lucr-(*um*)*e*, dat-(*us*)*e*, terren-(*us*)*e*, sincer-(*us*)*e*, refug-(*ium*)*e*, flexil-(*is*)*e*, divin-(*us*)*e*, activ-(*us*)*e*, sens-(*us*)*e*, operos-(*us*)*e*, jejun-(*us*)*e*, secur-(*us*)*e*, us-(*us*)*e*, acut-(*us*)*e*, statut-(*um*)*e*, &c.

EXCEPTIONS.—*Bilis* becomes *ble*, and *osus* sometimes *ous*; as, lauda-(*bilis*) *ble*, calamito-(*s*) -*us*.

4th. *Ns* changes *s* into *t*, and *ntia* becomes *ce*; as, innocen-(*s*) *t*, scien-(*tia*) *ce*.

LESSON XXXIII.

ROOT-FORMS RECEIVED INTO OUR LANGUAGE FROM THE LATIN.

The following List (from Neil) furnishes a key to the signification of nearly 8000 words.

It is inserted here for two purposes: First, that it may be employed in the acquirement of a copious store of Words—by studying a few each day, and repeating the derivatives from them *orally* in succession; secondly, in gaining correctness, ease, and readiness in spelling,—by

writing the derivatives out, as the student best can, and then referring to a dictionary to ascertain whether they have been rightly set down.

A large proportion of the Latin root-forms appear only in composition.

The following list contains the most important root-forms received from the Latin.

(N. B. The greater part of the root-forms hereunder given have upwards of twenty derivatives.)*

Ago, actam, I lead, do, -ile, ent, ency; -ive, ly, ual, ity, ion, able.
Alter, another, -ation, able, ant.
Amo, I love, -orous, orist, our, iable, ateur, atory.
Amplus, large, -e, y, ify, itude, eness.
Angulus, a corner, -ar, ly, ity, ate, ous.
Anima, soul, -i, lity, cule, te, tion.
Animus, mind, -advert, er, osity, ose.
Annus, a year, -als, ual, uity, iver-sary, uitant.
Antiquus, old, -e, ness, ate, arian, ity.
Arma, weapons, -y, ada, ament, ipotent, istice.
Ars, artis, skill, -ful, ly, ness, ifice, ist.
Audio, I hear, -t, tor, ence, bly, ble, tory.
Brevis, short, -ity, iary, iat. *Ab*-iate.
Cado, casum, I fall, -ence, ent; -ual, uistry.
Caedo, cido, cisum, fratri-e; circum-e.
Calor, heat, -id, ity, efy, dron, enture.
Candeo, I am white like a flame, -or, ent, id, ate, le.
Cano, I sing, -ticle, tata, to, orous.
Capio, cepi, I take, -tion, ture, tive, acity, itation. *Con*-tion, *per*-tion.
Caput, the head, -ital, tain, e, itulate.
Caro, carnis, flesh, -age, al, ity, ation, ivorous.
Cavus, hollow, -e, ity, ern.
Causa, origin, -al, ity, ative, e, er, less, able.

Cautio, wariness, -n, us, ly. *Pre*-n.
Cedo, cessum, I go, -e; -or, ation, ion.
Censeo, I blame, -or, ial, ious, ure, able.
Centrum, the middle, -e, al, ic, ipe-tal, ifugal.
Centum, a hundred, -ury, urion, en-ary, iped, uple.
Cerno, I see, *con*-, *de*-, *dis*-
Certus, sure, -es, ify, ain, itude.
Cito, to call, -e, er, ation. *Ex*-ant, *in*-ement.
Civis, a citizen, -e, l, ity, ize.
Clamo, I shout, -or, ous, ant. *Ac*-ation.
Clarus, clear, loud, -ion, ify, inet. *De*-e.
Claudo, clausum, I shut, -e, tral: cloister, close, recluse, seclude.
Cliuo, I bend, -ic, ical. *In*-e, *re*-e.
Colo, I till, -ny, nial, nize, nist.
Concilio, to unite, -ate, ation, ator, ar.
Cor, the heart, -e, dial, ity. *Con*-d, *dis*-d.
Corona, a crown, -al, ary, er, ation.
Corpus, corporis, the body, -se, ulence, uscile; -ation, al, eal.
Credo, I believe, -ible, ulous, it, ence, ential.
Creo, I make of nothing, -ate, ation, ator, ature, ative.
Cresco, cretum, I grow, -endo, ent. *Con*-e: increase, recruit, accrue.
Crimen, a charge, -inal, ity, ination.
Crux, a cross, -cial, cible, cify, cifix.
Cumbo, I lie, *In*-ent, ency, *suc*-

* The italic letters in the root-forms are seen in the English examples formed from them; e. g., Agile, agent, agency, active, &c. A dash, thus, *Ab*-iate, denotes that the root-form is to be inserted, as Abbreviate. Sometimes an intervening termination is to be added to the root, as *antiqu*-e-ness.

Culpa, a fault, -ble, bly, bility.

Cura, care, -e, ate, acy, able, ative, ator, ious.

Curro, I run, -ent, ency, icle. *Re-inter-*, *con-*course.

Damnum, hurt, -ify, ing.

Decor, beauty, -ate, ation, ator, ous.

Deus, God, -ity, ist, ism, ify.

Densus, thick, -e, ity. *Con*-e.

Dens, *dentis*, a tooth, -al, ist, oid, alite.

Dico, *dictum*, I speak, -ate, ation, ator, ion, ary. *Ad-*, *contra-*, *in-*, *inter-*, *pre-*

Dignus, worthy, -ify, ity, itary. *In*-ity, ant, ation.

Do, *dedi*, *datum*, I give, -nor, nation; -e, eless, ive.

Doceo, I teach, -ile, tor, trine, ible, ument, al, ary.

Doleo, I grieve, -nt, ful, ly, some.

Dominus, a lord, -eer, ical, ant, ate, ation, ative.

Dubius, uncertain, -ous, ly, ness.

Duco, I lead, -t, tile, at, al.

Durus, hard, -able, ance, ing, ation.

Emo, *emptus*, I buy, *ex-*, *per*-ory, *red*-ion.

Eo, *itus*, I go, *ad-*, *circu-*, *ex-*, *ob-*

Equus, just, -al, ity, ize, ation, iangular, animity, ator.

Erro, I wander, -or, ant, able, atic.

Externus, outward, -al, ly: estrange, stranger, extreme.

Fabula, a story, -le, ulist, ulous.

Facies, the outer part, -ade, ing.

Facio, I do or cause, -t, tor, tion, tory.

Fallo, I deceive, -se, hood, lible, lacious.

Fama, renown, -e, less, ous, ly.

Favo, I befriend, -or, ite, ism.

Fendo, I keep off, -ce, cer, cible, der.

Fero, I carry, -ry, tile, ize, ity.

Festus, a rejoicing, -ive, al, ity.

Fides, faith, -elity, uciary.

Figura, form, -e, al, able, ative.

Finis, end, -ish, al, ite, itude.

Firmus, strong, -ly, ness, ament.

Fix-, *con-*, *in-*

Fixus, stuck, -ed, ity, ture.

Flagro, I burn, -ant, ance, ancy.

Flamma, a blaze, -y, ing, able, eous.

Flecto, I bend. *De-*, *in-*, *re-*

Flexus, bent, -ile, ure, or, uous.

Flos, *floris*, a flower, -al, ist, id.

Fluo, I flow, -ent, id, viatile.

Forma, shape, -al, ation, ulary.

Fortis, strong, -ify, itude, ress.

Frango, I break, -ile, ible, ment, ary.

Frigus, cold, -id, ity, ly, ness.

Frons, the forehead, -t, let, tal, tier

Fruor, I enjoy, -it, ery, ful, less.

Fumus, smoke, -e, igate, y, ous.

Fundo, *fusum*, I pour, -e, ible, ion, ile.

Gelu, frost, -id, able, atine.

Genus, *generis*, race, -ic, able, al, ity, ize. *Con-*, *de*-ate.

Gero, *gestum*, I bear, -und, ent; -ure, ic, ation.

Gradior, *gressum*, I step, -e, ation, ient, ual, uate, atory. *Ag-*, *con-*, *di-*, *e-*, *pro-*, *trans-*

Granum, a grain, -ulate, ite, ule, ary.

Gratia, favor, -eful, ify, is, itude, uitous.

Grex, *gregis*, a flock, -arious, al, arian. *Ag*-ate, *con*-ate, *se*-ate.

Habeo, I have, -it, able, ant, ude, ation, ual.

Haustum, drawn. *Ex-*, *inex*-ible.

Herba, grass, -age, al, ary, escent, orize.

Homo, a man, -icide, al, unculus.

Horreo, I am fearful, -id, ible, ent, or.

Hortor, I encourage, -ative, ation, atory.

Hospes, a guest, -ital, itable, itality.

Ignis, fire, -te, tion, potent, tible.

Imago, a picture, -e, ery, ine, inable.

Jacio, *jectum*, I throw, -ulate, tilation. *Ab-*, *de-*, *ob-*, *pro-*

Jocus, a jest, -ose, ular, und, osity.

Judico, I give sentence, -ious, ature, iary, ial.

Jungo, *junctum*, I join, -ion, ure. *Ad*-ive.

Juro, I swear, -y, or. *Con*-e, *per*-y.

Iustus, lawful, -ice, ify, iciary, ly, ness.

Labor, *lapsus*, to fall, -ial, ent, or. *Col*-e, *re*-e, *e*-e.

Latum, to carry. *Ab*-ive, *col*-ion, *di*-e.

Latus, wide, -itude, inarian, ism.

Laxus, open, -ly, ity, ative. *Re*-

Lego, I send, -acy, ate, atine, atee.

Lego, I say, -end, al, ible, ion.

Levo, I lift, -ant, ee, er, y, ity.

Lex, *legis*, law, -slate, slator, timate.

- Ligo**, I bind, -ament, ature. *Ob—e, re—ion.*
Linea, a line, -al, ament, age. *Out—*
Liqueo, I melt, -id, or, efy, idate.
Litera, a letter, -l, ry, ti, ture, lism.
Locus, a place, -al, ality, ate, ation.
Longus, -itude, eval. *Ob—, pro—*
Loquor, I speak, -acity, acious. *E—ence, tion.*
Luceo, I shine, -ent, id, ifer, iform.
Lulo, I play, -icrous. *E—e, pre—e.*
Lumen, light, -inous, inary, ination.
Luna, the moon, -r, cy, ry, tion.
Lustrum, a cleansing, -e, ous, ation.
Luxuria, carnal pleasure, -y, iance, iate.
Magister, a master, -erial, rate, ery, racy.
Magnus, great, -ify, itude, iloquence.
Mando, I order, -ate, amus. *Com—, re—*
Manus, the hand, -acle, age, nfacture.
Materia, stuff, -l, -ism, ize, ity.
Mater, a mother, -nal, nity.
Maturus, ripe, -e, ity, ation, ly.
Medius, middle, -ate, ator, um, ocrity.
Medeor, I cure, -ical, icine, icable.
Memor, mindful, -y, ial, able, andum.
Menda, a fault, -ing, able. *A—, e—*
Mensura, a measure, -al, able, ation.
Mercor, I traffic, -er; antile, handize.
Mergo, I plunge, -e. *E—e, im—e, sub—e.*
Migro, I remove, -ate, atory. *E—ate.*
Mineo, I hang over. *E—, pro—nce.*
Minister, a servant, -ry, rant. *Ad—ration.*
Minuo, I lessen, -iature, ion, ority, ute.
Misceo, I mix, -ible, ellaneous. *Pro—uous.*
Mitto, *missum*, I send, -ile, ion, ary, ive. *Ad—, com—, re—*
Modus, a rule, -e, erate, est, ify.
Moneo, I warn, -ition, itor, ument. *Ad—ish.*
Monstro, I show, -er, rous, rosity. *De—rate.*
Mordeo, *morsum*, I bite, -el; -acious, icant. *Re—e.*
Mors, *mortis*, death, -al, gage, ify, main, uary.
Mos, *moris*, a custom, -al, ity, ize.
Moveo, I change p ace, -able, ment, less.
- Multus**, many, -iple, iply, ipotent.
Munus, a gift, -ificent. *Com—icate.*
Muto, I change, -able, ation, iny.
Natus, born, -ive, ion, al, ity, ise, ure, al, ist, ism.
Navis, a ship, -y, al, igate.
Necto, *nexum*. *Con—, an—*
Nego, I deny, -ative, ation. *Re—ade.*
Noceo, I hurt, -ent, uous. *In—ent.*
Nomen, *nominis*, a name, -ative, al, ation. *Ag—, cog—, prae—*
Nox, *noctis*, night, -urnal. *Equi—ial.*
Nosco, *notum*, I know, -orious, ably, ion. *Cog—e, -ible.*
Nota, a mark, -ry, ble, tion.
Novus, new, -el, ist, ty, ice.
Nullus, not one, -ify, ity. *An—*
Numerus, a number, -ation able, al.
Nuncio, I tell. *An—, e—, de—ate.*
Nutrio, I suckle, -ment, tion, tive.
Octo, eight, -ober, avo, ave, agon.
Oculus, the eye, -ist, ar. *Bin—ar.*
Omnis, all, -fic, genous, potent, scient, present.
Opera, a work, -ation, ose, atic.
Opto, I wish, -ion, ative. *Ad—*
Ordo, arrangement, -er, ain, inal, inance.
Orno, I deck, -ate, ly, ament, ally.
Oro, I beseech, -acle, ison, ator.
Par, equal. *Com—e, dis—age.*
Pario, I beget, -ent, al, age, turient
Paro, I get ready, -ade. *Pre—e, Ap—el.*
Pars, *partis*, a share, -y, ial, ly. *De—*
Passus, a step, -age, able, enger.
Pater, *patris*, -nal, nity; -on, imony, iot.
Patior, *passus*, I suffer, -ence, ent; ive, ion, ible.
Pax, *pacis*, peace, -ify, ication.
Pello, *pulsus*, I drive, *Im—, com—, re—; im—e, ap—e.*
Pendeo, I hang, -ant, ent, ulum. *Ap—, de—sus—*
Pendo, I pay. *Ex—, com—, dis—*
Peniteo, I am grieved, -ent, ly, ial.
Pes, *pedis*, -al, estal, estrian.
Peto, I ask, -ition. *Com—ence.*
Pictus, painted, -s, ure, esque, orial.
Placeo, I please, -id, ly, ness, ity.
Planus, level, -e, ary. *Ex—ation.*
Plaudo, *plausum*, I make an approving noise, -it; -ible, ive, ly. *Ap—*

Plenus, full, -ty, teous, tiful, ary, itude.

Pleo, *pletum*, I fill. *Com-*, *im-*ment, *com-*, *de-*, *re-*ion.

Placo, I fold. *Ap-*able, *com-*ate.

Pondus, *ponderis*, -able, ous, osity.

Pone, *posui*, *positum*, I put or place.

De-, *com-*, *ex-*ent; *ap-*, *com-*, *de-*, *op-*ite. *De-*e, *com-*, *ex-*

Populus, the people, -ous, ar, ate, ace.

Porto, I carry, -er, ly, able, al, age.

Com-, *de-*, *im-*, *re-*, *sup-*

Posse, to be able, -ession, ible.

Precor, I pray, -atory. *De-*, *im-*ate.

Prehendo, I seize. *Ap-*, *com-*, *re-*

Pressum, squeezed. *Com-*, *de-*, *im-*, *re-*

Primus, first, -er, eval, al, ary, ative.

Privus, one's own, -ate, ily, ity, acy.

Probo, I try, -able, e, ity, ative.

Prope, near, -er, ty, ly, riety, rietor.

Proximus, nearest, -ate, ly, ity, o.

Pugna, a fight, -acious. *Re-*ant.

Pulvis, *pulveris*, dust, -ate, ize, ous.

Purgo, I cleanse, -e, ative, atory, ation.

Purus, clean, -e, ly, ify, itan, ity.

Puto, I lop; think. *Com-*, *de-*, *im-*ation.

Quisitum, sought. *Dis-*, *in-*, *re-*ion.

Quies, *quietis*, -cence, cent; -ly, ism, ist, ude.

Rapio, I snatch, -d, dly, dity, ne, er.

Ratus, judging, -ional, ly, ize, ist, ity.

Rego, *rectum*, I rule, -al, ity, alia, ency; -or, ory, itude, angular.

Rideo, *risum*, I laugh, -icule, iculous; -ible, ibility.

Rivus, a stream, -er, ulet, al, ry.

Rogo, I ask. *Ab-*, *ar-*, *de-*, *inter-*ate.

Ruptum, broken, -ure, ion. *Ab-*, *cor-*, *dis-*, *inter-*

Rus, *ruris*, the country, -tic, ity; al.

Sacer, holy, -ed, ifice, illege, ist, an.

Sagax, wise, -city, cious, ly, ness.

Salio, I leap, -ly, mon, ient, tant.

Salus, health, -tary, te, tation.

Sanctus, pure, -ify, imonious, ly.

Sanguis, blood, -ne, nary, neous.

Sapio, I taste, -id, ience, or, osity.

Satis, enough, -fy, faction, factory.

Scio, I know, -ence, entifice, al, ally.

Con-, *pre-*ence.

Scribo, *scriptum*, I write, -e, ble; -ture, al, ist. *Con-*, *in-*tion.

Seco, I cut, -t, tile, tary, tion, tor.

Sedeo, I sit, -ulous, an, entary.

Sentio, I feel, -ence, ient, entious.

Sequor, I follow, -el, ence, acity.

Servio, I am a slave, -le, tor, ce, tude.

Signum, a mark, -al, ly, ize, et, ature.

Similis, like, -e, ar, ly, ity, itude.

Sisto, I stop, -er. *Con-*, *de-*, *in-*, *re-*

Socio, I unite, -al, ety, able, ly.

Solor, I comfort, -ace. *Con-*ation.

Solus, alone, -e, id, ify, itary, itude.

Solvo, *solutum*, I loose, -ent, ible; ble, tion. *Re-*e; -tion.

Sonus, a tone, -orous, ata, net.

Specio, I see, -es, al, fy, men, ous.

Spiro, I breathe, -it, ual, acle, nous.

Sto, I stand, -ate, ation, and, able.

Strictus, bound, -ly, ness, ure. *Con-*

Struo, I build, -cture. *In-*ct.

Suadeo, I advise. *Dis-*, *per-*

Tango, *tactum*, I touch, -ent, ible; -ile, ion, ility.

Tego, *tectum*, I cover, -ular, ument.

De-, *pro-*

Tempero, I regulate, -ament, ature, ance.

Tempus, *temporis*, time, ize, ary, al, ly.

Tendo, I stretch. *At-*, *ex-*, *in-*, *pre-*

Teneo, I hold, -able, acious, ant, drill.

Terminus, a limit, -al, ate, ist, ology.

Terra, the earth, -ene, itory, estrial.

Testis, a witness, -ament, ator, ify.

Textus, woven, -ile, ual, ure.

Tortum, twisted, -ure, ive, ile, nous.

Tractus, drawn. *At-*, *con-*, *de-*, *ex-*

Tumeo, I swell, -id, or, ular, ult.

Turba, a crowd, -id, ulent. *Per-*

Umbra, a shade, -age, ate, ella.

Unda, a wave, -ulate, ulary, ulation.

Vaco, I am empty, -ant, ate, uity.

Valeo, I am strong, -id, ant, or, ue.

Vapor, steam, -ish, ize, ous, y.

Veho, *vexi*, *vectum*, I carry, -icle, ement; -ation, atious. *In-*, *trans-*ive.

Vendo, I sell, -ee, or, ible, ition.

Venio, I send, -ture, ous, some.

Verbum, a word, -al, atim, iage.

Vergo, I tend. *Con-*, *di-*ence.

Verto, *versum*, I turn, -ical, ex, igo; -ify, icle, ion.

Verus, true, -ify, ity, ily, dict.
Video, *visum*, I see, -ible, ion, itant.
Di-, *pro-*, *e-*nt.
Vinco, *victum*, I conquer, -ible; -or,
 y, ious. *In-*ible.
Vindex, *vindicis*, -tive, ate, able.
Vivo, I live, -id, ify, acious, iparous.

Voco, I call, -al, ation, able, iferate.
Volo, I will, -ition, untary, itive.
Volvo, *volutum*, I roll, -me, te. *Con-*
in-, *re-*e; *re-*tion.
Voro, I eat, -acity. *Carni-*ous.
Votum, a promise, -e, ive, ary, er.
Vulgaris, common, -ate. *Di-*er.

Of the *Words adopted from the Greek*, by far the larger proportion are strictly scientific. Although they are seldom required in the vocabulary of the public speaker or orator, it may be useful to notice a few of the more important.

1. *Arche*, beginning, rule, government, chieftaincy, -iasm, ives, on, bishop, ric (episcopos, an overseer), itect, ure (technao, I build), itrave (trabs, a beam), ipelago (pelagos, the sea), etype, ical (typos, a form).
2. *Chronos*, time, -ic, ical, icle. *Ana-*ism, *iso-*ous, *syn-*ism.
3. *Cosmos*, the world, -ical, etic, ogony, opolite, orama.
4. *Criticos*, discerning, -ic, ical, icism, erion, ique.
5. *Cyclos*, a circle, -e, oid, ades, -(ops, the eye) pedia (paideia, teaching).
6. *Ge*, the earth, -ocentric (centron, the mid part), odesy (daio, I divide), oponics (ponos, labor), ometry (metron, a measwe), orgic (ergon, a work). *Apo-*e, *epi-*e, *peri-*e.
7. *Genao*, I produce, -esis. (*Heteros*, other)—eous, (*homos*, similar)—eous, (*hydor*, water)ro-, (*nitron*)-, (*oxys*, acid)-.
8. *Gonia*, a corner, (*treis*, three)—ometry, (*tetra*, four)-, (*pente*, five)a-, (*hex*, six)a-, (*hepta*, seven)-, (*octo*, eight)a-, (*polys*, many)-, (*dia*, through)—al.
9. *Gramma*, a letter, -r, tical. *Chronos* (2)-, *ana-*, *dia-*, *epi-*.
10. *Grapho*, I write, -ic, ite. (*Autos*, self)-, *epi-*, *para-*, *tele-*, *mono-*; (*biblion*, a book)-, (*bios*, life)-, (*calos*, beautiful)i—y. *Ge* (6) o—y, (*lexicon*, a book)—y, (*stenos*, narrow)—y, (*topos*, a place)—y.
11. *Logos*, a word, a discourse, -ical, iciar, ic, -(arithmos, a number) -o(mache, a fight)y. *Apo*—y, *eu*—y, *syb-*ism, ize, ist, ic, (*aer*, air) o—y, (*anthos*, a flower)—y, (*astron*, a star)—y, (*chronos*, 2)—y, (*mythos*, a fable)—y, (*zoon*, an animal)—y.
12. *Monos*, one, -ad, arch (1), k, astic, astery, opoly (poleo, I sell).
13. *Ode*, a poem. *Ep-*, *epis-*, *palin-*.
14. *Pun*, all, -ic, acea, dect, oply, -(demos, the people)-ic, (*creas*, flesh).
15. *Pathos*, feeling, -etic, ology (11), o-(gnomon, an index)-ic. *A-*, *sym-*, *anti-*, (*anthropos*, a man)—y.
16. *Philos*, a friend, (*sophia*, wisdom)-y, -(melos, a song), -logist (11).
17. *Phone*, a sound, -ics, etics, ography (10). *Anti-*, *a-*, *eu-*, *sym*—y.
18. *Polis*, a city, -cy, tic, ty, ce. *Cosmo* (3)—te, *metro*—

19. *Scypteo*, (*anemos*, the wind)-, (*helios*, the sun)-, (*micros*, small)-, *teleo*, far)-, (*stereos*, solid)-.
20. *Sophia*, wisdom, -sm, sts, stry, sticate. (*Gymnos*, naked)—sts.
21. *Strophe*, a turning. *Anti*-, *apo*-, *cata*-, *epi*-.
22. *Thesis*, a position. *Anti*-, *epi*-, *hypo*-, *paren*-, *syn*-.
23. *Theos*, God, -ology (11), o-(*cratos*, power)-ic. *Mono*-, *poly*-, *a*-ism.
24. *Tonos*, a sound, -e, ic. *Dia*-, *mono*-, (*barys*, heavy)-, *semi*-e,
25. *Typos*, a form, -e, ocosmy (3), ical, ify. *Anti*-, *stereo*-e.

The above list, if carefully studied, will assist in the explanation of upwards of 1000 words. It would greatly tend to the improvement of the student if he would—1st. Write out in full the several words. 2d. Make himself acquainted with their meaning. 3d. Pursue a course of definition, judgment, and reasoning.

The root-forms of words having been now elaborately explained, and their uses exemplified, it remains that we should bestow a little attention on those modifying particles on which the nicer shades of meaning so much depend. They are either prefixes or affixes. They are of three kinds, Saxon, Latin, and Greek.

SAXON PREFIXES.—*A*, on, in, to, at; *be*, *em*, *im*, to make; *en*, in, on; *fore*, preceding; *mis*, ill, wrong; *out*, beyond; *over*, high, ahead; *un*, negation; *under*, below; *with*, from, against: *e. g.*—Aboard, becalm, embody, impurple, endanger, forebode, mislead, outlaw, overshoot, unlink, undermine, withhold.

LATIN PREFIXES.—*A*, *ab*, *abs*, from, away; *ad* (*d* may be changed into *c*, *f*, *g*, *l*, *n*, *p*, *s*, *r*, and *t*), to; *am*, *circum*, round; *ante*, *pre*, before; *con* (*n* changes to *g*, *l*, *m*, *r*), together, with; *contra*, *counter*, against; *de*, down; *dis*, *se*, off, apart; *ex*, *extra* (*x* into *c* and *f*), out, without; *in* (*n* into *l*, *m*, *r*), to, on, in verbs—in adjectives, not; *inter*, *intro*, between, among, within; *ob* (*b* into *c*, *f*, *p*), against; *per*, through; *post*, after; *preter*, *ultra*, beyond; *pro*, for, forth; *re*, *retro*, back, anew; *sub* (*b* into *c*, *f*, *g*, *p*), under; *super*, *supra*, *sur*, above; *trans*, across; as, *Abstract*, *adjoin*, *amputate*, *circumnavigate*, *antedate*, *contract*, *contradict*, *countermand*, *depend*, *disperse*, *secede*, *extinct*, *extravagant*, *inject*, *intact*, *interject*, *introduce*, *object*, *perforate*, *postfix*, *preternatural*, *ultramarine*, *produce*, *reduce*, *retrograde*, *subscribe*, *superwise*, *transfer*.

GREEK PREFIXES.—*A*, *an*, without; *amphi*, both, round; *ana*, through, again; *anti*, against; *apo*, from, away; *cata*, down; *dia*, through; *en*, *em*, in, on; *epi*, upon; *hyper*, above; *hypo*, under; *meta*, change; *para*, beside; *peri*, round; *syn* (*n* into *l*, *m*), with; as, *anarchy*, *amphibious*, *analogy*, *antidote*, *apostate*, *catastrophe*, *dialect*, *endemic*, *epigram*, *hyperbole*, *hypothesis*, *metaphor*, *parable*, *period*, *synthesis*.

The affixes cannot be so distinctly arranged according to the language from which they are taken. We therefore present them in that order in which they may be most succinctly and profitably exhibited:—

Acy, ace, age, unce, ancy, dor, ence, ency, head, hood, ion, on, ism, ment, mony, ness, ric, ry, ship, t, th, tude, ty, ity, ure, y, and wick, when added to nouns, verbs, or adjectives denote *being* or *state*.

An, ant, ard, art, ary, eer, ent, er, ier, ist, ive, or ster, added to nouns or verbs denote the *doer* of an *act*.

Ate, ee, ite, added to nouns and verbs, denote *passivity*, i. e., being acted on.

Cule, cle, ule, el, il, et, let, in, ine, kin, ling, ock, denote *smallness*.

Ac, al, an, ar, ary, en, ic or ical, id, ile, ine, ory, added to nouns denote *made of, belonging to, &c.*

Ate, ful, ous, ose, some, y, added to nouns denote *plenty*.

Ish, like, and ly, added to nouns, denote *resemblance*.

Ive added to nouns and verbs denotes *active capacity*.

Able, ible, uble, to nouns and verbs denote *passive capacity*.

Ate, en, fy, ish, ise or ize, to nouns and adjectives denote to *make*.

Separable and separate root-forms are for the most part Saxon; inseparable ones, Latin, Greek, or French.

It may be useful to parties who have learnt French, or who intend to learn it, to remark—1st, That the greater part of the words ending in *able, age, al, ant, ance, ent, ence, ible, ice, ion, gue, ude, &c.*, are spelled alike in English and French; 2d, That in the majority of cases English words in *al, an, ary, cy, er, ic, ical, id, ive, ory, or, ous, ty, ular, y*, may be turned into French by the change of these syllables into *el, en, aire, ce, re, ique, ide*, if feminine; if masculine, *oire, eur, eux, te, ulier, ie*,—and *vice versâ*.

What has now been said upon Etymology, if thoroughly studied and regularly practised, will add greatly to the talk-stock of the learner, and aid in the acquirement of that copiousness, readiness, and fluency which in writing, but especially in speaking, is desirable. Truly has a great modern writer said, "In a language like ours, where so many words are derived from other languages, there are few modes of instruction more useful or more amusing than that of accustoming young people to seek for the etymology or primary meaning of the words they use. There are cases in

which knowledge of more value may be conveyed by the history of a word than by the history of a campaign."

Words are valuable, at least, *chiefly* for the ideas they represent. In and of themselves, they have a value, it is true; but, as the representatives of thought, their worth is more than a thousand-fold increased.

LESSON XXXIV.

SPELLING OF DERIVATIVE AND COMPOUND WORDS.

The subjoined Rules are not a complete guide, even for derivative words; as there are frequent departures from the Rules, which can be ascertained only by extensive reading and careful observation. The practice of frequently *transcribing* from good editions of standard authors, and also of *noticing*, when reading, *the manner in which words are spelled*, cannot be too highly recommended as a means of securing accuracy in this *necessary* part of good English composition.

It would be found a very useful exercise, for this purpose, and also for the purpose of securing a knowledge of the meaning and derivation of words, and thus a command of language in writing, to devote some time each day to the careful perusal of two or three pages of the *Unabridged Dictionary* of Webster, or Worcester.

RULE I.—Monosyllables—and words of more than one syllable accented on the last syllable—ending in a single consonant preceded by a single vowel, double the final consonant on receiving a new syllable beginning with a vowel; but *z* and *k* are not doubled. *Examples*—begin, begin-ner; befit, befit-ting; rob, rob-ber; admit, admit-tance; wit, wit-ty. .

RULE II.—Silent *e* at the end of a word which receives an additional syllable beginning with a *consonant*, is generally retained;

as, guile-less; peace-ful; servile-ly. *Exceptions*—aw(*e*)-ful, tru(*e*)-ly, abridg(*e*)-ment, nurs(*e*)-ling, whol(*e*)-ly, du(*e*)-ly, acknowl-
edg(*e*)-ment, argu(*e*)-ment, judg(*e*)-ment. In these the final *e* is
dropped.

RULE III.—In words ending with a silent *e*, if the syllable added
commencè with a vowel, the silent *e* is to be omitted; as, ad-
mir(*e*)-able, cav(*e*)-ity, cur(*e*)-ative, driv(*e*)-ing; but

(1) If silent *e* is preceded by *c* or *g* soft, or *v*, it is retained before *able*; as, peace-able, change-able, move-able.

(2) If silent *e* is preceded by *g* soft, it is retained before *ous*; as, ad-
vantage-ous; but if *c* soft precedes it, *e* is changed into *i* before *ous*; as,
grac(*e*)-ious, &c.

(3) Verbs ending in *ee* and *oe* retain the *e*; as, see-ing; loe, hoe-ing. So
also, certain words that would otherwise be ambiguous; as, dye-ing,
singe-ing, twinge-ing.

(4) Words ending in *ie* drop this final *e*, and change *i* into *y*, before an
additional syllable that begins with *i*; as, lie, ly-ing.

RULE IV.—Words ending in *y*, preceded by a consonant, on
taking any affix except *ing*, or *ish*, or *'s*, change *y* into *i*; as,
happy, happ(y)i-ness; cry, cr(y)i-ed; marry, marr(y)i-age; pity,
pit(y)i-less, &c. *Exceptions*—The *y* is not changed in words de-
rived from *dry*, *sky*, *sly*.

Words ending in *y*, preceded by a vowel, do not change *y* into *i* before
an additional letter or syllable; as, tray, trays; bay, bays; joy, joyful. So
the *y* is unchanged when *ing* is added to any words ending in *y*; as edify,
edify-ing; buy, buy-ing. *Exceptions*—Day, daily; pay, paid; lay, laid;
say, said; say, saith.

RULE V.—Words ending in a double consonant—except *l*—re-
tain both consonants when they take an additional syllable, not
beginning with the same letter; as, odd, odd-ity; distress, dis-
tress-ful; skill, skil-ful. Words ending with *a*, *o*, or *u*, retain
these letters; as, woo, woo-er; echo, echo-ing.

Words ending with a double letter, retain both when a prefix of a word
or syllable is connected; as, roll, unroll; see, fore-see; water-fall. *Ex-
ceptions*—distil, instil, fulfil, until, withal, wherewithal, already.

RULE VI.—Compounds of self-significant words generally retain
the spelling of those words; as, steam-engine; book-binder.

EXERCISES.

Write derivatives, according to the Rules, from the words here given. *Example*—Like, liked, liking, likely, likelihood. Valley, valleys.

Attorney, body, glory, weary, delay, stay, name, care, grace, in cite, encourage, tame, manage, run, defer, brag, admit, mud, acquit, red, control, swim, whiz, idle, rude, abridge, awe, pity, merey, provoke, merry, giddy, lucky, just, shy, dry, true, betray, boy, destroy, verify, edify, occupy, multiply, day, entrap, unman, allot, aver, fret, bar, rag, stab, join, marvel.

Worship, steam, reason, suffer, chill, obstruct, harass, excuse, due, life, engage, close, expire, face, fate, office, inflame, whole, false, feeble, meddle, remorse, holy, ruby, forgive, come, entire, body, speedy, vary, weary, dropsy, merry, annoy, chimney, flee, huzza, money, dismiss, still, full, will, stuff, renew, avow, forego.

LESSON XXXV.

ABBREVIATIONS.

In writing, it is convenient and proper, sometimes, to use abbreviated forms of expression, a selection from which is here given. The pupil should copy them, or, what is better, write them, upon hearing the full form dictated.

<i>A. B.</i> , or <i>B. A.</i> , Bachelor of Arts.	<i>Aug.</i> , August.
<i>Ans.</i> , Answer.	<i>Ark.</i> , Arkansas.
<i>Adv.</i> , Adverb.	<i>Ala.</i> , Alabama.
<i>Acct.</i> , Account.	<i>Adj.</i> , Adjective.
<i>A. C.</i> , Ante Christum (before Christ).	<i>Abp.</i> , Archbishop.
<i>A. D.</i> , Anno Domini (in the year of our Lord).	<i>Adj.</i> , Adjutant.
<i>A. M.</i> , Ante Meridiem (before noon); in the year of the world.	<i>Admr.</i> , Administrator.
<i>Adm.</i> , Admiral.	<i>Anat.</i> , Anatomy.
<i>Anon.</i> , Anonymous.	<i>Apr.</i> , April.
<i>Æt.</i> , Aged.	<i>Amt.</i> , Amount.
	<i>Att.</i> , Attorney.
	<i>Bbl.</i> , Barrel.

B. D., Bachelor of Divinity.
Bart., Baronet.
B. C., Before Christ.
Bot., Botany.
Bal., Balance.
Benj., Benjamin.
Bp., Bishop.
Bk., Book, Bank.
C. or *cent.*, A hundred.
Cal., Calendar, California.
Cant., Canticles (Solomon's Song).
Cap., Capital.
Cash., Cashier.
C. W., Canada West.
Capt., Captain.
Col., Colonel.
Chas., Charles.
Caps., Capitals.
C. E., Canada East.
Ch., Church.
Dan., Danish, Daniel.
D. D., Doctor of Divinity.
Dec., December.
Dept., Department, Deputy.
Dict., Dictionary, Dictator.
Dr., Debtor, Doctor.
D. C., District of Columbia.
Dea., Deacon.
Deg., Degree.
Deut., Deuteronomy.
Doz., Dozen.
Ecc., Ecclesiastes.
E. G., For example.
Encyc., Encyclopedia.
Eng., England, English.
Eph., Ephesians.
Esq., Esquire.
Ex., Example, Exception, Exodus.
Ed., Edition, Editor.
E. I., East Indies.
E. N. E., East-Northeast.
Ep., Epistle.
E. S. E., East-Southeast.
Etc., And so forth.
Fah., Fahrenheit.
Fem., Feminine.
Flor. or *Fa.*, Florida.
F. S. A., Fellow of the Society of Arts.
Fur., Furlong.
Feb., February.
Fig., Figure.
F. R. S., Fellow of the Royal Society.
Ft., Feet, Foot, Fort.
Ga., Georgia.
Gall., Gallon.

Gent., Gentleman.
Geol., Geology.
Ger., German.
Gal., Galatians.
Gen., Genesis, General.
Geo., George, Georgia.
Geom., Geometry.
Gov., Governor.
Heb., Hebrews.
Hon., Honorable.
Hhd., Hogshead.
Hund., Hundred.
Ia., Indiana.
Id., The same.
I. H. S. (*Jesus Hominum Salvator*),
 Jesus the Saviour of men.
Incog., Unknown.
Ind., Indiana.
Int., Interest.
Isa., Isaiah.
Ib. or *Ibid.*, In the same place.
I. e., that is.
Ill., Illinois.
In., Inch.
Inst., Instant, the present month.
Ia., Iowa.
Jas., James.
Jno., John.
Jos., Joseph.
J. P., Justice of the Peace.
Jul., July.
Jan., January.
Jona., Jonathan.
Josh., Joshua.
Jr. or *Jun.*, Junior.
Kan., Kansas.
Kt., Knight.
Ky., Kentucky.
L., l., or *£*, A pound sterling.
Lat., Latin, Latitude.
Ld., Lord.
Lev., Leviticus.
LL.B., Bachelor of Laws.
Lon., Longitude.
L. S., Place of the Seal.
La., Louisiana.
L. C., Lower Canada, Lord Chan-
 cellor.
Ldp., Lordship.
Lieut., Lieutenant.
LL.D., Doctor of Laws.
Lo. or *La.*, Louisiana.
M. A., Master of Arts, Military Aca-
 demy.
Maj., Major.

Mass., Massachusetts.
M. C., Member of Congress.
Md., Maryland.
Med., Medicine.
Messrs., Gentlemen, Sirs.
Minn., Minnesota.
Mo., Missouri, Month.
Mr., Master or Mister.
Mt., Mount or Mountain.
Md., Madam.
Mas., Masculine.
Matt., Matthew.
M. D., Doctor of Physic.
Me., Maine.
Mem., Remember, Memorandum.
Mich., Michigan.
Miss. or *Mi.*, Mississippi.
M. P., Member of Parliament.
Mrs., Mistress.
MS., Manuscript.
MSS., Manuscripts.
N., North, Note, Number.
Nat., Natural.
N. B., Take notice.
N. E., Northeast, New England.
N. H., New Hampshire.
N. N. E., North-Northeast.
No., Number.
Nov., November.
Num., Numbers.
N. W., Northwest.
N. A., North America.
Nath., Nathaniel.
N. C., North Carolina.
Neb., Nebraska.
N. J., New Jersey.
N. N. W., North-Northwest.
Nom., Nominative.
N. S., Nova Scotia, New Style.
N. T., New Testament,
N. Y., New York.
O., Ohio.
Obj., Objective, Objection.
Oct., October.
O. T., Old Testament.
Ob. (*Obit*), Died.
Obt., Obedient.
O. S., Old Style.
Oz., Ounce.
Pa. or *Penn.*, Pennsylvania.
Per or *pr.*, By the ; as, *per* yard.
Per ct., By the hundred.
Phil., Philadelphia.
P. M., Post-Master; Afternoon.
P. P., or *pp.*, Pages.

Pres., President.
Prof., Professor.
Prop., Proposition.
Pro tem., For the time being.
P. S., Postscript.
Pub., Public, Published.
Pd., Paid.
Pet., Peter.
Phil., Philip, Philippians.
Pl. or *Plur.*, Plural.
P. O., Post-Office.
Prep., Preposition.
Prob., Problem.
Pron., Pronoun, Pronunciation.
Prot., Protestant.
Prov., Proverbs.
Ps., Psalms.
Pwt., Pennyweight.
Q., Question, Queen.
Qt., Quart.
Qr., Quarter.
Q. V., Which see ; As much as you please.
Rec. or *R.*, Recipe.
Rec. Sec., Recording Secretary.
Ref., Reformed.
Regt., Regiment.
Rev., Revelations, Reverend.
R. I., Rhode Island.
Rom., Romans.
Rt., Right.
Rt. Rev., Right Reverend.
Rec'd., Received.
Rect., Rector, Receipt.
Reg., Register, Regular.
Rep., Representative, Republic.
Rhet., Rhetoric.
Robt., Robert.
R. R., Railroad.
Rt. Hon., Right Honorable.
S., Seconds, Shilling, Sign, South.
S. A., South America.
S. C., South Carolina.
S. E., Southeast.
Sec., Section.
Sept., September.
Sing., Singular.
Sp., Spain, Spanish.
Sr., Sir or Senior.
S. S. W., South-Southwest.
Sup., Superior.
S. W., Southwest.
Sax., Saxon.
Sam., Samuel.
Schr., Schooner.

<i>Sec.</i> , Secretary.	<i>Vis.</i> , Viscount.
<i>Sen.</i> , Senator, Senior.	<i>Vol.</i> , Volume.
<i>Serg.</i> or <i>Serj.</i> , Sergeant.	<i>V. P.</i> , Vice-President.
<i>Sol.</i> , Solomon, Solution.	<i>Va.</i> , Virginia.
<i>Sq.</i> , Square.	<i>Viz.</i> , Namely; To wit
<i>S. S. E.</i> , South-Southeast.	<i>Vols.</i> , Volumes.
<i>St.</i> , Saint, Street.	<i>Vt.</i> , Vermont.
<i>Surg.</i> , Surgeon.	<i>W.</i> , West.
<i>Tenn.</i> , Tennessee.	<i>Wk.</i> , Week.
<i>Theol.</i> , Theology.	<i>Wis.</i> , Wisconsin.
<i>Thos.</i> , Thomas.	<i>Wm.</i> , William.
<i>Tit.</i> , Titus, Title.	<i>Wp.</i> , Worship.
<i>Theo.</i> , Theodore.	<i>Wt.</i> , Weight.
<i>Thess.</i> , Thessalonians.	<i>Wed.</i> , Wednesday.
<i>Tim.</i> , Timothy.	<i>W. I.</i> , West Indies.
<i>Tr.</i> , Translation, Transpose, Treasurer.	<i>W. Lon.</i> , West Longitude.
<i>U. C.</i> , Upper Canada.	<i>W. N. W.</i> , West-Northwest.
<i>U. S.</i> , United States.	<i>W. S. W.</i> , West-Southwest.
<i>U. S. M. A.</i> , United States Military Academy.	<i>Xmas.</i> , Christmas.
<i>U. S. N.</i> , United States Navy.	<i>Xt.</i> , Christ.
<i>Ult.</i> , Last, or the last month.	<i>Yd.</i> , Yard.
<i>U. S. A.</i> , United States of America; United States Army.	<i>Yr.</i> , Your.
<i>U. S. S.</i> , United States Senate.	<i>Y.</i> , Year.
<i>V. (Vide)</i> , See; Verse.	<i>Yds.</i> , Yards.
	<i>Yrs.</i> , Yours.
	<i>Zool.</i> , Zoology.
	<i>&c.</i> , And so forth.

LESSON XXXVI.

MISCELLANEOUS EXERCISES ON THE PARTS OF SPEECH.

Write correctly the following sentences:

Of these professions each are crowded.—Two were ordered, but neither were sent.—The nation are powerful.—Seeing with one's own eyes, seldom fail to bring conviction.—People is never wanting to join in the wildest enterprise.—Man's happiness or misery depend much on himself.—To profess regard and act differently, discover unworthiness of character.—To profess regard, and to act differently, constitutes a too common kind of treachery.—I or thou am the person to undertake the business.—Both of the scholars, or one of them at least, was present at the transaction.—Thou I, or the constable, are to be called up in order to be reprimanded.

First, I, and then George, and then my brother James, is to be monitor.—How does John and his father do?—Here is James and I to assist you.—Never were a people so infatuated.—Brutus, him that repelled Tarquin, not him that joined with others to assassinate Cæsar, was a patriot that used legitimate means to rescue his country from tyranny.—I know it could

not have been her; but whether or no it was them, I am not able to declare.—Was it possible to be them?—Whom do the people say that we are? Ask him whom he has been thought to be.—It was thee whom I saw.—I should not like to be him.—His greatest concern and highest enjoyment, were to be approved in the sight of his Creator.

I care not for others, them being on my side.—Us being appointed to the duty, you have no right to interfere.—Charity to the poor, when governed by knowledge and prudence, there are no persons who will not admit it to be a virtue.—Two substantives, when they come together, and do not signify the same thing, the former must be in the possessive case.—I do not think that any one should incur censure for being tender of their reputation.—I will see every sufferer, and do my utmost to relieve their distress.—The crowd was so great that I could not get through them.—He is like a beast of prey, who destroys without pity.—The worst kind of men, when it is in extremity, acknowledges its dependence on a Power unseen.—The men and things which he has studied, have not improved him.—My sister and I, as well as my brother, are daily employed in their several occupations.—The smith and the carpenter are at work; but even with your help, you will not finish to-day.—The multitude were determined to have its own will.

He paid twenty guineas, which are too high a price.—He is careless of the means prescribed for his recovery, which make his case almost hopeless.—Henry the Sixth, of England, was unfitted for the times he lived in, which were the immediate cause of the War of the Roses.—You must leave off these kind of indulgences.—You have been playing this two hours.—Boy's face often wants a good washing.—Many an one will suffer.—He was extreme prodigal, and his property is now near exhausted.—We may reason very clear and strong, without knowing that there was such a thing as a syllogism.

Maria always appeared amiably; she never speaks severe or contemptuous.—My opinion was given rather on a cursory perusal of the book.—Thomas is equipped with a new pair of shoes and a new pair of gloves; he is the servant of an old rich man.—Those sort of persons did real injury. Where are you going?—He went there in an hour.—My ancestors virtue is not mine.—His brothers offence will not condemn him.—A mans manner's frequently influence his fortune.—Wisdoms precept's form the good mans interest.—Moses rod was turned into a serpent.—Your's is better than her's; but his', when properly viewed, seems best of all.—I hope it is not I who he is displeased with.—To my good friend, he who has been my guardian, I dedicate this memorial.

LESSON XXXVII.

SENTENCES.

An assemblage of words expressing a complete thought, is called a sentence. A succession of sentences forms a composition.

A series of sentences relating to one subject, or to one part of a subject, composes a paragraph. Every successive paragraph commences on a new line. The proper division of a letter, or discourse, or treatise, into paragraphs, is an important matter.

The *elements*, or *constituent parts of a sentence*, are *words, phrases, or clauses*.

The *principal parts* of a sentence are those words which are necessary to make an assertion. The *subordinate* parts may be denominated *adjuncts*. Thus, in the sentence, "Virgil, in the eighteenth book of the *Æneid*, describes the manners of the primitive inhabitants of the country," the principal parts are, "Virgil describes manners;" all the other words are adjuncts, or subordinate parts, modifying or limiting the principal parts.

A sentence has two principal parts: the *Subject* and the *Predicate*.

The *Subject* is the word, or assemblage of words, of which something is declared.

The *Predicate* is the word, or words, expressing what is declared of the subject. Thus: "The earth is the Lord's." *The earth* is the subject; *is the Lord's*, is the predicate. The predicate sometimes includes an *Object*.

EXERCISES.

1. Fill up the blanks with a subject:

— is an orator. — defeated Napoleon. — is great. — loves me. — has learned geometry. — have gone.

2. Fill up the blanks with a predicate:

Congress —. The nation —. Pride —. Humility —. Diligence —. Success —.

The *subordinate parts*, or *adjunct elements of a sentence*, are distinguished (by Clark, p. 28) as *adjective* or *adverbial*; the former—whether words, phrases, or sentences—being such as answer to the questions, *What? What kind? Whose? How many? &c.*, and in construction being attached to nouns or pronouns. The adverbial adjuncts answer to the questions, *How? Why? Where? Whence? Whether? &c.* These adjuncts are attached to verbs, participles, adjectives, or adverbs.

Thus, in the sentence, "The whole American army now retreated through New Jersey towards Philadelphia," the principal parts are *army retreated*. The other words are adjective and adverbial adjuncts, indicated by asking questions, as above. *What army? American. What or how much? Whole. What whole? The. Retreated when? Now: Where or whither? Through New Jersey. In what direction? Towards Philadelphia.*

EXERCISES.

Write out, separately, the principal parts of the following sentences—then, the adjective adjuncts—then, the adverbial.

The British army sustained a heavy loss in the conflict, from eight hundred to a thousand men.—But, being determined to follow up the victory, they soon proceeded, under Lord Cornwallis, to attack Fort Lee, on the other side of the river.—As the British forces were evidently too strong for him, he evacuated it before he lost the opportunity.

LESSON XXXVIII.

THE SUBJECT OF A SENTENCE.

1. The Subject is either *Simple*, consisting of a single word; or *Complex*, when it consists of more than one. The former is sometimes called the *Grammatical*; the

latter, the *Logical*. For example: "Paul, the Apostle, was a truly great man." Here, "*Paul*" is the simple subject; "*Paul, the Apostle*," is the complex subject.

2. The complex subject is either a *Phrase*, or a *Clause*. By phrase, is meant a series of words associated, but not forming an assertion; as, *to the city*; *over the mountain*; *in fact*; *in hand*; *to write*; *to compose*. The phrase thus consists, either of an infinitive, or of a preposition and its object.

3. A Clause is a subordinate proposition in a sentence; as, "Washington, *who was the first President of this country*, we all venerate." "He said, *that Jefferson wrote it*." "She arrived, *when I was absent*."

Clauses may be distinguished by some prominent part of speech which they contain: thus, *participial*, *adverbial*, *relative*, *compellative*, or *vocative*. This latter contains the name or title of the object addressed; as, "*My son*, give me thy heart."

4. The Subject of a Sentence consists, then, either of a word, a phrase, a word with a phrase adjoined, a clause, or even a sentence; for example:

God is to be worshipped. *We, his creatures*, should worship Him. *To worship God*, is the duty of all. *That God must be worshipped* none can deny. "All men are created equal," says our Declaration of Independence.

The subject is generally either a *noun* or a *pronoun*. Other parts of speech are sometimes used instead of nouns, and may be employed as the subjects of a sentence, namely: *adjectives*, *verbs in the infinitive mood*, and *participles*. For example: "The *wise* make good associates." "*To err* is human." "*Walking* is healthful."

Even a syllable, or a letter, may be the subject of a sentence; thus, *A* is an indefinite article. *Ab* is a syllable. *Sub* is the prefix of subject.

Any word, as a word, may be the subject; thus, *John* is a proper noun. *Very* is an adverb.

Any part of speech used as a noun, may be a subject; as, *Up* is a relative term. The *ins* and the *outs* are ever at war.

The subject of a sentence may always be ascertained by putting *who* or *what* before the verb; thus, in regard to the sentences above given, *Who* make good associates? The answer gives the *subject*, namely, *the wise*. *What* is human? Answer, *to err*. This phrase is the *subject* of the sentence.

EXERCISES.

1. Supply pronominal subjects in the following sentences:

— appear to you in a new character. — are to understand that I have a particular notion about it. — go on much in our old way.

2. Supply subjects that are adjectives: those which express quality, and those which only restrict, without expressing quality; as, *each*, *every*, *five*, *ten*, &c.

The — are less numerous than the ignorant. The — deserve reproof; the —, praise. — of us is deficient. — one feels his loss. — is half of ten.

3. Supply, as subjects, the infinitive mood:

— is better than to walk. — is a trial of our patience. — that's the question. — is sinful. — is the mark of a wise man. — betrays great weakness.

4. Supply participles as subjects:

— one day in seven as sacred, is the duty of all. — such disturbances is unlawful. — ourselves is an injury.

5. Supply, as subjects, some syllable, or letter; some word used merely as a word; or any part of speech (not an adjective, participle, or pronoun) used as a noun:

— is the third letter of the alphabet. — is the accented syllable in *remember*. — is an adverb.

LESSON XXXIX.

THE COMPLEX OR MODIFIED SUBJECT

The simple subject may be rendered more full or definite—

1. *By apposition*; that is, by another noun in the same case, connected to it, for the sake of explaining or describing it; as, Paul, *the Apostle*, wrote several Epistles. Napoleon, *the emperor*, has gained great notoriety.

2. *By a prepositional phrase*; i. e., a phrase beginning with a preposition. The Emperor *of France* attracts universal attention.

3. *By a noun or pronoun in the possessive case*; as, *The President's* house is worth visiting. *My* house is for sale.

4. *By an adjective*; as, *Good* men are few.

5. *By a participle*; as, John, *having died*, was succeeded in office by his brother.

6. *By a relative clause*; that is, by a clause beginning with a relative pronoun; as, All *that believe in Christ* shall be saved. Men, *who are penitent*, may expect mercy. The belief *that time is short* urges us to repentance.

7. *By an infinitive verb*, alone, or with its modifying and dependent words adjoined: The desire *to improve* will prompt to effort. The desire *to improve in learning* will prompt to effort.

8. *By any words*, however many, *that modify the noun*; as, Alfred, *being unable to read, though twelve years of age, and loving Saxon poetry, to which he listened with undivided attention, when others read or recited it*, applied himself with great zeal and success to the reading of the language.

9. *The subject may consist of a quotation, or any phrase*; as, "*For me to live is Christ, and to die is gain*," is the noble sentiment of Paul. "*Death or victory*," is the watchword.

EXERCISES.

1. Modify the subjects by Nouns in Apposition.

Nero, —, was detested. I, —, write this exercise. You, —, imitate my example. We, —, ought not to live unto ourselves.

2. Modify the subjects by Prepositional Phrases.

Joan —, was a heroine. The King —, and Lord —, is God. The desire — is universal. The love — is the root of all evil.

3. Modify the subjects by Nouns or Pronouns in the possessive case.

— book is missing. The — legate was despised. The — message has arrived. The — confidence failed. The — arm was amputated.

4. Modify the subjects by Adjectives.

The — works of God deserve our study. The — miracles of Christ prove his divine mission. The — opportunities of gaining mental discipline should be improved.

5. Modify the subjects by Participles.

The — nation deserves our pity. The — house met our view. The — soldiers fled in haste. — I returned home.

6. Modify the subjects by a Relative Clause.

The art of English composition, —, may be acquired by diligent effort. The boy, —, will return in a few days. He, —, will be punished. The child, —, will grow up to an infamous manhood.

7. Modify the subjects by an Infinitive Verb.

The time — is at hand. The desire —, should be cultivated. The hint —, should be attended to. The effort — deserves all praise. The neglect — cost him his life.

8. Modify the subjects by a Phrase or Quotation.

—, were the last words of Marmion. —, were the words of Balaam. —, is the first sentence of the Bible. —, is the golden rule given in our Lord's Sermon on the Mount.

LESSON XL.

THE PREDICATE OF A SENTENCE.

1. The Predicate (that which is said of a subject), like the subject, may be either *simple* or *complex*—*grammatical* or *logical*. It is *simple*, when it consists of a common verb; as, The horse *stands*; or when a single noun, or adjective, or pronoun is used with the substantive verb to constitute the predicate; as, He *is worthy*. Cicero *was an orator*. It *is I*.

Other words added to the Simple or Grammatical Predicate, constitute with it a Complex or Logical Predicate; as, The horse *runs fast*. He *is worthy of the highest praise*. Cicero *was an orator of the highest order of talent*. It *is I myself whom you see*.

2. The Predicate says or affirms something concerning its subject, and consists of what is called the *copula* (some part of the verb *to be*), and that which is asserted by adding a noun, an adjective, a pronoun, or a participle, or some other part of speech. Thus, Gold *is a metal*. Iron *is useful*. He *is learned*. She *is winning*. It *is I*.

3. Sometimes both parts of the Predicate are expressed by a verb; as, The ship *sails*, = is sailing. "The man *is*," that is, *exists*. There *is* the man. *There*, in such sentences, precedes the verb *to be*, and the subject follows it.

(1.) The Predicate asserts *existence*; as, I *am*; they *are*.

(2.) It asserts *identity*, or what a thing is; as, It *is I*; to live *is to exist*; oxygen *is a gas*.

(3.) It asserts *an act*; as, The earth *revolves*; the boys *write*.

(4.) It asserts a *quality*; as, The stove *is hot*; the tea *is green*.

4. The Predicate, then, is expressed:

Either by *a verb alone*: by *a verb and a noun*, either in the

nominative or objective case: by a verb and what is equivalent to a noun; as, *to perambulate is to run*: by a transitive verb and its object; as, *He has read the book*: by a verb and an adjective; as, *The air is refreshing*: by a verb and an adverb, or adverbial phrase, expressive of time, place, rest, or motion in a place, the cause, effect, manner, instrument, degree, circumstance, &c., of an action; as, "*We once again are met in council*:" by a quotation; as, Bacon remarked, "*to choose time is to save time*:" by a verb and a preposition; as, *all is over*: by a verb and a dependent clause; as, "*He tries to do good*;" "*He desires that you would not go*:" by a verb together with a preposition and its object; as, *He came over the river*.

EXERCISES.

1. Append a predicate asserting existence.

Kings —. Students —. Historians —. Winds —.

2. Append a predicate asserting identity.

It —. You —. Eagles —. Copper —. The moon —. The moon —. The stars —. Children —. The grass —. Time —.

3. Append a predicate asserting an action.

Tides —. Shadows —. Trees —. The months —. The sun —.

4. Append a predicate asserting a quality.

The messenger —. The leprosy —. Sin —. The Americans —. The Indians —. The English —. The Scotch —. The Irish —.

5. Let the predicate, consisting of a verb and an adverb, be supplied.

Remorse of conscience —. The approbation of the good —. The Chinese —. The Empire of Japan —. Our country —. The child —. The tubular bridge —.

6. Supply a predicate consisting of a verb and a preposition, used, of course, as an adverb.

The precipice —. The horse —. The faith —. Your exertions —. My journey —. His health —.

7. Supply a predicate consisting of a verb and a dependent clause, or quotation.

He.	Solomon.	St. Paul.
My father.	My sister.	The mathematics.
How we.	Railroad.	The river St. Lawrence.
Misfortunes.	The light.	Learning.
Truth.	Old age.	Modesty.
Mirth.	Reputation.	Diligence.

LESSON XLI.

CLASSIFICATION OF SENTENCES.

TRANSITIVE AND INTRANSITIVE SENTENCES.

The *Transitive sentence* contains a transitive verb, which *requires an Object* depending on it to complete the sense.

Thus: The heavens *declare the glory* of God. Here *glory* is the object of the transitive verb *declare*. Cultivate *piety*; *piety* is the object of *cultivate*. The object of a sentence may be a *Noun*, a *Pronoun*, a *Word*, a *Phrase*, or a *Sentence* used as a *Noun*.

The *Intransitive sentence* contains none but intransitive verbs: those which do not admit of an object depending on them, but make complete sense otherwise.

As, The sun *rises*. I *am*. The stars *shine*. The Intransitive sentence is one affirming the being, the state, or the condition of its subject, or an act which does not expend itself on an object.

A *Transitive sentence* may be changed into an *intransitive one*, by making the object of the verb a subject, the active voice passive, and the subject of the transitive verb the object of the preposition "by." Thus, "He bought the book." "The book was bought by him."

EXERCISES.

1. Write a few Transitive sentences, with the following subjects:

The Queen of Great Britain.
The President of the United States.
The Common School System.
The Press of this country.
The possession of riches.
The abuse of our faculties.
The triumph of Christianity.
The progress of Art.

2. Write a few Intransitive sentences with the following subjects:

1. The snow. 2. The rain. 3. The rivers. 4. The atmosphere. 5. Human philosophy. 6. The ancient orators. 7. The dark ages. 9. Men and women. 10. The Congress. 11. The woods. 12. The fever.

3. Convert the following transitive sentences into intransitive.

1. He has crossed the river. 2. He has acquired prodigious wealth and influence. 3. The year 1859 has borne away to the grave an unusual number of great and good men. 4. All should, in their youth, study English composition, with care and diligence. 5. Those who write much, in conformity to the rules proposed, may expect success, and consequent satisfaction

LESSON XLII.

COMPLEX SENTENCES.

1. A complex sentence contains one or more *dependent* propositions or clauses, which define or explain the principal sentence; these are called *dependent* or subordinate, because they make complete sense only when taken in connection with the principal proposition or clause

For example. He eats *that he may live*. "He eats" is the independent, or primary clause; "he may live" the dependent or

secondary. I am sad *when I listen to that music*. "I am sad," is the independent clause; the other is subordinate, and dependent on it.

2. These dependent propositions or clauses, are *adjective, relative, adverbial, conjunctive, or participial* where they are introduced by a relative pronoun, an adverb, a conjunction, a participle, or by a noun and participle absolute.

(1.) The *Adjective Clause*: as, A man, *eager to learn*, applied himself to study.

(2.) The *Relative Clause*: as, He was admired by all *who heard him*; *who*, connects this clause with the independent clause preceding it. "He, *whose house you occupy*, is wealthy."

(3.) The *Adverbial Clause*: as, "He retired *when he saw fit*;" commencing with the adverb *when*. The adverbial clause expresses some circumstances of time, place, mode, cause, or reason.

(4.) The *Conjunctive Clause*: "I wish *that you may be happy*;" commencing with the conjunction *that*.

(5.) The *Appositive Clause* consists of, or commences with, a noun or pronoun placed in apposition to a preceding word or clause, which it explains or defines; as, Washington, *the father of his country*.

(6.) A *Parenthetical Clause* is one that is embraced in a parenthesis; as, The teacher (*having come from Europe*) entered upon his duties.

An *absolute clause*, not dependent for construction on other parts of the sentence; as, Listen to me, *my friends*.

Sometimes the connecting word is understood—not expressed; as, You cannot say (that) I have been tardy. I believe (that) he is faithful. This is the person (whom) I meant.

(7.) The *Participial Clause*: as, "*The work having been performed*, the men withdrew," that is, "when the work had been performed, the men withdrew;" the first clause is the participial, dependent clause. It is not material, so far as the sense is concerned, whether the independent, or the dependent clause is placed first.

(8.) There is another kind of clause which may be termed an *Infinitive Clause*; it consists of an infinitive verb with its subject

(in the objective case) united to the other clause without a connective, and following a transitive verb as its object; as, "I believe *God to be just*"—equivalent to, "I believe that God is just."

EXERCISES.

1. Complete, in writing, the sentences containing the following Relative clauses:

That has excited much surprise.—Who are fairly entitled.—Who presided.—Who rendered himself useful.—Who are now instructed in every branch of education.—Whose grandeur surpassed my expectations.—Which overflowed the path.—Who neglected their studies.

2. Complete the following sentences containing Adverbial clauses:

When the retreat commenced.—While all else wore the appearance of gloom.—While yet a boy.—However strong his body.—As far as he could go.

3. Complete the following, containing Conjunctive clauses:

That he might be instructed.—That they might be able.—That the poor should be provided for.—That all should honor their Creator.—That time is short.

4. Complete the following, containing Participial clauses:

Being determined to follow up the victory.—Having arrived at the city. Being struck with horror.—Losing all presence of mind.—Mistaking the way.

5. Select and write out the dependent clauses in the following passages, arranging them in their respective classes:

1. After remaining before the city, at a somewhat respectful distance, till the evening of the 13th, they retired to their shipping, and abandoned the enterprise.

2. They had lost, in the battle of the 12th, their commander, General Ross, which doubtless had its effect.

3. During these events, the enemy ravaged the coasts of the Chesapeake, which reflected little credit on the British character, and only served to exasperate the Americans, and to unite them in the attempt to repel a foe that paid so little regard either to the law of nations or to that of honor.

4. The army of the United States, at the north, had been greatly reduced during the spring and summer of 1814; large portions having been ordered to other stations.

6. Express the following dependent phrases by the use of an Infinitive:

He expects *that he shall rank first in his class.*

He labored *that he might reach New York that day.*

That I may not wrong your patience, I will stop.

7. Change the infinitive, and its subject in the dependent clause, into a finite verb, with its subject, supplying the proper connective:

I suppose the man to be honest.

I reckon the distance to be four miles.

He denounced the man to be a villain.

We declared the lemons to be good.

They proclaimed the day to be worthy of remembrance.

LESSON XLIII.

SENTENCES.—SIMPLE AND COMPOUND.

A *simple sentence* has but one subject, and one predicate. It has also but one object (when the verb is transitive); in other words, a simple sentence expresses but one proposition; as, Birds sing. The evening has passed away. He is fond of play. He walks into town.

A *compound sentence* may contain (1), one assertion respecting two or more subjects; or (2), more than one assertion concerning one subject; or (3), more than one assertion concerning more than one subject. For example: The boys and girls study together. The boys study and play alone. The boys and girls study and play together.

The propositions composing a compound sentence are independent of each other, as each makes complete sense by itself.

EXERCISES.

1. Change the following compound sentences into simple sentences :

1. He had no weapons, nor was violence offered. 2. Bonaparte was a professed Catholic, yet he imprisoned the Pope. 3. Righteousness exalteth a nation ; but sin is a reproach to any people. 4. Wisdom or folly governs us. 5. He will be there as well as you. 6. I did, indeed, welcome him to my house ; but I found him unworthy of my kindness. 7. Though he slay me, yet will I trust in him. 8. Be industrious, otherwise you will come to want. 9. Hasten to reform, else you will be ruined. 10. John is as learned as James. 11. Either James or John will be there. 12. The mercury has sunk because the weather is cold. 13. The weather is cold, for the mercury has sunk. 14. Wine makes him sick, on that account he drinks water. 15. He intends to teach, therefore is learning French.

2. Compose compound sentences by uniting the following simple sentences, supplying connectives that may be wanted :

1. The tillers of the ground live in the open air.

The tillers of the ground use exercises which expand the chest.

The tillers of the ground use exercises which brace the nerves.

The tillers of the ground use exercises which brace the muscles.

The tillers of the ground acquire an uncommon degree of hardiness.

The tillers of the ground acquire an uncommon degree of vigor of body.

The tillers of the ground, by the intensity of their toils, lose that janitiness of limbs which the savage retains even to old age.

The tillers of the ground, by the intensity of their toils, lose that ease of motion which the savage, &c.

The tillers, &c., toils, lose that nimbleness of gait which the savage, &c.

2. Goldsmith informs us.

Two men lived directly opposite to one another.

Two men lived in the same street.

Two men had a quarrel together.

Two men had a quarrel on account of the one having informed against the other.

The one had informed against the other for not paying the duties on his liquors.

The aggrieved party taught his parrot to repeat the ninth commandment.

The aggrieved party placed the cage at the front of his house.

The informer, on the opposite side of the street, stepped out of his own door.

The informer heard from the parrot the admonition :

"Thou shalt not bear false witness against thy neighbor."

LESSON XLIV.

SENTENCES.—DECLARATIVE, CONDITIONAL, INTERROGATIVE,
IMPERATIVE, EXCLAMATORY.

A *Declarative Sentence* is one that affirms or declares a fact or truth, either affirmatively or negatively; as, *The sun shines. He and she were both there. I will not go.*

A *Conditional Sentence* is one that expresses a fact or truth conditionally, or as a supposition merely; as, *If thine enemy hunger, feed him. Were I in your place, I would go.*

An *Interrogative Sentence* bears the form of a question. The object of it is either to ask for information, or to assert a fact with the greater positiveness; as, *Will you go? Canst thou by searching find out God?*

An *Imperative Sentence* expresses a command, an entreaty, a wish, or an exhortation; as, *Be calm. Attend ye. May you be happy. Be ye angry, and sin not.*

An *Exclamatory Sentence* expresses emotion; as, *How brightly the sun shines! How abject is the condition of a miser! What a genius Shakspeare had!*

EXERCISE.

Convert some declarative sentences into those which are subsequently named and described; thus:

Declarative.—John Howard was a benevolent man.

Conditional.—If John Howard was a benevolent man, he demands our high respect.

Interrogative.—Was John Howard a benevolent man?

Imperative.—Let John Howard be a benevolent man.

Exclamatory.—How benevolent a man was John Howard!

Examples for Practice.

1. Meekness gives smooth answers to rough questions.
 2. Whatever is worth doing at all, is worth doing well.
 3. Whatever he did, he did with all his might.
 4. The battle of life, in by far the greater number of cases, must necessarily be fought up hill.
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LESSON XLV.

AGREEMENT AND CORRESPONDENCE AMONG THE PARTS OF
A SENTENCE.

1. Correct the want of correspondence between the verbs joined in the following :

Did he not tell me his fault, and entreated me to forgive him?—To be moderate in our views, and proceeding temperately in the pursuit of them, is the best way to insure success.—By forming themselves on fantastic models, and ready to vie with one another in the reigning follies, the young begin with being ridiculous, and often ended with being vicious and immoral.

2. Correct the defective correspondence in the words used to connect the parts of the following :

He has too much sense and prudence, than to become a dupe to such artifices.—The resolution was not the less fixed, that the secret was as yet communicated to very few.—The senator gained nothing further by his speech, but only to be commended for his eloquence.—He has little more of the scholar besides his name.—They were no sooner risen but they applied themselves to study.—From no other institution besides the admirable one of juries, could so great a benefit be expected.—Those savage people seemed to have no other standard on which to form themselves, except, what chances to be fashionable and popular.

3. Correct the defective connection of parts in the following :

A few alterations, and some additions to the house, would make it comfortable.—The first proposal was essentially different, and inferior to the second.—He is more bold and active, but not so wise and studious as his companions.—There is no talent so useful, or which puts men more out of

the reach of accidents, than discretion.—The intentions of some of the philosophers, nay, of many, might, and probably were good.—The reward is his due ; it has already, or will hereafter be given to him.—Sincerity is as valuable, and even more valuable, than knowledge.—No person was ever so perplexed, or sustained the mortifications, as he has done to-day.—These arts have enlightened, and will enlighten, every person who shall attentively study them.

4. Correct the defective correspondence in the following :

Never was a man so little accustomed to adversity ; nor was ever a man that better sustained it.—It is not when fortune smiles that the heart is tried, but at the time she frowns.—Kindness and being forbearing, are the means of making and preserving friends.—How a seed grows up into a tree, and the way the mind acts upon the body, are mysteries we cannot fathom.—We should often recollect what the wisest men have said and written, concerning human happiness and vanity.—By temperance, a man may preserve health ; by being virtuous, he may secure peace ; by having industry, he may gain competence.

5. Correct the defective correspondence in the following :

Mrs. A. B. presents her compliments to Mr. C. D., and desires you will consider me your debtor.—As gold is tried in the fire to ascertain its purity ; afflictions are sent upon the earth to men.—As we never learn to make the best use of time on hand ; and every day diminishes that which we believe is still before us ; there is a tract behind of misspent hours.

While using the proper means, nothing shall be wanting to our success.—A man cleaning windows, the machine on which he stood gave way, and he was precipitated into the street.

LESSON XLVI.

CORRESPONDENCE, GRAMMATICAL AND LOGICAL, AMONG THE PARTS OF A SENTENCE.

The following are examples not only of the violation of grammatical correspondence, but of logical accuracy. Make the necessary corrections in writing.

He passed through Germany, and the Baltic sea, to Sweden.—I understood him the best of all the others that spoke.—The plan is the likeliest of any other to succeed.—We, Britons, do not want a genius more than the rest of our neighbors.—By intercourse with the world, we may improve

and rub off the rust of a retired education.—All people seek to be happy; and yet there are few who attain it.—It was an unsuccessful undertaking; which, although it has failed, is no objection to an enterprise so well concerted. Whenever he comes, he always inquires after your health.—The reason why he did so, was because he was required to do it.

2. The following sentences, being logically defective, should be altered so that each sentence shall make the sense most likely to be intended.

I intended to have transacted that affair yesterday.—I intended to transact that affair by the time you called, so as to be quite at leisure.—His work is perfect; his brother's more perfect; and his father's most perfect of all.—His assertion was truer than his opponent's.—The first project was to shorten discourse, by cutting polysyllables into one.—Where a string of such sentences succeeds one another, the effect is disagreeable.—Ambition is so insatiable, that it will make any sacrifice to attain its objects.—That picture of the emperor's does not much resemble him.—No human happiness is so complete as to be without alloy.—He has passed through many stormy seas and lands.—We are too often hurried with the violence of passion, or with the allurements of pleasure.—I intended to finish the letter before the bearer called, that he might not have been detained.—George is the most learned of all the other students that belong to the seminary.—To despise others for their poverty, or to value ourselves for our wealth, are dispositions highly culpable.—The new set of curtains did not correspond to the old pair of blinds.—I had intended yesterday to have walked out, but I have been again disappointed.—His conduct is so provoking, that many will condemn, and a few will pity him.—Though the scene was very affecting, he showed a little emotion on the occasion.—In spite of his misconduct, he had few friends.—Notwithstanding his illness, he had little appetite.

LESSON XLVII.

PUNCTUATION.

Punctuation is the art of dividing written or printed discourse into certain larger and smaller portions, by means of points or marks, which serve to indicate the sense and relation of the words employed.

Of these points, the Comma (,), the Semicolon (;), the Colon (:), and the Period (.), (says Mr. Gould Brown, in his elaborate and most copious

Grammar of English Grammars), take their names from the parts of discourse or of a sentence which are distinguished by them. The *Period*, or *circuit*, is a complete *round* of words, often consisting of several clauses or members, and always bringing out full sense at the close. The *Colon*, or *member*, is the greatest division or *limb* of a period, and is the chief constructive part of a compound sentence. The *Semicolon*, *half-member* or *half-limb*, is the greatest division of a colon, and is properly a smaller constructive part of a compound sentence. The *Comma*, or *segment*, is a small part of a clause *cut off*, and is properly the least constructive part of a compound sentence. A *simple sentence* is sometimes a whole period, sometimes a chief member, sometimes a half member, sometimes a segment, and sometimes, perhaps, even less. Hence it may require the period, the colon, the semicolon, the comma, or even no point, according to the manner in which it is used. A sentence whose relatives and adjuncts are all taken in a restrictive sense, may be considerably complex, and yet require no division by points; as,

“Thank him who puts me loth to this revenge
On you who wrong me not for him who wrong’d.”

MILTON

THE COMMA.

Authors and printers differ considerably in the frequency of the use of this point, and hence the rules ordinarily given are not uniformly followed. Those will now be given which are deemed most useful and important.

RULE I.—In a simple sentence, when short, no comma is needed, and no point except a period (.) at the end; but *when the subject is largely modified, and thus rendered long*, it should be followed by a comma (,) ; as,

“The region possessed a harbor.” “The region which Hudson had discovered, possessed a good harbor.”

The comma is generally designed to separate only those parts of a sentence—those words, phrases, or clauses—which in themselves make imperfect sense. It separates the simple sentences, of which a compound consists; as,

“Man proposes, and God disposes.” “He neither was brave, nor was he generous.”

RULE II.—*Expressions used in direct address, and the words of others introduced, though not as a quotation*, are separated from other parts of the sentence by the comma; as,

“I thank you, *my friends*, for your kind offices.” “Will you go, sir?”

"Thus shalt thou say to the children of Israel, I AM hath sent me unto you." "It hurts a man's pride to say, I do not know."

RULE III.—*Two or more nouns following each other in the same construction*, are separated by a comma; as,

"The husband, wife, and children perished." "He is supported by his father, his uncle, and his elder brother."

When, however, two nouns are closely connected by a conjunction, the comma is omitted between them; as,

"Virtue *and* vice are in strong contrast." "Libertines call religion either bigotry *or* superstition." But if the parts of the sentence thus connected are long, the comma may be used; as, "Romances may be said to be miserable rhapsodies, *or* dangerous incentives to evil."

RULE IV.—*Two or more adjectives modifying the same subject, are separated from each other by commas*; as,

"He was a brave, gentle, dignified man." "The most innocent pleasures are the sweetest, the most rational, the most affecting, and the most lasting."

Two adjectives, however, immediately connected by a conjunction, are not separated by a comma; as,

"Truth is fair *and* artless, simple *and* sincere, uniform *and* consistent." "We must be wise *or* foolish."

Words used in pairs should be separated in pairs, as in the last example but one.

This Rule (4th) may be applied to *two or more adverbs in immediate succession*, without or with a connective; as, He conducted himself bravely and decorously.

EXERCISES.

Apply the rules given above to the following sentences requiring commas, by writing and punctuating them:

It is folly presumption wickedness to attempt to supplement God's means of saving souls by man's.—Man the greatest of men Whitefield Wesley yea Peter Paul and John are but instruments and as instruments must do the Master's work in the Master's way.—Howard's was mercy to the body Whitefield's to the soul.—This is very definite and very explicit and since there is no limitation caution or reserve it seems intended to apply to all times places and persons and to be set forth as God's method to be used by man for saving souls down to the end of time.

LESSON XLVIII.

PUNCTUATION.—THE COMMA.

RULE V.—*Two or more verbs or participles in succession, related to the same subject*, are separated by the comma ; as,

“In a letter, we may advise, exhort, comfort, request, and discuss.”
 “Virtue supports in adversity, moderates in prosperity.”

When the verbs are immediately connected by a conjunction, they are not separated by the comma ; as,

“The study of natural history expands *and* elevates the mind.”
 “Whether we eat *or* drink, labor *or* sleep, we should be moderate.”

Here the *pairs of verbs are separated as pairs by the comma. So with the participle ; as,*

“A man, fearing, serving, and loving his Creator.” “By being admired *and* flattered, we are often corrupted.”

When *participles are followed by modifying words*, they are generally separated by a comma from other parts of the sentence ; as,

“The king, *approving the plan*, put it in execution.” “All mankind compose one family, *assembled* under the eye of one common Father.”

RULE VI.—*Grammatical ellipsis, particularly of the verb or connective, often requires to be indicated by a comma ; as,*

“Industry, steadily, prudently, and vigorously pursued, leads to wealth.”
 “Love, joy, peace, and blessedness are reserved for the good.” “From law arises security ; from security, curiosity ; from curiosity, knowledge.”

RULE VII.—In a complex sentence, *the dependent clause is separated by a comma from the principal clause ; as,*

“When our vices leave us, we flatter ourselves that we leave them.”
 “The temperate man’s pleasures are durable, because they are regular.”

RULE VIII.—*An absolute (or independent) phrase, whether participial or infinitive, and other clauses and phrases involved in sentences, must be separated by a comma from other parts of a sentence ; as,*

"To confess the truth, I was in fault." "The messenger has returned, his business being accomplished." "The messenger, his business being accomplished, has returned." "It is, in many cases, apparent."

RULE IX.—*Several infinitive phrases succeeding each other, either as subjects or objects of a verb, are separated by a comma; as,*

"To relieve the indigent, to comfort the afflicted, to protect the innocent, to reward the deserving, are humane and noble employments."

EXERCISES.

Supply commas in the following sentences, according to the rules already given:

Of all our faculties that of speech is perhaps least cultivated yet is most susceptible of cultivation and pays best the pains bestowed upon it.—Love sincere earnest practical supreme continuous everlasting is due to our Creator.—The teacher arriving at this moment put a stop to our folly.—We should regard pity succor defend the poor.—By being flattered praised and exalted he ceased to be humble.—When we go to the city we part with the pleasures of the country.—The clock striking three we hastened home.—Six hours sleep for a man; seven for a woman; eight for a child; and nine for a pig.—John assisted Thomas Thomas William William Henry and thus they all made their way in the world.—The babe becomes a boy the boy a youth the youth a man of full growth.—David Evans Morgan Williams along with their wives and children are to join us this evening in our festivities.

LESSON XLIX.

PUNCTUATION.—THE COMMA.

RULE X.—*A single noun in apposition with another, is not separated from other words by a comma; but when it is modified by several words, then the phrase requires a comma to separate it from the rest of the sentence: as,*

"The apostle Peter." "Peter, the apostle, preached to the Jews." "Peter, the apostle of the circumcision, preached to the Jews."

RULE XI.—*The two members of a comparative sentence, if they are long, are distinguished by a comma; but if short, not: thus,*

"As the hart panteth after the water-brook, so doth my soul pant after

thee." "*Better* is a dinner of herbs with love, *than* a stalled ox and hatred therewith." "Mankind act *oftener* from caprice *than* reason."

RULE XII.—The *comma* is used to indicate contrast, opposition, or remarkable points in a sentence, and sometimes separates words closely connected in construction.

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

"A good man will love himself too well to *lose*, and his neighbor too well to *win*, an estate by gaming." "Not only in union *with*, but in opposition *to*, the views and conduct of one another."

RULE XIII.—*Adverbs, adverbial, and prepositional phrases, unless closely connected with some particular word in the sentence, are separated by a comma from the rest of the sentence; as,*

Finally, once more. however, in short, above all, besides, in my opinion, first, secondly, &c. "It is, however, the task of criticism to establish principles."

So conjunctions, when several words intervene between them and the clause to which they belong, are followed by a comma; as,

"Yet, though I hastened, I could not overtake him."

A comma sometimes follows an Interjection; as, "Behold, thy time is at hand."

RULE XIV.—Where a finite verb is omitted, its place is supplied by a comma; as, John reads Homer; Peter, Virgil.

EXERCISES.

Write, and punctuate with the comma, the following sentences:

He travelled to Boston; she to Portland.—He who wants to catch fish however must not mind a wetting.—He who threatens to strike and does not is afraid.—Hush woman I knew all that before.—Better straw than nothing.—Better There he goes than There he hangs.—Better the child cry than the mother sigh.—He who builds a house or marries is left with a lank purse.—Though profound he is not clear.—Though rich he is not liberal.—As there is a hollow worldly happiness so there is a foolish worldly wisdom.—Though poetry is an art that addresses the imagination it is not the only one.—He will come no doubt if you send for him.—Above all remember your promises.—Men like trees lose their sap with age.

LESSON L.

PUNCTUATION.—COLON, SEMICOLON.

The larger portions of a compound or complex sentence are separated either by a Colon (:), or Semicolon (;).

1. *The first of these is used when a portion of the sentence makes complete sense, and might be closed with a period, but something is added for the purpose of illustration ; as,*

“A brute arrives at a point of perfection that he can never pass: in a few years he has all the endowments he is capable of.”

2. *The clauses separated by a Colon are without connectives, as they are not related in construction. The connectives may be understood, but are not expressed.*

3. *When the connectives are expressed, and thus a closer connection exists, the Semicolon is to be employed. Like the Colon, it separates the portions of a sentence making complete sense.*

Examples.—A happy change has come over society since that day; and Voltaire has sunk into merited contempt.

4. *The Semicolon is placed before a dependent clause which explains what has been said in the preceding division of the sentence, or assigns a reason, or draws an inference, or presents a contrast.*

Examples.—“It is more easy to take away superfluities than to supply defects; and therefore he that is culpable, because he has passed the middle point of virtue, is always accounted a fairer object of hope, than he who fails by falling short.”

“Economy is no disgrace; for it is better to live on a little, than to outlive a good deal.”

“A friend cannot be known in prosperity; an enemy cannot be hid in adversity.”

5. *Short sentences which have but a slight dependence on each other as to sense, are separated by the semicolon ; as,*

“My friend rose at six o'clock; he breakfasted; sat down to write; continued writing till twelve; and walked to his brother's.”

6. *A general term, followed by several particulars in apposition, is separated from them by a colon or semicolon, while the particulars are separated from each other by a comma ; as,*

“Astronomy may be considered under three heads : descriptive, physical, and practical.”

7. *After several successive clauses followed by a semicolon, where a longer pause seems necessary before coming to the period, a colon is used ; as,*

“A divine legislator, uttering his voice from heaven ; an almighty governor, stretching forth his arm to punish or reward ; informing us of perpetual rest prepared hereafter for the righteous, and of indignation and wrath awaiting the wicked : these are the considerations which overawe the world, which support integrity, and check guilt.”

The Colon, by some writers, and the Semicolon by others, is employed to introduce a quotation, an example, or a speech ; as,

Jesus said : “My kingdom is not of this world.” Sometimes the colon and dash are used ; as, And God said :—“Let there be light.”

EXERCISES.

Supply the comma, the colon, or semicolon, as they may be needed in the following sentences :

Speak well of your friend of your enemy neither well nor ill.—There are three bad neighbors great rivers great lords and great roads.—Three things kill a man a scorching sun suppers and cares.—All right say nothing.—Let us start ahead business first and play afterward.—If I be wicked woe unto me and if I be righteous yet will I not lift up my head.—I am full of confusion therefore see thou mine affliction.—Great men are not always wise neither do the aged understand judgment.—He whom you speak of is eminently a happy man happy for he has had and has used the best opportunities to improve his mind happy for his friends are few and faithful happy for his wife is affectionate happy for his children are good happy for his worldly affairs are prosperous happy for his religious hopes are bright and ardent.

LESSON LI.

PUNCTUATION.—PERIOD ; INTERROGATION AND EXCLAMATION POINTS ; DASH.

Written or printed language requires certain points or marks to aid in determining the sense and the pronuncia-

tion. Their office is to separate sentences, and the different parts of sentences.

The Period (.), the Interrogation point (?), and the Exclamation (!), and sometimes the Dash (—), are used to indicate the close of a sentence.

1. The *Period* is used at the end of complete and independent Declarative Sentences; the Interrogation Point at the end of Interrogative, and the Exclamation Point at the end of Exclamatory sentences, phrases, or words.

2. The *Dash* is generally used to indicate that a sentence is unfinished; or to denote an abrupt and unexpected transition; or a pause in delivery.

Examples.—If thou art he—but oh! how fallen! This world was made for Cæsar—but for Titus, too. Nathan said unto David—Thou art the man. Give me liberty, or give me—death!

3. The Dash is placed between the remarks of successive speakers in a dialogue.

4. The Dash is sometimes used instead of a parenthesis.

5. It is improperly used after a complete sentence.

6. The Period is used after abbreviations; as, B. D., A. M., Ex. It is also used after a signature, a date, and at the end of a book, chapter, section, &c.

7. *Where a question is not asked, but it is only said that a question had been asked, the Interrogation point is not to be employed;* as, "Pilate asked whether Christ was a king." In such cases the period is proper. But if the sentence were, "Pilate asked, Art thou a king?" then the Interrogation point is necessary.

EXERCISES.

Supply the points that are requisite:

Therefore they say unto God Depart from us for we desire not the knowledge of thy ways—What is the Almighty that we should serve him—How excellent is thy loving kindness O God—Men will wrangle for religion write for it fight for it die for it any thing but live for it—Three hours said she and not send for me—I was only in the village—Did no one tell you—Yes but you know it is not my way to make a fuss and to put people out—How could I tell—Mighty fine

LESSON LII.

PUNCTUATION.—REMAINING MARKS.

The Parenthesis (), includes a clause or remark not essential to the sentence in construction, but explanatory, and introducing some important idea. It may be altogether omitted, without impairing the grammatical structure of the sentence.

By modern writers, the comma or the dash is used instead of the parenthesis.

“Know then this truth (enough for man to know),
Virtue, alone, is happiness below.”

POPE.

“To gain a posthumous reputation, is to save four or five letters (for what is a name besides?) from oblivion.”

If the parenthetical or incidental clause is short, or perfectly coincides with the rest of the sentence, the comma is to be preferred to the parenthetical marks. Thus:

“Speak you, who saw, his wonders in the deep;” not, “Speak you (who saw) his wonders in the deep.” “He found them asleep again, for their eyes were heavy, neither knew they what to answer him;” not (for their eyes were heavy).

When the words in the parenthesis are interrogative or exclamatory, the marks of parenthesis should be used, rather than the comma or dash.

“It was represented by an analogy (Oh, how inadequate!) which was borrowed from Paganism.”

Marks of Quotation are used at the beginning and end of a phrase, clause, or sentence containing the exact words of an author or speaker. They consist of two inverted and of two direct commas; *e. g.*, Jesus said, “I am the Resurrection and the Life.”

Sometimes a quoted passage contains a quotation, in which case the latter is distinguished by a single inverted and direct comma.

The *Apostrophe* (') is used to shorten a word; as, tho' for though; 'tis, for it is; e'en for even. The same character expresses the possessive case of nouns. The man's horse.

The *Hyphen* (-) connects the parts of compound words; as, steam-whistle. It is also used at the end of a line to connect the preceding syllable with the first on the following line, where a word is divided.

The *Caret* (^) indicates that the word or words placed over it have been omitted, and must be understood as filling the place which it occupies; as, He went ^{from city} to city.

Brackets [] inclose some explanatory remark or phrase, some word or sentence to supply a deficiency or to guard against mistake.

The *Ellipsis* (—), or (....), (***), shows that some letters of a name, or the name itself, or portion of a sentence, is omitted, or is wanting.

The *Brace* (}) is used to connect certain lines of poetry, or certain words as falling under a common term.

The *Asterisk* (*), and the characters († ‡ ||), refer to notes in the margin. Sometimes figures or small letters are used for the same purpose.

DIVISION INTO PARAGRAPHS.

It adds much to the pleasure of reading what is written, when, by a proper arrangement of sentences into groups, or paragraphs, the transition to a new branch of the subject is made clearly to appear by commencing on a new line. In letter-writing, a proper division into paragraphs is a great beauty and utility.

Different subjects require different divisions of the page, or paragraphs, unless they occupy but a very small space, and follow each other in rapid succession.

When a single subject occupies much space, the larger divisions of it should form separate paragraphs, each of these closing with sentiments of peculiar importance.

In argumentative writing, the several premises and conclusions of a subject will properly form separate paragraphs. If the statement of these, however, should extend over much ground, it may be convenient to subdivide them into more numerous paragraphs.

EXERCISES.

The whole race of man except Noah and his family is recorded to have perished by the great flood.—The whole race of man Noah and his family being recorded exceptions perished in one great flood which changed the state of the globe that we inhabit.—The whole race of man we all know that Noah and his family were saved perished in one great flood which changed the state of the globe that we inhabit.—Henry the Second of England except in his celebrated quarrel with Thomas à Becket was a prudent and prosperous king.—Henry the Second excluding perhaps his quarrel with Thomas à Becket was a prudent and prosperous king.—Henry the Second before I complete my assertion I must perhaps exclude his quarrel with Thomas à Becket was a prudent and prosperous king.—My friend had not a book except the Bible in any part of his house.—My friend had not a book I do not mean to say he was without a Bible in any part of his house.—Five years of scarcity with the exception of one average season were followed by ten of plenty.—Five years of scarcity I know that one of them might be called an average season were followed by ten of plenty.—The world says Shakspeare is still deceived with ornament.—Shakspeare warns us that the world is still deceived with ornament.—He said that they had quite forgotten the truth.—The words he used were these They have quite forgotten the truth.—Bacon tells us that knowledge is power.—Knowledge is power says the great Lord Bacon.—Take care of the pence says some noted economist and the pounds will take care of themselves.—Some noted economist advises people to take care of the pence for says he the pounds will take care of themselves.—Oh save my country were the dying words of William Pitt.—See said Addison on his death bed to a profligate young nobleman see in what peace a Christian can die.—Socrates on being asked what man approached the nearest to perfect happiness answered That man who has the fewest wants.—When Socrates was asked this question What man approaches the nearest to perfect happiness he pronounced in favor of him who has the fewest wants.

LESSON LIII.

SENTENCE-BUILDING.

Starting with the two words, *Themistocles persuaded*, a long sentence may be built upon them by various enlargements.

Themistocles—*Add an appositional phrase*: Themistocles the Athenian—*Modify Athenian*: Themistocles, the distinguished Athenian—Themistocles the distinguished Athenian general—*Add a participial clause*: perceiving no hope—perceiving that there was no hope—perceiving that there was no longer any hope—*Add a prepositional phrase*: of preserving Attica—*Prefix a prepositional phrase*: after the arrival of the Grecian fleet—*Add a prepositional phrase*: at Salamis—*Enlarge the predicate by adding an object*: persuaded the Athenians—*Add an infinitive clause*: to betake themselves—*Add prepositional phrases*: for refuge—to their ships—according to the interpretation he had formerly given—of the oracle—of Apollo—*Add a relative clause*: which promised them safety—*Add a prepositional phrase*: behind their wooden walls.

The sentence thus constructed becomes the following:

After the arrival of the Grecian fleet at Salamis, Themistocles, the distinguished Athenian general, perceiving that there was no longer any hope of preserving Attica, persuaded the Athenians to betake themselves for refuge to their ships, according to the interpretation he had formerly given of the oracle of Apollo, which promised them safety behind their wooden walls.

Another example:

Veneration gave influence.

Modify the subject by an adjective and an article: The high veneration—

Modify the subject by a prepositional phrase: in which the Delphic oracle was held—

Modify the predicate by an indirect object: gave its directors—

Modify the direct object by an adjective and article: a large share—

Modify the object further by prepositional phrases: of influence—in public affairs—

Modify it further by an appositional clause:—an influence which they sometimes exerted in a most commendable manner—

Modify this appositional clause by a prepositional phrase: in sanctioning and furthering the schemes of the statesmen, legislators, and warriors—

Modify further by a relative clause: who undertook to improve the political systems, reform laws and manners, or defend the liberties of Greece.

The sentence completed stands thus:

The high veneration in which the Delphic oracle was held, gave its directors a large share of influence in public affairs; an influence which they sometimes exerted in a most commendable manner in sanctioning and furthering the schemes of the statesmen, legislators, and warriors who undertook to improve the political systems, reform laws and manners, or defend the liberties of Greece.

EXERCISES.

Write out, in a similar manner, an analysis or process of construction of the following sentences.

1. It might indeed be shown, in a great variety of instances, some of an indifferent, and others of a moral nature, that being accustomed to a thing, induces, for the most part, such a settled habit as is aptly denominated a second nature.

2. An account of these disturbances reached England early in 1774, but it only incensed the government so much the more against the colonies, and made them so much more resolute in the determination to punish them for their insolence.

LESSON LIV.

SENTENCES VARIED IN STRUCTURE.

This may be effected in several methods.

1. *By changing a verb into a participle*; as,

When the mail *arrived*, I received a letter. The mail *having arrived*, I received a letter.

Sentences containing two or more assertions which are connected by the conjunction *and*, may thus be advantageously varied; as,

The boys *may study* for an hour, and then take a recess. The boys *having studied* an hour, may then take a recess.

2. By using a noun in place of an infinitive; as,

He sought *to be learned*. He sought *learning*.

3. By using the infinitive mood in place of a conjunctive clause, or a conjunctive clause in place of an infinitive mood; as,

It is important *that one be prepared for all events*. It is important *to be prepared* for all events.

4. By changing a verb into a verb and an adjective, or participle; as,

He *runs*.—He *is running*. He *fears* death. He *is afraid* to die.

5. Adverbs may be changed for adverbial clauses, and the reverse; as,

He recited his lesson *correctly*. He recited his lesson *in a correct manner*.

EXERCISES.

Vary the construction in the following sentences according to the methods just stated:

He aimed to be wise.—There are two modes of establishing our reputation; to be praised by honest men, and to be abused by rogues.—When the procession reached me I was highly gratified.—The ship advances towards port.—The girls may learn their lessons and then take a long walk and enjoy the society of their friends.—He expects that he will be sick.—Gladly and heartily did he receive my gift.

LESSON LV.

SENTENCES VARIED IN STRUCTURE.

Other methods of varying the structure are these.

1. *Change adjectives or participles into relative clauses, and the reverse; as,*

The *wise* man prepares for future events. The man *who is wise*, prepares, &c.

2. *Change adjectives into prepositional phrases, and the reverse:*

The *pious* man loves to pray. The man *of piety* loves to pray.

3. *Change transitive sentences into the passive form, with a prepositional phrase; as,*

Milton wrote Paradise Lost. Paradise Lost was written by Milton. The reverse, also, of this process may be practised.

4. *Change adjective or participial clauses into adverbial; as,*

The man, *blind to his true interest*, disregarded my counsel. The man,

since (or because) he was blind to his true interest, disregarded my counsel. The *sun rising*, the clouds disperse. *When the sun rises*, the clouds disperse.

EXERCISES.

Make these changes in the sentences that follow :

The good and upright man detests fraud.—The patriotic man scorns a bribe, and is faithful to the interests of his country.—Campbell wrote the “Pleasures of Hope.”—The artist, intent on securing a high reputation, shrunk not from the severest toil.—Clay was rivalled by Webster.—A man of genuine wit is not often found.

LESSON LVI.

SENTENCES VARIED BY ABRIDGMENT AND OMISSION OF CLAUSES.

Abridge the following sentences by omitting such clauses as are least important, and by abridging the form of others, according to the following methods :

1. *Change the adverbial or conjunctive clause to an absolute or independent clause ; as,*

When the teacher arrived, the class engaged in study. *The teacher arriving*, the class, &c.

2. *When the subjects of a sentence are the same, omit all but one*, in changing the adverbial clauses into participial ; as,

When I came to the place, and saw the desolation, I was pained. *Coming to the place, and seeing the desolation*, I was pained.

3. Clauses may be abridged somewhat, by using the verbal noun, or the infinitive, instead of the conjunctive clause ; as,

He affirmed *that he was sick*, and that this was the cause of his absence. He affirmed *his being sick* as the cause of his absence. He expressed a wish *that he might have a vacation*. He expressed a wish *to have a vacation*.

4. Relative clauses may be abridged by changing the verb into the participle ; as,

The man, *who approached the house*, excited terror. The man, *approaching the house*, excited terror.

5. In objective clauses, commencing with *which, what, whom, where, when, how*, and the like, the verbs may be changed to the infinitive form ; as,

He knows *when he should go* to church. He knows *when to go* to church. Do you understand *what you should do* ? Do you understand *what to do* ?

EXERCISES.

When I came to the shore I was greatly disappointed to find that the boats were all gone.—When the Veientines found that the fates were about to be fulfilled, they sent messengers to ask for peace.—He put his hand in his side pocket, and drew out a quantity of papers, neatly arranged, tied, and indorsed.—To punish those islands which had sided with Xerxes, was a natural and justifiable act.—He decided that he would study Greek.—The boy who entered the cars brought me the lost package.—He was in great perplexity what he should do.

LESSON LVII.

EQUIVALENT MODES OF EXPRESSION.

These may be made by two processes ; by expanding, or by contracting, the words, phrases, or clauses in question. By frequent exercises of this kind, a command of language may be attained, that is eminently desirable in a writer.

EXAMPLE—in the way of *expanding*.—Godliness, with contentment, is great gain. To be godly, and to be contented, is great gain. To possess a godly temper, in connection with a contented disposition, affords great advantages and blessings. The possessor of godliness and contentment, in these very traits of character, has sources of the most inexhaustible happiness.

EXAMPLE—in the way of *contracting*.—That one should betray his country, is a violation of most sacred obligations. The betrayal of one's country, violates most sacred obligations. To betray one's country, is a most culpable act. Treachery towards country is a high crime. A traitor is a great criminal.

EXERCISES.

1. Expand the following sentences, without altering the sense materially.

Humility is the road to perfection and happiness.—Procrastination is

the thief of time.—Guard well thy thought: our thoughts are heard in heaven.—A perpetuity of bliss is bliss.

2. Contract the following sentences without materially altering the sense:

There was no one of the household who took so deep an interest in the progress of the campaign then going on in Picardy, as Charles, himself. He listened to the dispatches with great attention, inquiring whether there was nothing further, and frequently causing them to be read to him more than once.—Indeed, Philip, however attentive he may have been to the wishes and wants of his father in other respects, cannot be acquitted of a degree of negligence amounting almost to ingratitude, in not furnishing him with the information which he so much coveted in respect to the course of public events.

3. Sentences may be expanded *by giving a reason for what is asserted*. Proceed in this way with the following:

1. A time of war should be a time of mourning.
2. Even a victory is suited to shock the mind.
3. Men should be hospitable to one another.
4. The Sabbath is not a proper day for amusements.
5. Be a close observer.
6. Let time be greatly valued.
7. Be careful what associations you form.
8. Men esteemed good are not always good.
9. Knowledge should be desired for its own sake.
10. It is wrong to spend time on worthless reading.

LESSON LVIII.

SENTENCES VARIED BY TRANSPOSITION OF WORDS AND
CLAUSES.

Model.

History proposes much more than she can accomplish, when she undertakes to trace the progress of mankind throughout every age, without interruption or omission.

Period dividing at *accomplish* into verb and adverb.

When history undertakes, &c., she proposes, &c.

Period dividing into adverb and verb

History, when she undertakes, &c., proposes, &c.

Period dividing into nominative and verb.

The progress of mankind, without interruption or omission, throughout every age, when history undertakes to trace it, is a purpose which embraces much more than history can possibly accomplish.

Another, and less eligible arrangement, of the period dividing into nominative and verb.

The progress of mankind, without interruption or omission, when history undertakes to trace it, she proposes, &c.

Another arrangement of the period dividing into adverb and verb.

[The term *adverb* is here, and in some subsequent lessons, taken in an unusually large sense. As in every complete construction the verb is the absorbing part of speech, so *every other part of speech in immediate connection with the verb*, is, in a large application of the term, *an adverb*. This enlarged application of the term is not designed, however, to set aside the usual grammatical distinctions.]

EXERCISES.

Transpose the following sentences, according to the above Model :

Though there may appear, to the narrow or biased view of human reason, an original inequality in the good and evil distributed to men, we may be sure, relying on Divine justice, that such inequality is apparent only, and not real.

If we did not mingle the gall of envy, or the turbid waters of strife, or the poison of concupiscence, or other evil matter, in the current of our daily thought; life, though perhaps not uniformly sweet, would not seem so miserable an endowment as, by too many, it is felt to be.

While we are complaining of the injustice, the unkindness, the treachery, the ingratitude of others, we seldom look at our own conduct, or weigh our own actions and expressions, in order to discover how far the same charges may not fairly be brought against ourselves.

Bringing to every subject of inquiry or examination, a mind naturally clear; and applying his faculties with a perseverance that no difficulty could tire, and no disappointment turn aside; the immortal Newton advanced to heights of scientific discovery, which no previous philosopher had attained, and perhaps none would have reached since, if he had not led the way and made it plain.

LESSON LIX.

SENTENCES CONSTRUCTED FROM GIVEN WORDS.

Select four or five words, and construct sentences, each of which shall contain all the words, and make good and complete sense; as in the following examples, from the words *Life*, *Virtue*, *Reward*, *Honor*.

1. A *life* of *virtue* will seldom fail in giving its true *reward*—*honor*.
2. The man who devotes his *life* to the service of *virtue* will often find *honor* his only *reward* in this *life*.
3. He who gives due *honor* to *virtue* in this *life* will assuredly receive his *reward*.
4. To live a *life* of *virtue* is the only means of obtaining *reward* or *honor*.
5. A *life* of *virtue* is accompanied by the *reward* of a good conscience and the *honor* of all men.

EXERCISES.

1. Character.—Morals.—Soul.—Man.
2. Resolution.—Sense.—Persons.—Interests.
3. Duty.—Conscience.—Sacred.—Them.
4. Life.—Superfluity.—Complain.—Short.
5. Children.—Think.—Themselves.—Exert.
6. Persons.—Care.—Above.—Below.
7. Shame.—Cheeks.—Vices.—Sense.
8. Secret.—Happily.—True.—Living.
9. To-day.—Put off.—Do.—Till.

LESSON LX.

SENTENCES PERIODIC AND NON-PERIODIC.

A non-periodic, or loose sentence, is composed of two or more sentences loosely put together, and is adapted to the colloquial style. A periodic sentence is composed of parts mutually dependent in construction; that is to say, of parts grammatically requiring other parts either before or after

to correspond with them. This latter kind of sentence abounds in elevated and elegant discourse or writing. The capacity to frame either kind of sentence at will, is indispensable to a full command of language; and such capacity should be diligently sought to be acquired. An exclusive attention to the one or the other is inexpedient.

The French critics distinguish the style of writing referred to above, into *style périodique* and *style coupé*. In the former, the sentences are composed of several members linked together, and so hanging upon one another that the sense of the whole is not understood till the close. This style of writing is showy, dignified, musical, and oratorical, as in the following sentence of Sir William Temple:

“If you look about you, and consider the lives of others as well as your own; if you think how few are born with honor, and how many die without name or children; how little beauty we see, and how few friends we hear of; how many diseases, and how much poverty there is in the world; you will fall down upon your knees, and, instead of repining at one affliction, will admire so many blessings which you have received from the hand of God.”

The *style coupé*, consists of short, independent propositions, each complete within itself, and making full sense: thus Mr. Pope writes in the following passage—

“I confess it was want of consideration that made me an author. I wrote because it amused me. I corrected, because it was as pleasant to me to correct as to write. I published, because I was told I might please such as it was a credit to please.”

The *style périodique* gives an air of dignity and gravity to composition; the *style coupé* is more lively and striking, and is suited to gay and easy subjects. In almost every kind of composition an intermixture of both styles is preferable to the predominance of either.

Perhaps a more just division of style is into three varieties, the *Colloquial*, the *Middle*, and the *High Style*, all of which, however, may occur in the same essay, letter, or discourse. An example of each of these will now be given:

Colloquial Style. “Let us compare man with other animals; is he not a wonderful piece of work? His powers of reason, chiefly, make him so,

for indeed they are infinite; they shine through his form, and speak in all his movements. Surely, he is more than a mere animal; we may almost say he is an angel, or a god."

Middle Style: "Man, noble in reason, infinite in faculties, in form and moving express and admirable, in action like an angel, in apprehension like a god, is a wonderful piece of work."

High Style: "What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god!—*Shakspeare*."

A *Period* means a circle, and it is therefore applied to that kind of sentence of which the parts are grammatically dependent throughout. *The former part of a period*, corresponding to the semicircle which begins the circle, *is called the Protasis; the latter*, corresponding to the semicircle which completes it, *is called the Apodosis*. In the logical period, the Protasis is a nominative of the third person (or the subject), and the Apodosis is the verb agreeing with it (or the Predicate); *e. g.* "Thy seed—shall be as the stars." Every other form of period may be considered a rhetorical form; *e. g.* "As the stars, so shall thy seed be."

In the short sentence, "Light appeared," "light" is the Protasis, and "appeared" is the Apodosis. A period, even without taking a figurative character, does not always have for its protasis and apodosis a logical nominative and its corresponding verb. One of those parts must indeed always be an incomplete verb, but the other which completes it, may have the character of an adverb, or an adjective, or a noun-objective, or a verb infinitive; as in the following brief models:

"Suddenly *appeared—light*."

"Grateful *was—the—light*."

"It—dissipated *the—darkness*."

"It—helped *to—enliven—all*."

LESSON LXI.

NON-PERIODIC AND PERIODIC SENTENCES.

The following materials are quoted, to be formed into a Period, which may take any of the forms presented in the

last lesson, beginning with the form in which the Protasis and Apodosis are a nominative and its verb. The materials furnished are, as will be observed, in the *Colloquial* style, being distributed into several sentences:

Some people think it a merit to be gloomy. Another part of their character, is intolerance of all opinion and practice differing from their own. Moreover, they refuse to join with others in pleasure, while, in their solitary enjoyments, they transgress the bounds of temperance without scruple. They have charity in their professions; but they rail habitually against their neighbors, and eagerly spread tales to their prejudice. We are surely justified in saying that such people cannot rightly arrogate for themselves alone the epithet religious. They may not be shut out from the favor and the mercy of heaven; but if not, neither will the same benefits be denied to those who refuse to join their sect or party.

1. *Period whose protasis and apodosis are logical nominative and logical verb.*

People who think it a merit to be gloomy; who are intolerant of all opinion and practice differing from their own; who refuse to join with others in pleasure, while they transgress, without scruple, the bounds of temperance in their solitary enjoyments; who, with charity in their profession, habitually rail against their neighbors, and eagerly spread tales to their prejudice, are surely not entitled to arrogate for themselves alone the epithet religious, or to believe that they who join them not, are excluded from the favor and the mercy of heaven.

2. *Period whose protasis and apodosis are logical adverb and logical verb.*

When people think it a merit to be gloomy; when they are intolerant of all opinion and practice differing from their own; when they refuse to join with others in pleasure, while they transgress, without scruple, the bounds of temperance in their solitary enjoyments; when, with charity in their professions, they habitually rail against their neighbors, and eagerly spread tales to their prejudice: they are surely not entitled to arrogate for themselves alone the epithet religious, or to believe that they who join them not, are excluded from the favor and the mercy of heaven.

3. *Period whose protasis and apodosis are logical adjective and logical verb.*

Gloomy of mind, and making merit of their gloom; intolerant of all opinion and practice differing from their own; refusing to join with others in pleasure, while they transgress, without scruple, the bounds of temperance in their solitary enjoyments; professing charity, yet habitually railing against their neighbors, and eagerly spreading tales to their prejudice

these are people who, surely without any just title, arrogate for themselves alone the epithet religious; and believe that they who join them not, are excluded from the favor and the mercy of heaven.

4. *Period whose protasis and apodosis are logical verb and logical adjective.*

People too often *manifest*, as the fruits of their religion, while they unwarrantably claim for themselves alone the epithet religious, and believe that all are excluded from heaven's favor and mercy who join them not, a wilful and, as they think, a meritorious gloom; an intolerance of all opinion and practice differing from their own; a repugnance to join with others in pleasure, while they transgress, without scruple, the bounds of temperance in their solitary enjoyments; and a habit, notwithstanding their professed charity, of railing against their neighbors, and of eagerly spreading tales to their prejudice.

5. *Period whose protasis and apodosis are logical verb and logical infinitive.*

It does not prove that people have an exclusive claim to the epithet religious, and are warranted in believing that all are shut out from heaven's favor and mercy who join them not, *to enfold themselves in gloom, and think the gloom meritorious; to be intolerant of all opinion and practice differing from their own; to refuse all union with others in pleasure, while they transgress, without scruple, the bounds of temperance in their solitary enjoyments; and, with charity in their professions, to rail habitually against their neighbors, and eagerly spread tales to their prejudice.*

LESSON LXII.

FORMATION OF PERIODIC SENTENCES.

Form the materials of each of the following paragraphs into a Periodic Sentence, the protasis and apodosis taking the grammatical character which the materials most readily suggest: or the exercise, though more difficult, will be more improving, if each paragraph be thrown into the five different forms of the Periodic Sentence exhibited in the preceding lesson. The examples here given are not faulty, if regarded as specimens of the Colloquial or plain Style.

Model.

There are four virtues, justice, prudence, temperance, and fortitude. These are called the cardinal virtues.

The same, changed into different forms of the Period.

1. Justice, prudence, temperance, and fortitude, *are called the four cardinal virtues.*

2. As there are four virtues eminent above others, namely, &c., *they are called, &c.*

3. Eminent above other virtues, *justice, prudence, temperance, and fortitude, are called the cardinal virtues.*

4. We all admit, as the cardinal virtues, *justice, prudence, temperance, and fortitude.*

5. We all admit justice, prudence, temperance, and fortitude, *to be the cardinal virtues.*

Modesty sometimes keeps a person from making his way at first. In the end, however, it is almost sure to advance him.

He was grateful for the favors he had received. Accordingly, he did his utmost to serve his benefactors in return.

He forfeited the reputation he had gained through a life of honorable toil; and this, by one false step.

There is a purpose which every one should keep in view. The purpose I mean, is, to gain the approbation of others, with the approval of his own heart.

The sun rolls over our heads. Food is received by us, and rest is enjoyed. These daily admonish us of a superior and superintending power.

No one can fully enjoy prosperity, who never experienced adversity. Hence it follows that adversity is not to be always deemed an evil.

The too complaisant man is averse either to contradict or to blame. On this account, he goes along with the manners that prevail.

My friend secured at last the full rewards of his honorable perseverance. These were the complete restitution of his good name; the friendship of all worthy men; a competent fortune for himself; and a fair opening in life for each of his children.

There are sure means of becoming peaceful and happy; and I think I do not err in stating them to be these: to be of a pure and humble mind, to exercise benevolence towards others, and to cultivate piety towards God.

The three kingdoms of nature are animals, vegetables, and minerals. It is the business of zoology and physiology, of botany, of geology, and mineralogy, to explore these. But they are all subject to the further examination of chemistry.

For this science is cognizant of the changes always taking place in the constitution of bodies, whether animal, vegetable, or mineral, and by whatever natural agents effected.

LESSON LXIII.

CHOICE BETWEEN NON-PERIODIC SENTENCES AND A PERIODIC SENTENCE.

From the three preceding lessons it has been seen, that a period properly constructed, raises expectation to a certain point, and then fulfils it by giving a meaning to what precedes, this meaning coming round with the close of the sentence. The period, when completed, is one expression, with one meaning. But the meanings of detached parts do not always readily suggest the one meaning which is necessary to the perfection of a period ; and, therefore, we have always to consider, before we form parts into a period, whether they are fit to enter into such a structure, or whether they had not better remain so many separate sentences, or at least only so far united as to form what is called a loose or non-periodic sentence. Take the following example :

“Afterwards we came to anchor, and they put me on shore, when I was welcomed by all my friends, who received me with the greatest kindness.”

This is a loose sentence, having in it four subjects, *we, they, I, and who* (the last referring to *friends*), and four correspondent verbs. A little consideration will show that the whole may, with advantage, be moulded into one period, whose two parts shall have the same grammatical character as the two parts of the following miniature model, “I stayed *there* ;” namely, verb and adverb, only that in the sustained period, the verb and adverb will be a logical or constructed verb, and a logical or constructed adverb ; as,

“Having come to an anchor, I was put on shore, *when I was welcomed by all my friends, and received with the greatest kindness.*”

On the other hand, the following, though a period in construction, is made up of parts that do not yield an apodosis answerable to the protasis, and cannot do so without great change in the order of circumstances by which the period comes to its close.

“The march of the Greeks was through an uncultivated country, *whose savage inhabitants fared hardly*, having no other riches than a breed of lean sheep, whose flesh was rank and unsavory, by reason of their continual feeding upon sea-fish.”

Instead of endeavoring to re-marshal the apodosis of this example, the readiest correction will be to reduce the whole to two periods; thus,

“The march of the Greeks was through an uncultivated country, *possessed by savage inhabitants, whose only riches was a breed of lean sheep*. Nothing indeed could be harder than the fare of these people, *the sheep being not only lean*, but their flesh unsavory, by reason of their continual feeding on sea-fish.”

EXERCISES.

Improve the style of the following paragraphs; either by giving the compactness of a period to parts that will advantageously receive it, or by reducing to looser grammatical union parts that are improperly blended.

Having come to himself, they put him on board of a ship, which conveyed him first to Corinth, and thence to the island of Egina.

Desires of pleasure usher in temptation, and the growth of disorderly passions is forwarded.

By eagerness of temper, and precipitancy of indulgence, men forfeit all the advantages which patience would have procured; and, by this means, the opposite evils are incurred to their full extent.

This prostitution of praise affects not only the gross of mankind, who take their notion of characters from the learned; but also the better part must, by this means, lose some part of their desire of fame, when they find it promiscuously bestowed on the meritorious and on the undeserving.

The motive of a deed is that which Heaven regards; it does not regard its outward character.

It is not by being present in scenes of dissipation, by giving up the senses to what the world calls pleasure, that people are rendered happy, but they are rendered so by moderate desires, and a virtuous life.

Sir Walter Raleigh, after a life devoted to the service of his country; a life distinguished by valor, learning, and enterprise, was beheaded on Tower-hill, and was the first man in this country that smoked tobacco.

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

LESSON LXIV.

GRAMMATICAL PURITY OF DICTION.

Style is the mode of expression which we adopt in giving utterance to our thoughts. It varies with the subject, with the writer, and the occasion; with those for whom we write, and the object or design of writing. As the basis of a good style, grammatical proprieties are ever to be observed.

Style is affected by the extent and variety of our knowledge; by the soundness of our judgment, the delicacy and correctness of our taste, the degree of our mental culture and discrimination. A careful study of the English language, and an extensive knowledge of the meaning and uses of its words, are essential to the acquiring of a good English style.

Style relates to Diction, and to Structure.—The qualities of *Diction* may be considered under four heads:

1. *Purity of Diction*; by which is meant the employment of such words and phrases, and construction, exclusively, as belong to the English language.

2. *Simplicity of Diction*, consisting in the use of such words and phrases as are most frequently and commonly employed by good writers; such as are easily comprehended by persons of ordinary intelligence and education.

3. *Propriety of Diction*, is the use of words with the precise signification which "the best usage" has attached to each of them, observing the more delicate shades of meaning belonging to them in particular collocations.

4. *Precision of Diction* clothes each thought not only with those

words which most perfectly represent it, but with no more words than are necessary for this purpose; also employing the same words in the same sense, in the same connection.

1. PURITY OF DICTION.

This implies (1) That the words used be English words. (2) That their construction into sentences be such as suits the peculiarities of the English language.

We must in general use only English words. The opposite fault is denominated a *barbarism*.

Hence (1), we must in general *avoid the choice of words that have gone entirely out of use*—obsolete words. They are, indeed, occasionally allowable in poetry, as a facility in versification; also in treating some portions of the history of former ages; in burlesque writing, also, old and almost obsolete words subserve one's purpose; and further, in some grave compositions, such words help to give an ancient and venerable air to the style. But, in general, such words are not to be used; and when used, used very sparingly.

Such words are the following: *behooved, beseeched, bewray, enow, erst, quoth, opinionate, unctuation, pecunious, corrugose, acception, greatening, belikely, anon, behest, whilom, self-same, cruciate, parvitude, &c.*

Correct and elegant writing does not admit of certain *abbreviations*; such as *extra* for extraordinary; *incog.*, for incognito; *hyp.*, for hypochondriac; *pro* and *con*, for both sides; *i. e.*, for "that is;" *e. g.*, "for the sake of example;" and *viz.*, for "namely."

(2.) For the same reason, entirely *new, strange, and unauthorized words and phrases* are not to be used, or but very seldom, and not without special reason; such words, while they tend to render a language copious, tend also to unsettle it, to banish good terms in established use, and to impair the literature of the past.

The best reason for coining and introducing new words, is the introduction of new ideas, new arts, or sciences, for expressing or describing which the language at present furnishes no suitable terms. When new words are formed according to the genius and structure of the language, are agreeable to the ear when pro-

nounced, and tend to enrich the language, they are not to be condemned or rejected.

High-sounding and learned-like words and epithets should, for the most part, be avoided. "There is," says Harrison, "an inflated or stilted style of composition, embodying terms altogether disproportionate to the subject, and which is often so unfortunate as to combine in one sentence, or one paragraph, the pompous, the offensive, and the ridiculous."

"The night, now far advanced, was brilliantly bright with the radiancy of lunar and astral effulgence—a most lovely night; a death-like stillness prevailed over nature, sound asleep, and the fair moon, taking her nocturnal promenade along the cloudless azure and stellar canopy of heaven, walked in all the resplendency of her highest and brightest glory;—the very night, according to fiction's tales and romance, of imagination's fantastic records, as (that) would have suited a melancholic pensiveness, a sentimental solitude, a chivalrous spirit, bent on some Quixotic deed of bold adventure."—*G. Clayton.*

The inflated and pedantic style of phraseology condemned in this lesson is not always out of place. When there is an *intentional* disproportion between the subject and the diction, as in "The Battle of the Frogs and Mice," or in the case of a *puff*, the hyperbolical may be made productive of considerable humor.

In late years there has been displayed by some flashy writers a propensity to use *incongruous terms*, and to coin *compound words of unwonted length, and of many joints or limbs*.

Thus the authoress of "Evelina," in her "Memoirs of Dr. Burney," writes:

"Six heartless, nearly desolate years of lonely conjugal chasm had succeeded to double their number of unparalleled conjugal enjoyment; and the void was still fallow and hopeless when the yet *very-handsome-thought-no-longer-in-her-bloom* Mrs. Stephen Allen of Lynn, now become a widow, decided for the promoting (of) the education of her eldest daughter, to make London her winter residence."

Again:

"Scarcely had this harrowing filial separation taken place, ere an assault was made upon his conjugal feelings, by the *sudden-at-the-moment though-from-lingering-illness-often-previously-expected* death of Mr. Burney's second wife."

Among the strange and unauthorized words that some authors have used, the following are noted down:

Extroitive, introitive, retroitive, un-let-up-able, wide-awake-ity, go-ity go-away-ness, pocketually, betweenity, fashiondom, connexity, absquatulate, slang-changer, plumpitude, adoremment, judgmatical, miscellanarian, gaseity, influencive, productivity, effectuate, boss.

EXERCISES.

Improve the style of the following sentences, by substituting, where it is necessary, other words and phrases in better taste. The sentences should be written.

It irks me to see so perverse a disposition.

I wot not who hath done this thing.

He was long indisposed, and at length died of the hyp.

It repenteth me that I have walked so long in the paths of folly.

Sobermindedness suits the present state of man.

Methinks I am not mistaken in an opinion I have so well considered.

The question was strenuously debated pro and con.

I had as lief do it myself as persuade another to do it.

He is not a whit better than those whom he so liberally condemns.

Of the justice of his measures, he convinced others by the dint of argument.

He stands upon security, and will not liberate him till it be obtained.

The meaning of the phrase, as I take it, is very different from the common acceptation.

The favorable moment should be embraced, for he does not hold long of one mind.

The assistance was welcome and timelily afforded.

The scene was new, and he was seized with wonderment at all he saw.

For want of employment he stroamed idly about the fields.

I came through a crowd of people, and have been almost scrouged to death.

LESSON LXV.

PURITY OF DICTION.

In continuation of the observations made in the last lesson, it may be remarked :

1. There are certain expressions which are *vulgar*, and should not be used in the writings of well-educated persons. An English author, among others, quotes the following :

Bother, bamboozle, bang up, blow up, flare up, helter-skelter, harum-scarum, pell-mell, slap-dash, topsy-turvy, higgledy-piggledy, hurly-burly, humdrum, hocus-pocus, humbug, quiz, whit, mort, dint, pop out, swell out, long-winded, as lief, must needs, &c.

The following expressions are also vulgar :

Lingo, for language ; *palaver*, for loquacity ; *berth*, for place or situation ; *jaunt*, for excursion ; *bedizen*, for adorn or ornament ; *shift*, for provide for, or to take care of ; *quandary*, for difficulty ; *rigmarole*, for succession of long and tedious stories ; *mulligrubs*, for pain in the stomach ; *a world of money*, for much money ; *brass*, for shamelessness ; *sucking one's brains*, for borrowing one's ideas ; *with half an eye*, for easily ; *gammon*, for deception ; *the whole hog*, for the whole thing.

Yet the above are not to be excluded from burlesque or comic compositions.

2. The unnecessary use of *foreign words*, is a violation of purity of diction.

The following instances from the French language are quoted :

Affaire du cœur, for "an intrigue, or a love affair ;" *à-propos*, for "to the point or purpose ;" *agrémens*, for "ornaments ;" *à-la-mode*, for "to the fashion ;" *amende honorable*, for "satisfaction ;" *antique*, for "ancient ;" *au fond*, for "to the bottom, or merits of a subject ;" *au fait*, for to the point ; *au naturel*, to the life ; *bagatelle*, for a trifle ; *beau idéal*, for perfection ; *beau monde*, for the gay and fashionable world ; *beaux arts*, for liberal arts ; *billet-doux*, for a love-letter ; *bizarre*, for singular, eccentric ; *bonne bouche*, for a nice morsel ; *bon mot*, for a witticism ; *bon ton*, for the height of fashion ; *badinage*, for half-earnest jesting ; *brusque*, for blunt ; *canaille*, for the rabble ; *carte-blanche*, for unlimited powers, one's own terms ; *chateau*, for a country seat ; *chef-d'œuvre*, for a master-piece ; *ci-devant*, for formerly ; *con amore*, for devotion, zeal, alacrity, &c.

So also, *congé d'élire*, for leave to elect ; *corps diplomatique*, for the diplomatic body ; *coup d'éclat*, for a stroke of policy or a remarkable action ; *coup d'essai*, for a trial or an attempt ; *coup d'état*, for a piece of state policy ; *coup de grace*, for a finishing stroke ; *coup de main*, for a sudden or bold enterprise ; *coup d'œil*, for a quick glance of the eye ; *coup de théâtre*, for a clap-trap ; *début*, for first appearance, or beginning ; *dernier ressort*, for a last and only resource ; *double entendre*, for double meaning ; *douceur*, for a present or bribe ; *éclaircissement*, for an elucidation ; *éclat*, for notoriety, splendor ; *élève*, for pupil ; *en bon point*, for jolly, or in good condition ; *empressement*, for earnestness ; *encore*, for again ; *en badinage*, in fun ; *en avant*, for onwards, or in advance ; *en masse*, for in a body or mass ; *en passant*, for by the way, or passing ; *ennui*, for lassitude, blue devils, or weariness ; *faux pas*, for misconduct ; *fête*, for feast or entertainment ; *finesse*, for cunning or dexterity ; *hauteur*, for haughtiness ; *haut goût*, for

high flavor; *haut ton*, for high life; *jeu de mots*, for a play of words; *jeu d'esprit*, for a display of wit, a witticism.

There may be added to the above, *mal-à-propos*, for unfit or unseasonable; *mauvaise honte*, for unbecoming bashfulness; *outré*, for eccentric; *on dit*, for report, or it is said; *opiniâtre*, for positive; *par hasard*, for by chance, accidental; *penchant*, for inclination; *pis aller*, for last effort; *petit maître*, for a fop; *politesse*, for politeness; *protégé*, for a person patronized or protectèd; on the *qui vive*, for on the alert; *ruse de guerre*, for a stratagem of war; *savoir faire*, for knowledge of business; *savoir vivre*, for good manners, or knowledge of the world; *sans froid*, for indifference, coolness, or apathy; *savant*, for a learned man; *soi-disant*, for self-called, pretended; *table d'hôte*, for an ordinary; *tapis*, for a subject of discussion; *trait*, for a feature; *tête-à-tête*, for a private conversation; *unique*, for singular; *vis-à-vis*, for opposite; with a long list of words of the like description with which not only conceited and shallow-minded writers and speakers embellish, as they ignorantly suppose, their writings and discourse, but which disfigure the productions of many of the best and most admired English authors; being blemishes highly injurious to the beauty and purity of the English language, which is sufficiently copious and expressive, and possesses sufficient capabilities not to require the aid of foreign and adventitious ornament or addition.

The English language does not require the aid of such foreign terms as the above, to express the ideas which they represent; yet a few of them have, by long use, become so common and so naturalized, that a sparing use may be allowed, as expressing more exactly or more concisely certain ideas, than corresponding English expressions are able to do; such as, antique, attaché, billet-doux, cortège, boudoir, espionnage, chaperon, éclat, encore, ci-devant, soi-disant, début, en-dishabille, en profile, douceur, mal-à-propos, protégé, parvenu, rencontre, tête-à-tête.

Foreign words, when they obviate a tedious and feeble circumlocution are not to be rejected; provided that they are understood by those for whom we write. So, also, those which denote articles of manufacture or commerce for which we have no equivalent, may properly be adopted; as, guillotine, bayonet, scimitar, suttee, gong, gutta-percha.

Such terms (says Mr. Harrison) are already made to our hands, and offer themselves for their adoption. In this there is nothing worthy of blame; it is the practice of all countries. But this is very different from that *silly, pedantic affectation of interlarding our language with foreign terms*, where there is no occasion for it; very different from that heterogeneous mixture which no pro-

cess, nowever laborious, can ever triturate into a state of amalgamation. We wish not the manly form of our language to be tricked out in a coat of many colors.

Foreign Phrases (copied from *Lady Morgan, New Monthly*):

"I was *chez moi*, inhaling the *odeur musquée* of my scented *boudoir*, when the Prince de L. entered. He found me in my *demi-toilette*, *blasée-surtout*, and pensively engaged in solitary conjugation of the verb *s'ennuyer*; and, though he had never been one of my *habitués*, or by any means *des nôtres*, I was not disinclined, at this moment of *délassement*, to glide with him into the *crocchio restretto* of familiar chat."

Foreign idioms ought as strenuously to be avoided as foreign terms and phrases. They derange, and interfere with, the natural order of the language. This corruption is well exemplified in Hannah More's "Satirical Letter from a Lady to her Friend:"

"DEAR MADAM:—I no sooner found myself here than I visited my new apartments; the small room which gives upon the garden, is practised through the great one, and there is no other issue. As I was exceeded with fatigue, I no sooner made my toilette than I let myself full upon a bed of repose, where sleep came to surprise me. All that England has of illustrious, all that youth has of amiable, or beauty of ravishing, sees itself in this quarter. Render yourself here then, my friend, and you shall find assembled all that is of best, whether for letters, &c., &c."

Here the words are English, but the idiom altogether French. It is intelligible; but, as English, ridiculous.

3. The use of *Latinized words*, carried too far, violates the purity of English diction. Such a violation is particularly chargeable against Dr. Samuel Johnson. While, indeed, he has thus improved the harmony of our language and diversified its structure and rhythm, he has nevertheless weakened its energy.

With a view to encourage the use of the Saxon words of our language particularly, and to show the expediency of a sparing use of words of Latin origin, the author would refer to a chapter of "Harrison on the English Language," showing its singularly *monosyllabic character*; it will be read with equal pleasure and profit.

Says Southey: "The English is a noble language—a beautiful language. I can tolerate a Germanism for family sake, but he who uses a Latin or French phrase where a pure old English word

does as well, ought to be hung, drawn, and quartered, for high treason against his mother tongue."

On the other side, it has been very properly observed, that "by the adoption of the words and idioms of the classic languages of Greece and Rome, as also those of the modern French and Italian, the English language has not only been enriched and harmonized, but it has been rendered more flexible, graceful, and expressive; and words and constructions of phrases have been introduced into it, necessary for the expression of compound and abstract ideas, of which its Saxon origin renders it unsusceptible, it being a language adapted only to a simple state of society; but as the ideas of men became improved and extended, a consequent improvement was necessary to be made in language (the symbol and vehicle of thought), and that improvement could be made only by a new coinage, or by the adoption of words borrowed from other languages, moulded into the form and genius of our speech. The English language is a compound of many languages, and its force and beauty depend on their happy and tasteful amalgamation."

EXERCISE.

It will be found a useful form of exercise on the *expressive power of words* (as Prof. Wm. Russell, in his excellent "Exercises on Words," has suggested), (1), to translate a given passage in which terms of Latin origin prevail, into words purely Saxon; (2), to translate an idiomatic and vernacular passage from Anglo-Saxon into Latinized phraseology; (3), to compose sentences with purely vernacular words predominating; (4), to compose Latinized diction; (5), to compose sentences and paragraphs in which the phraseology intermingles both these forms of our language.

LESSON LXVI.

SIMPLICITY OF DICTION.

1. This requires that *complex and abstruse words, unless absolutely necessary, should not be used*; as, *verbalism*, for word;

deleterious, for hurtful or injurious; *configuration*, for figure; *cognition*, for knowledge; *velocity*, for speed, &c.

2. *Technical terms* (those drawn from some particular art, science, or profession, and not well understood generally), ought to be used very sparingly, when other terms can be found to express the idea intended to be conveyed; as, *infinitesimal*, for very small; *specific gravity*, for comparative weight; *caloric*, for heat; *density*, for thickness; *rare*, for thin; *copy*, for manuscript; *shipped a sea*, for a heavy wave broke over the vessel; "we tacked to the larboard," for "we sailed to the left," &c.

3. It is a good rule, also, when a deep impression is sought to be made, to *employ specific rather than general terms*, and the words commonly used for expressing any particular idea, rather than other words which convey the same idea more indirectly. This rule will be illustrated in a future lesson.

ILLUSTRATION.

What is here meant by Simplicity of Diction cannot, perhaps, be more satisfactorily illustrated, than by presenting in contrast the Twenty-third Psalm in our own beautiful English version, and the gorgeous and pompous Paraphrase which a distinguished English Divine once inflicted upon it.

The Lord is my Shepherd; I shall not want. He maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over. Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord forever.

"Deity is my Pastor. I shall not be indigent. He maketh me to re-cumb on the verdant lawns, He leadeth me beside the unrippled liquidities; He reinstalleth my spirits, and conducteth me in the avenues of rectitude, for the celebrity of his appellations. Unquestionably, though I perambulate the glen of the umbrages of the sepulchral dormitories, I will not be perturbed by appalling catastrophes; for Thou art present, Thy wand and thy crook insinuate delectation.

"Thou spreadest a refection before me, in the midst of inimical scrutatations; Thou perfumest my locks with odoriferous unguents, my chalice exuberates.

"Indubitably benignity and commiseration shall continue all the diuturnity of my vitality; and I will eternalize my habitation in the Metropolis of Nature!!!"

Easy, idiomatic diction (says an excellent author), is not necessarily destitute of elegance; and if the occasion calls for the colloquial style, any other than the colloquial would be in bad taste. Instead of saying, "I am very tired," when an occasion for saying so occurs, how pedantic it would be to lay down the fact in a logical proposition like this: "The condition of body which I at this moment experience, is that of being very tired." It is recorded of Dr. Johnson that, having said of a literary work, "It has not wit enough to keep it sweet," he felt dissatisfied with his mode of expression, and corrected it to his own taste by expressing the same sentiment thus: "It has not vitality sufficient to preserve it from putrefaction." The learner's taste may possibly agree with Dr. Johnson's; if so, he must be put on his guard against acquiring a pompous style, without that substance of thought to support it, which must be conceded as the merit of Dr. Johnson's productions in general. At all events, let him *express common thoughts in common idiomatic language*, with all the smoothness and ease he can introduce.

While this is good advice, it must on the other hand be conceded, that the *judicious intermixture of Anglo-Saxon and classical terms* constitutes the style of our best authors. It gives a legitimate variety of composition, formed upon peculiar tastes and education. In this respect, Swift and Johnson may be considered as placed at opposite extremes: the style of the former being peculiarly *English*; that of the latter being formed upon the classical models, and imitating not only the phraseology, but the polish and rotundity of their periods. To court classical terms too much, or to avoid them too much, would generally lead to a mode of expression bordering on affectation. In words compounded with prepositions, we have borrowed largely, and necessarily so, from the Latin; and from these borrowed terms, primary and secondary meanings are obtained with a happy discrimination. Take, for instance, the verb *sisto*, "I stand." We then have, in the first place,

Sisto, I stand.

Compounded with *Ad*, *Adsisto*, I stand to, or near, *Assist*.

“ “ *Con*, *Consisto*, I stand with, agree with, *Consist*.

“ “ *De*, *Desisto*, I stand off, *Desist*.

“ “ *Ex*, *Existo*, I stand forth, *Exist*.

“ “ *In*, *Insisto*, { I stand over, upon, take my stand on,
 Insist.

“ “ *Per*, *Persisto*, I stand through, *Persist*.

“ “ *Re*, *Resisto*, I stand back, *Resist*.

“ “ *Sub*, *Subsisto*, I stand under, *Subsist*.

So from *traho*, I draw, is derived *tractus*, drawing, from which we have *Attract*, to draw to; *Contract*, to draw together; *Detract*, to draw from; *Distract*, to draw asunder; *Extract*, to draw out of; *Protract*, to draw forward; *Retract*, to draw back; *Subtract*, to draw from under.

EXERCISE.

As the fault of negligence is to be considered on the one hand, so a *heavy, stiff, and pedantic style of expression is to be avoided* on the other. Therefore, change the form of expression used in the following sentences, so as to impart to them greater ease, smoothness, and simplicity of diction.

The feeling I experience at the present moment is that of being, throughout my body, in a state of fun.

To vex your sister is a thing which you seem to know, while there are things that you ought to know better.

The presumption which I have shown, and which I readily admit to be what I call it, is that for which I now put in a plea for your pardon.

My command is, that thou, a witch, shall go out of my sight, and never come into it again.

Expensive commodities procured from distant parts, are acceptable to the feminine portion of our species.

That we should not precipitate any undertaking in a greater degree than its proper as well as speedy performance demands, is a maxim for the people to observe.

From what port are you come, and to which are you going?

The extent of the authority of the governor is dependent on the duration of the decree of the king.

The philosophical virtues stand distinct from, though not opposed to, those which Christianity teaches.

Death is that from which all fly, that to which all must come, that for which few are prepared. (NOTE.—*That which* is a phrase whose meaning may be briefly implied by the single term *what*.)

That you should feel yourself welcome, is my first request; that you should give me your hand, is my second.

This is the house of the partner of the brother of my wife.

He was so far from making head against, that he was glad to run away from, the enemies that he had wilfully raised.

I am afraid that all the evil which his folly has caused, will fail to make him a jot wiser.

Health and happiness is what we cordially wish for you.

He was flattered by, but sunk under, the duty with which he was charged.

LESSON LXVII.

PROPRIETY OF EXPRESSION.

Words may be purely English, and yet improper, as not adapted to the subject, nor fully conveying the sense; or they may be equivocal, and convey a sense different from that which is intended. Propriety of expression demands such words and phrases as approved writers have appropriated to the expression of those ideas which we employ them to convey. Therefore

RULE I.—*Guard against the use of equivocal or ambiguous expressions.*

For instance: "He aimed at nothing less than the crown." This may mean, either that nothing less than the crown was aimed at by him, or that he less aimed at the crown than at other things.

"His *memory* shall be lost on the earth." This may mean, either that he should cease to remember, or that he should cease to be remembered.

"The whites and blues gained the prize." This sentence leaves it undetermined whether the same persons were both whites and blues, or whether the whites and the blues were different classes of persons.

"As for such animals as are *mortal* or noxious, we have a right to destroy them. "I long since learned to like nothing but what you *do*." "*I will have mercy*, and not sacrifice." "The rising tomb a lofty column bore."

RULE II.—*Avoid inconsistent and unintelligible terms, or phrases:*

For example: "These words do not convey even an *opaque* idea of the author's meaning." "Some pains have been thrown away in attempting to *retrieve* (regain) the names of those to whom he alludes."

"I have observed," says Steele, "that the superiority among these

coffee-house politicians proceeds from an opinion of gallantry and fast ion." Here the question may arise, what opinion, good or bad? and whose opinion?

"This temper of mind" (referring to humility) "keeps our understanding tight about us:" quite unintelligible, surely.

Sometimes a specious flow of words, a series of synonyms, and identical propositions, well-turned periods, and high-sounding words, give us sound instead of sense—words being used so indefinitely that no meaning, or various meanings, may be attached to them; thus,

"From harmony, from heavenly harmony,
This universal frame began;
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in man."

RULE III.—*Guard against selecting improper expressions from their resemblance in sound to the one proper to be used.*

Thus men improperly speak of the religious *observation* of a festival, instead of *observance*. Thus *endurance* (which means patience) is confounded with *duration*. Discrimination must now be made between terms which only a century ago were held as synonymous; such as, *state* and *estate*, *property* and *propriety*, *import* and *importance*, *conscience* and *consciousness*, *arrant* and *errant*.

Human (that which belongs to man) is not to be confounded with *humane* (kind and compassionate); nor *humanly* with *humanely*, as in those lines of Pope:

"Though learn'd, well-bred; and though well-bred, sincere;
Modestly bold, and *humanly* severe."

Humanity bears both senses.

Ceremonious (attentive to the forms of civility) must not be used instead of *ceremonial* (pertaining to a religious rite).

Construe (referring to the disposition of words in a sentence) must not be used for *construct* (which may be applied to a building).

To "demean one's self" does not mean the same as to "debase one's self;" the former meaning to *behave*, the latter to *behave meanly*.

E'er is a contraction of the adverb *ever*, and should not be taken for *ere* (before); nor should *its*, the possessive case of *it*, be confounded with *'tis* or *it's*, a contraction of *it is*.

Genii is properly applied to demons or separate spirits; but *geniuses* to men of talents. *Brothers* properly signifies male children of the same parent or parents; *brethren* denotes persons of the same profession, nation, religion, or nature.

RULE IV.—*Guard against improprieties arising from a likeness in sense possessed by many words.*

"The *invention* of truth," should be "the *discovery* of truth."

Epithet is properly some attribute expressed by an adjective; improperly used for *title* or *appellation*.

Risible (meaning "capable of laughing") has been improperly used for *ridiculous*, "fit to be laughed at." Thus it is proper to say, "Man is a *risible* animal;" "A fop is a *ridiculous* character."

Together is improperly used for *successively*; as when it is said, "I never spoke three sentences *together* in my whole life."

Everlasting is improperly applied to denote time without beginning, the only proper sense of it being time without end; as in the words, "From *everlasting* to everlasting, Thou art God." The proper form would be, "From *eternity* to eternity, Thou art God."

Apparent is not properly used for *certain*, or *manifest*. It properly means *seeming*, as opposed to *real*; or *visible*, as opposed to *concealed*. The phrase *to make appear* should not be used instead of *to prove*, *to show*; for a talented man may be able to make a thing *appear* what it is *not*, and this is very different from showing what it is.

LESSON LXVIII.

PROPRIETY OF EXPRESSION.

RULE V.—*Do not employ an English word in a provincial sense, in a sense which it bears only in low and partial use.*

EXAMPLES.—*Impracticable* for "impassable," applied to roads.

Arrive at, for "happen," in the sentence, "I cannot help feeling any sorrow that may *arrive at* man."

To hold should not be employed for "to use;" nor *to give into*, for "adopt."

That he should have said, is not to be used for "that he said;" as, "The general report is *that he should have said*,"—meaning, *that he said*. A person does not always say what he should have said.

The following are instances in which sound and sense may both concur in leading to an improper use of words.

EXAMPLES.—*Falseness* is properly used in a moral sense for want of veracity, and applied only to *persons*; *falsity* and *falsehood* are applied only to *things*. *Falsity* means that quality in the abstract which is contrary to truth. *Falsehood* is an untrue assertion.

Negligence is properly applied to what is habitual; *neglect*, only to an act.

Conscience denotes the moral faculty; *consciousness*, a notice of what is passing in our mind.

Sophism properly denotes a fallacious argument; *sophistry*, fallacious reasoning.

Remember is sometimes improperly used for *remind*. We are reminded by others; we remember for ourselves.

Doctrine is sometimes improperly interchanged with *precept*: the former denotes the truths we are to believe; *precept*, the things we are to do.

RULE VI.—*Avoid vulgarisms*; these sometimes result from the affectation of an easy, careless, and familiar manner of writing. It should be considered that ease is often the result of great care and labor:

“But ease in writing flows from art, not chance,
As those move easiest who have learned to dance.”

The desire to avoid the beaten track of expression on the one hand, and the fondness for variety on the other, leads writers into improprieties of expression.

Examples of Vulgarisms to be avoided.—“Currying favor”—“cutting a figure”—“dancing attendance”—“swallowing contradictions”—“dexterous in smelling out views and designs”—“to stand on an apology”—“to fall into conversation”—“to make up the matter”—“to shift for one’s self”—“done to a wish”—“to succeed to a wish”—“to suck another’s brains”—“to make up one’s mind”—“to turn a matter in one’s mind”—“to do away with”—“an ungracious affair”—“dint of argument”—“all of a piece”—“for good and all”—“a good deal”—“got rid of”—“in for it”—“a whit better”—“a jot better”—“fell to work”—“to come to words”—“to set by the ears”—“to see with half an eye”—“pitched upon”—“chalked out”—“in a mind for it”—“to lay one’s account in being opposed”—“to follow an idea”—“to stand on security”—“on the spur of the occasion”—“to extinguish a bond, or a debt”—“a thorough-paced knave.”

The use of low and familiar expressions when writing on sacred subjects, is peculiarly improper. The pulpit is too often chargeable with this fault. For instance, Archbishop Tillotson speaks “of squeezing a parable,” “sharking shifts,” “driving a bargain with God,” and “the world cracking about our ears at the day of judgment.”

EXERCISE.

1. Correct the improper expressions used in the following sentences:

1. I believe the precepts and endeavor to obey the doctrines of the Bible. 2. Please to remember me of my debt to you. 3. He has been accused of sophism. 4. I have a conscience of guilt. 5. Negligence of duty is reproachful to any man. 6. The roads are impracticable. 7. He gave into my opinion. 8. Whatever calamity arrives at man, he is not undeserving of it. 9. I heard that John should have said that he was sick. 10. There is a falseness in that statement. 11. He is chargeable with falsity.

2. Construct sentences embodying the "vulgarisms to be avoided," in the present lesson, and as many sentences in which the same thoughts shall be properly expressed.

LESSON LXIX.

PROPRIETY OF EXPRESSION.

RULE VII.—*Certain expletive phrases and by-words, that violate propriety of expression, should be avoided; such as,*

"My goodness"—"gracious me"—"impossible"—"prodigious"—"yes, indeed"—"indeed"—"in the name of fortune"—"is it possible"—"you do not say so"—"pretty much"—"confounded bad or ugly"—"wretched small"—"miserable little"—"shameful"—"scandalous"—"tremendous"—"immense"—"in the name of wonder"—"curious"—"odd"—"shocking"—"mighty"—"most outrageous"—"I know"—"you know"—"you understand"—"I am sure"—"says he"—"says I"—"thinks I"—"I wonder"—"I should think"—"in my mind"—"as I may dare to say."

Certain abbreviations are vulgar and ungraceful; as,

"I a'n't"—"a'n't I"—"you a'n't"—"a'n't you"—"it isn't"—"isn't it"—"I'll"—"they'll"—"you'll," &c. So, wasn't, weren't, can't, shan't, doesn't, don't, didn't, haven't, mustn't, shouldn't, won't, wouldn't, mayn't, mightn't, oughtn't, &c

Certain transpositions are offences against propriety ; as,

“It is cold, is it not?” instead of Is it not cold?—“Having not considered;” instead of Not having considered.—“Some ten years ago;” instead of Ten years ago.—“Will it do, this one?” instead of Will this one do?—“It has a southern aspect, the house;” instead of The house has a southern aspect.—“An old selfish man;” instead of A selfish old man.—“A young beautiful woman;” instead of A beautiful young woman.—“A new pair of gloves;” instead of A pair of new gloves.—“An old suit of clothes;” instead of A suit of old clothes.—“For such another fault;” instead of For another such fault.—“All over the country;” instead of Over all the country.—“He is an intelligent man, is he not?” for Is he not an intelligent man?—“You prefer this, do you not?” for Do you not prefer this?—“From one another;” instead of One from the other.—“Such another occurrence;” for Another such occurrence, &c.

RULE VIII.—*Guard against too frequent a repetition of the same mode of speaking, or of the same phrase ; as,*

(1.) In saying, “I *got* my breakfast, and then *got* on horseback, and then *got* a good ride;” or, (2.) By a vulgar mode of narrating circumstances connected in time and place; as in saying,

“My friend told me to be on my guard, and so when I came to the place where the danger was, I looked about me on all sides; *and so*, when I had waited several minutes and did not see any thing to alarm me, I was about to go on; *and so*, when I had just taken two or three steps more I heard a sudden outcry; *and so*,” &c.

(3.) In a similarly loose and ungraceful manner, *any trivial conjunction is sometimes used*, when a reason, motive, or cause, is assigned for something going before; as in saying,

“Let us never put off a duty, *as* we are not sure whether another time for it may ever arrive; nor ought we in this respect to follow the practice of the thoughtless, *as* they are, in all other respects, unfit to be imitated; and we know very well that the frequency of a bad practice does not justify it, *as*, if that were so, every vice would stand excused.”

The above passages, written *properly*, would stand thus

“Having taken my breakfast, I got on horseback, and had a good ride.”

“My friend told,” &c., “but having waited several minutes, and not seeing any thing to alarm me, I was about to go on: I indeed took two or three steps more, when I heard a sudden outcry; on which,” &c.

“Let us never put off a duty: we are not sure that another time for performing it may ever arrive; and we ought not in this respect, to follow the practice of the thoughtless, who in all respects, as in this, are unfit to be

imitated ; nor does the frequency of any bad practice justify it ; since if that were so, every vice would stand excused."

EXERCISES.

Correct and improve the following sentences, by avoiding a loose sameness of phrase, particularly of those phrases which are used in joining smaller into larger sentences :

I think he would not go and do such an unkindness ; though if he did, I would not go into a passion about it, nor would I even go and make complaints against him.

He set off running as hard as he could ; but they set the dogs upon him ; on which he set up such a cry, that you might have heard him a mile off.

As he had got no money when he began the business, we need not wonder at his having got on so slowly for a time ; but he has now got the start of all his competitors, and no doubt he will maintain the advantage got.

If you will only put me in the right way, depend upon it I will put my best foot forward ; nor will I allow myself to be put out by every little obstacle, but press steadily forward, till put in possession of what I seek.

As he took nothing but water to drink, the fever that he took soon after his arrival, took but little effect on him, and he soon got well, though he took no physic.

A fox was passing through a vineyard, and so he saw some fine bunches of grapes on one of the trees ; so he tried to reach one of them, but it hung very high, and so he could not get it. However, he kept jumping at it a long time, but all in vain ; so he walked away, saying, as he went, " Pooh ! they are quite sour."

There was a man who had the reputation of being able to tell people all that would happen to them ; and this man chanced to do something that made the king of the country his mortal enemy ; and the king sent to bring the man before him, intending to question him, and then have him hanged ; and when the man was brought before the king, the king said : " You can tell the fortunes of others, can you tell your own ? Do you know on what day you will die ?" And the man considered for a moment and then said : " I do not know on what day I shall die, but I know thus much, that your majesty will die just twenty-four hours after myself." And the king believing him, was so far from ordering him to be hanged, that he wished him in his heart a very long life ; and in this manner the man, by his cunning, clever answer, saved himself from the death which the king meant for him.

I write to you, dear friend John, to ask you to come and spend to-morrow with me, as I am to have a holiday ; and I know you can come, as it is a holiday at every school in the county. I am aware you are busy, studying for the examination day ; but this will not matter to you, as you are quicker than any of the other students in getting ready for such occa-

sions. We can amuse ourselves capitally in fishing, as I have bought a complete set of new tackle; and I am sure the day will be suitable, as the weather has been settling for some time. Send an answer by the bearer, as I long to be out of my state of uncertainty, and I can better bear a disappointment to-night, if I must be disappointed, than await it till to-morrow.

LESSON LXX.

PRECISION OF EXPRESSION.

An expression may not be faulty in respect to purity or propriety, and yet wanting in *precision*, which implies that there is no redundance—that no more words and phrases, however pure and proper, are employed than are necessary to convey the sense intended. The words which we employ may express the idea intended, and they may express it fully, that is, the words may be *proper*; but, *to be precise, they must express that idea and nothing beyond it.*

If when a person aims to convey a certain idea, he says or writes more than is needed to convey it; if he joins some foreign circumstance to the principal object; if by unnecessarily varying the expression he changes the point of view, and causes me to see sometimes the object itself, and sometimes an appendage to it, I gain no clear and precise idea.

Thus, when an author speaks of his hero's courage in the day of conflict, the expression is easily and clearly understood; but if from a desire to express the quality more strongly, he should praise his courage and fortitude, he is in reality expressing two qualities, and he causes the mind to waver between the two, as these are quite distinct; courage being that which boldly meets danger, while fortitude is exercised in supporting us under pain. Thus an indistinct and feeble conception is conveyed.

All subjects do not demand precision in their treatment. It is often sufficient to convey only a general view of the meaning: but the practice should be guarded against, of those who bring together an assemblage of unmeaning or useless words, with a view to express their thoughts out of the ordinary track.

RULE I.—*Use words in their precise signification.* Careless writers too often employ words to express one meaning, when according to their just import they mean something different.

EXAMPLES.—*Above*, for *foregoing*; as, "The *above* statement," instead of "the *foregoing* statement."

Atop, for *upon*; as, "atop of the table," instead of "upon the table."

Behind, for *slow*; as, "my watch is behind," instead of "too slow." The expression "my watch is standing," should be "has stopped."

Between for *among*, and vice versâ; as, "Divide it between all;" "Divide it among both."

In for *within*, and *in* for *into*; as, "Is your father *in*?" instead of, "Is your father *within*?" "Put it *in* your pocket," instead of "Put it *into* your pocket."

Over for *of*; as "Overseer *over* his house," instead of "Overseer *of* his house."

While for *until*; as, "Wait *while* (until) I come."

If for *whether*; as, "Inquire *if* (whether) he called." "Look *if* (whether) the sun shines."

Where and *there* for *whither* and *thither*; as, "*Where* (whither) are you going?" "*From where* (whence) does he come?" &c.

The adverbs *when*, *while*, *how*, *where*, for the nouns *time*, *manner*, *place*; the preposition *in* and the relative *which*; as, "Since *when* (which time) I have not seen him." "It is not worth my *while*" (time). "Do it *any how*" (in any manner). "A little *while*," instead of "a short time." "The petition *where* (in which) it is stated."

Mind, for *attend to*; as, "*Mind* (attend to) your book;" "I do not *mind* it" (regard, or care about it); "I had no *mind* (inclination) for it;" "I have a *mind* (wish) for it," &c.

Get, *got*, instead of *have*, *obtain*, *catch*, *grow*, *take*, *become*, &c.; as, "I *have got* some," instead of "I *have* some." "To *get* (obtain) a place or office;" "To *get* (catch) a cold;" "To *get* (grow) bigger;" "To *get* (take) dinner;" "To *get* (rent) a house;" "To *get* (purchase);" "To *get* (become) sick "

Lays, *laid*, for *lies*, *lay*, and vice versâ; as, "he *lays* or *laid* down," instead of "he *lies* or *lay* down." "He *laid* (lay) in bed." "*Lie* (lay) it down." "It was *lain* (laid) there."

Sit for *set*, and vice versâ; as, "*Set* (sit) down." "*Sit* (set) yourself down." "*Sit* (set) the plant in the ground," &c.

Flee, *fled*, for *fly*, *flew*, and vice versâ; as, "The enemy *fles*" (flees). "The birds *fled*" (flew).

Mistaking, for *mistaken*, and vice versâ; as, "You are *mistaken*," for "You *mistake*," or, "*are mistaking*." "I was *mistaking*" (mistaken). The phrase "I *mistake*," or "am *mistaking*," means "I misunderstand;" but, "I am *mistaken*," means "I am misunderstood."

EXERCISES.

The erroneous or careless forms of expression quoted in this lesson may be dictated to the class, that they may present them correctly, in a written form.

LESSON LXXI.

PRECISION OF EXPRESSION.

The following *additional examples* are given under Rule I.:

Overflow for *overflowed*, and vice versa; as, "The river was *overflowed*" (had overflowed).

Misapplications of the word *put*: "*Put* up or down the window" should be "open or close, or push down, the window."

"*Put* (pour) water into the basin."—"Put (lay) the cloth on the dining-table."—"Put down (lay) the carpet on the floor."—"Put (pour) water into the cup."—"Put (take) away the dinner-things."—"Put (lead) the horse into the stable."—"Put (show) the stranger into the parlor."—"Put (set) the passenger down at the turnpike."—"Put (place) the boy into the first class."

Turn, for *to become*; as, "To turn (become or grow) sick."—"To turn or turn over (to consider) in one's mind."—"To turn out to one's mind" (not to disappoint one).—*Conceive*, for *to couch*; as, "The letter was conceived (couched) in these words."—*Maltreat* for *to ill-use*; as, "He maltreats (ill-uses) his family."—*Propose*, for *to purpose*; as, "I propose (purpose) to do so."—*Adduce*, for *to produce*; as, "He adduced (produced) a proof."

Pull, for *gather*; as, "Pull (gather) the grapes."—*Take*, for *suppose*; as, "I take it (suppose) that you are better."—*Hold*, for *adopt*, *decide*, or *determine*; as, "He holds (adopts) this opinion."—The judge held (decided or determined) that," &c.—*Remember*, for *remind*; as "Remember (remind) me of that."—*Appreciate*, for *to prize* or *value*; as, "He appreciates (values) learning."

Try, for *to make*; as, "He tried (made) the experiment."—*See*, for *to hear*; as, "Did you see the thunder and lightning?" for "Did you hear the thunder and see the lightning?"—*Throw up*, for *to raise*; as, "He threw up (raised) his eyes towards heaven."—*Grow*, for *to become*; as, "Old persons grow (become) shorter."

Run, for *leak*; as, "The vessel runs" (leaks).—*Lost*, for *drowned*; as, "He was lost (drowned) in the river."—*Learn*, for *teach*; as, "She learns (teaches) me."—*I know of*, for *to my knowledge*; as, "Never, as I know of," for "Never, to my knowledge."

Precision is also violated by the use of

Apparent, for *obvious*;—*primary*, for *primitive*;—*universal*, for *general*;—*mutual*, for *common*;—*pressing*, for *urgent*;—*dry*, for *thirsty*;—*readily*, for *easily*;—*see*, for *perceive*;—*recommend*, for *advise*;—*tell*, for *desire*;—*look over*, for *examine*;—*undeniable*, for *unexceptionable*, or *unimpeachable*;—*witnessed*, for *beheld*;—*name or notice*, for *mention*;—*mean*, for *intend*;—*looked for*, or *thought for*, for *expected*.

The following expressions, also, lack precision :

"To extinguish a debt," for "to pay a debt;"—"To take a fever," for "to be seized with, or attacked by, a fever;"—"To be laid up with illness," for "to be confined with illness;"—"To follow out a plan," for "to execute a plan;"—"To follow up an idea," for "to adopt or prosecute an idea;"—"To follow advice," for "to attend or listen to advice;"—To lay one's account with," for "to reckon on receiving;"—"I can eat no more," for "I cannot eat any more;"—"I can walk no more," for "I can walk no further;"—"I can stay no longer," for "I cannot stay any longer;"—"To militate against," for "to oppose;"—"To speak contemptibly of one," for "contemptuously;"—*No less (fewer) than forty persons*;—"Far prettier and far better," instead of "much prettier and much better;"—*There is a great odds (difference) in their accounts*;—*It is at your disposition (disposal)*;—*In no event (case)*;—*Further (future) forms or orders*;—*He is very bad (ill)*;—"He has been long ailing," for "he has been sickly for some time;"—*A finely tasted (flavored) pear*;—*I love (like) good living*;—*To do (transact) business*;—*Take which you like (choose)*;—*To furnish (supply) goods*;—"To be made much of," for "to be much caressed or indulged;"—"The crop promises to be large," for "the crop has the appearance of being plentiful;"—"Like to have slipped," for "nearly slipped;"—"I rather think," for "I believe;"—"I had better go," for "It were better that I should go;"—*He is oftener (more frequently) right than wrong*;—"The then judge of," for "the judge at the time;"—"He is a rising man," for "he is rising rapidly;"—"She is a superior woman," for "she is a woman superior to most."

The following expressions, also, are deficient in grammatical precision; for neuter, or intransitive verbs, cannot be compounded of the auxiliary verb *to be*.

The storm is (has) ceased.—They are (have) arrived.—He is (has) departed.—They were (had) come.—The men are (have) deserted.—He is

(has) entered into a new concern.—Who originated this motion? for, From whom did this motion originate?

The subjoined *phrases* are *not precise* in the form of expression:

Lodgings to let; for, Lodgings to be let.—A house to sell; for, A house to be sold.—He was paid the money; for, The money was paid to him.—He was allowed ten per cent.; for, Ten per cent. was allowed him.—They were promised it; for, It was promised to them.—She was offered it; for, It was offered to her.

The above changes become necessary, for the reason that active verbs cannot be used so as to imply a passive signification; nor passive verbs, an active signification.

EXERCISES.

Let the numerous forms of expression, cited in this lesson, be dictated to the class, and by them be written with precision.

LESSON LXXII.

PRECISION OF EXPRESSION.

RULE II.—*Avoid expressions that want meaning, or border on what may be denominated nonsensical; as the following:*

Almost nothing; instead of, Scarcely any thing, very little, or little or nothing.—*Almost never*; for, Very seldom, or Seldom or never.—*The two first—the two last*; instead of, the first two—the last two.—*To speak three sentences together*; for, To speak three sentences in succession.—*Double-bedded*; for, two-bedded.—*To enjoy a bad state of health*; for, To have, or be in, bad health.—*To fall sick*; for, To grow, or become sick.—*To find pain*; for, To feel pain.—*To meet another's idea*; for, To coincide in opinion.—*He reads best of any boy*; for, He reads better than any other boy, or the best of all the boys.—*Of all others he is the most trustworthy*; for, Of all persons he is the most trustworthy.—There were four ladies, *every one prettier than another*.—*Discontinued for many years together*.—*To fall into a man's conversation*; for, To fall into conversation with a man.—To animadvert on the false taste *the town is in*; for, *of the town*.—*I had like to have gotten one or two broken heads* for, I was once or twice like to have gotten a broken head.

RULE III.—*Avoid superfluous words and expressions ;*
as,

Acquiesce and rest satisfied with ;—Bounds and limits ;—Acknowledge and confess ;—Clear and obvious ;—Plain and evident ;—Advise and counsel ;—Confused and disordered ;—Corruption and degeneracy ;—Courage and resolution ;—Effects and consequences ;—Fears and apprehensions ;—Assemble and meet together ;—Dissemble and cloak ;—Friendly and amiable ;—Governed and conducted ;—Intentions and purposes ;—Mild and meek ;—Obliged and indebted ;—Obviate and prevent :—Pleasure and satisfaction ;—Safest and securest ;—Special and particular ;—Support and stay ;—Wavering and unsettled ;—Worship and adoration ;—Support and bear up ;—Positive and peremptory ;—Certain and confident ;—They have a mutual dislike to each other ;—When will you return again ?—They returned back again to the same city whence they came forth.

While superfluous words and phrases are, in general, to be avoided as unnecessary, and enfeebling to style, it is singular that in not a few cases they have a fine rhetorical effect, being prompted by natural feeling, and in such cases are to be used. Sometimes a series of words and expressions, similar or equivalent in import, adds force and intensity to the thoughts thus expressed. Thus Cicero, speaking of Catiline, said : "*Abiit, excessit, evasit, erupit*" (He has gone, he has vanished, he has escaped, he has sallied forth) ; a form of expression thus rendered exceedingly graphic and striking.

The Scripture also abounds in redundant forms of expression, that are nevertheless possessed of great force and of beauty ; thus, "Answered and said ;"—"Shook and trembled ;"—"Poor and needy ;"—"Fearful and afraid ;"—"Old and stricken in years ;"—"Length of days and long life ;"—"Hear my voice, give ear unto my speech ;"—"Perfect and entire, wanting nothing ;"—"God is light ; in Him is no darkness ;"—"He was a man of sorrow, and acquainted with grief ;"—"Enter not into the path of the wicked, and go not into the way of wicked men ;"—"While I live, will I praise the Lord : I will sing praises to my God while I have a being."

These beautiful forms of Hebrew poetry, called the Parallelism, where the same thought is repeated in somewhat varied phrase-

ology, is a distinguishing beauty, and is to be justified on the principle that such is the natural utterance of a glowing and devout mind.

Of the same sort is the sentiment, "The Lord is my rock, and my fortress, and my deliverer;" while each clause means, indeed, the same thing, taken together the clauses furnish a more complete and natural expression of the pious sentiment conveyed.

Pleonastic or redundant forms of speech may be advantageously and properly employed, when we wish to make peculiarly earnest affirmations on subjects of special importance; thus,

"I have spoken with my mouth;"—"I have seen with mine eye;"—"I have heard with mine ears;" "I have handled with my hands;"—"The hearing ear, the seeing eye."

The following pleonastic expressions require pruning:

First aggressor;—first of all;—last of all;—not at all;—subject-matter;—latter end;—personal interview;—old veteran;—false traitor;—another one;—standard pattern;—verdant green;—sylvan forest;—umbrageous shade;—nobody else;—widow-woman;—from hence;—from whence;—since the time;—unloose;—fainted away;—formed out of;—mention over again;—substitute in the place of;—read twice over;—equally the same;—shrink smaller;—a twelvemonth to come;—filled full;—some ten years ago;—these six months past;—they both met;—they met together;—no other person besides;—leisure on one's hands;—throughout the whole of;—the universal esteem of all men;—a universal panacea;—best calculated of all others;—to marry a wife;—a very just and upright man;—the pleasures of imagination are more preferable than those of sense or intellect;—the very slightest singularity.

EXERCISES.

1. Change to a precise written form, the faulty expressions introduced into this Lesson.

2. Clear the following sentences of redundant words:

1. Smoke ascends up into the sky. 2. He had the only copy then extant. 3. He gave me the horse for nothing. 4. I wish you would send the paper free gratis. 5. She writes very well for a new beginner. 6. I saw him down in the basement room. 7. You did not tell me where to stop at. 8. At the sound of the last final trump the dead shall rise. 9. Have you got a hammer? 10. Hence, consequently, he must be in error. 11. He made the case very plain and obvious.

12. He was universally lamented by all. 13. Learn from hence to be

more careful. 14. The child fell into a kettle of boiling hot water. 15. Mingle together vinegar and molasses. 16. I doubt not but that he will come. 17. I thought to myself that I must die. 18. As soon as the clock struck six I rose up. 19. He came for to see me. 20. He would not accept of the office.

LESSON LXXIII.

PRECISION OF EXPRESSION.—SYNONYMS.

A want of precision in the use of the preposition (which may be omitted), is exemplified in the following phrases:

To enter into ;—to ascend up ;—to descend down ;—to lift up ;—to raise up ;—to return back ;—to restore back ;—to return again ;—to retreat back ;—to plunge down ;—to follow after ;—to cover up ;—to cover over ;—to gather together ;—to combine together ;—to converse together ;—to scrutinize into ;—to kill off ;—I am a-going ;—I am a-coming ;—She is a-singing ;—We are a-writing ;—He is a-fishing ;—they are a-talking ;—worth a sixpence ;—dignity of a baronet.

Add to these tautological examples, the following:

But however ;—and further ;—yet nevertheless ;—the old original house ;—the best extra superfine ;—a real capital good one ;—mutually friendly disposition to each other ;—can possibly set apart ;—&c.

Thus, it appears, that in a literary as well as moral sense, the saying of the wise man is true : “In the multitude of words there wanteth not sin.”

RULE IV.—*Avoid the use of words as synonymous, that approach to one another in meaning, as expressing the same principal idea ; but which, from their derivation, have a different meaning in their more exact and particular signification.*

Such words are the following :

Abhor and detest ;—abandon, forsake, relinquish, give up ;—desert, quit, and leave ;—adjacent and contiguous ;—alleviate and lessen ;—aver, assert, and declare ;—avow, acknowledge, and confess ;—austerity, severity, and rigor ;—authentic and genuine ;—capacity and ability ;—custom and habit ;—desist, renounce, quit, and leave off ;—difficulty and obstacle ;—distinguish

and separate ;—enough and sufficient ;—entire and complete ;—equivocal and ambiguous ;—haughtiness and disdain ;—invent and discover ;—only and alone ;—pride and vanity ;—reformation and reform ;—remark and observe ;—surprised, astonished, amazed, and confounded ;—tranquillity, peace, and calm ;—wisdom and prudence ;—sole and only ;—over and besides, &c.

Such words as the above are employed by careless writers, either as if they were of precisely the same signification, or for the sake of filling up a sentence, or to display copiousness of diction. Certain cases arise in which two or more of these synonyms may be combined with propriety and advantage. Like different shades of the same color, they may be employed, occasionally, to heighten and finish the picture we are producing. This is allowable, chiefly, when writing under the inspiration of passion.

Thus, in the severe invective of Bolingbroke on his own times, "But all is little, and low, and mean among us," the amplification, from the use of these nearly synonymous words, produces a stronger expression of indignation than would have been conveyed by any one of the three epithets employed.

Before proceeding to explain and illustrate the synonyms referred to above, or others, attention is here called to some excellent remarks of Dr. Trench, of London, upon the *advantages to be derived from the habit of distinguishing synonyms* :

How great a part of true wisdom it is to distinguish between things that differ,—things seemingly, but not really alike! This is remarkably attested by our words "discernment" and "discretion," which are now used as equivalent, the first to "insight," the second to "prudence;" while yet in their earlier usage, and according to their etymology, being both from "discerno," they signify the power of so seeing things, that in the seeing we distinguish and separate them one from another. Such were originally "discernment" and "discretion," and such, in a great measure, they are still.

What a help moreover will it prove to the writing of a good English style, if instead of having many words before us, and choosing almost at random from among them, we at once know which, and which only, we ought in the case before us to employ, which will be the exact vesture of our thoughts! It is the first characteristic of a well-dressed man that his clothes fit him; and it is precisely such a *prime characteristic of a good style that the words fit close to the thoughts*. You do not feel in one place that the writer means more than he has succeeded in saying; in another, that he has said more than he means; or in a third, something besides what his

intention was ; and all this from a lack of dexterity in employing the instrument of language, of precision in knowing what words would be the exactest correspondents and fittest exponents of his thought.

This power of saying exactly what we mean, and neither more nor less than we mean, is not merely an elegant mental accomplishment, it has a moral meaning as well. It is nearly allied to morality, inasmuch as it is nearly connected with truthfulness. Every man who has himself in any degree cared for the truth, and occupied himself in seeking it, is more or less aware how much of the falsehood in the world passes current under the concealment of words, how many strifes and controversies find all or nearly all their fuel in words carelessly or dishonestly employed. Ask, then, words what they mean, that you may deliver yourselves and others from the tyranny of words and from the strife of "word-warriors." Learn to distinguish between them, for you have the authority of Hooker, that "the mixture of those things by speech, which by nature are divided, is the mother of all error."

EXERCISES.

1. *Collect, from memory, all the synonyms of a given word* that may be assigned ; then hunt in a dictionary for all the additional synonyms that properly belong to the given word.

2. As suggested by Prof. W. Russell, exemplify the proper use of the synonyms thus collected, "by introducing each in a phrase or sentence in which the context is of such a character that no other member of the same family of synonyms can be substituted for it, without injury to the form of expression, in the whole clause in which it occurs."

LESSON LXXIV.

PRECISION OF EXPRESSION.—SYNONYMS EXPLAINED AND ILLUSTRATED.

(1.) *To hate, to abhor, to detest, to dislike, to be averse to, to have a repugnance to.*

To be averse to, denotes to have the mind turned away from a thing as disagreeable ; *antipathy*, means a feeling entertained against some object ; *to*

dislike, means not to like or to be attached to; *repugnance*, means the resistance of the feelings to an object; *to hate*, is to have one's temper excited against a person; *to detest*, is to witness against, to condemn with indignation; *to abhor*, is to start from with an emotion of horror.

One *hates*, but does not *detest*, the person who has done an injury to one's self; and one *detests* rather than *hates* the person who has done injury to others. *To abhor*, implies strong dislike; *to detest*, expresses strong disapprobation. We *abhor* being in debt; we *detest* treachery. We *abhor* what is inhuman and cruel; we *detest* crimes and injustice.

(2.) *Abandon, leave, forsake, relinquish, surrender or give up, desert, quit.*

We *leave* what may be resumed, as any particular employment; we *abandon* those who are entirely dependent for protection and support; so we *abandon* what is finally given up, as a sinking ship, a burning house, or any form of vice; we *desert* those with whom we have entered into coalition, or we *desert* what ought to be adhered to; we *forsake* those with whom we have been intimate. We *relinquish* an object of value, or pursuit—a claim—the hope of reward. A parent *abandons* his child; a man *forsakes* his friend, or place of usual resort; a soldier *deserts* his comrades; a partisan, his party; a man *relinquishes* pretensions to an office in favor of another, *surrenders* or *gives up* a place of trust, *leaves* his parents in affliction, and *quits* his country.

(3.) *Adjacent, adjoining, contiguous.*

Adjacent means lying near, without touching; *adjoining* and *contiguous*, not only near, but joined to, touching in some part. We may speak of *adjacent* villages or lands, *adjoining* fields, *contiguous* buildings. *Adjacent* places, may have something intervening.

(4.) *Amazed, astonished, surprised, perplexed, confounded, confused.*

We are *amazed* at what is marvellous, frightful, or incomprehensible; *astonished* at what is grand and striking; *perplexed*, *confounded*, or *confused* at what is embarrassing and intricate; *surprised* at what is unexpected.

(5.) *Assent, consent, allow, concede, acknowledge.*

We *assent* to the truth of a proposition or statement; we *consent* to a proposal or scheme; we *acknowledge* the beauty of an object; we *acknowledge* a fault, a mistake, a favor; we *concede* what is claimed or demanded; we *allow* what is asked.

(6.) *Avow, confess.*

We *avow* (declare openly) our principles, our attachment, or opposition;

we *confess* a wrong, a sin, a crime, while we *acknowledge* a small degree of delinquency.

(7.) *Aver, assert, affirm, declare.*

We *declare* (make known) a fact or opinion; we *affirm* a fact; *assert* a truth, a right, a claim, that may have been denied; we *maintain* a truth, or any position taken, when it is opposed; we *affirm*, with confidence; we *aver*, when we declare in a positive determined manner our opinions.

(8.) *Austerity, sternness, strictness, severity, rigor.*

Strictness or *rigor*, is applied to exactness in the observance of rules and administration of discipline; *severity*, implies a readiness to inflict punishment; *sternness* and *austerity*, relate to harsh manners, and a self-denying forbidding mode of living. An *austere* judge is one who punishes slight offences; a *severe* judge punishes to the utmost; a *rigorous* judge punishes without respect to persons punished, or to applications for pardon.

(9.) *Avoid, shun, escape, elude, eschew, evade.*

To *avoid*, is to keep away from; to *shun*, is to turn from. We *avoid*, from prudence; we *shun*, from dislike, or abhorrence, or fear; we *escape* (flee) from danger; we *elude* (avoid by skill or artifice) pursuit and punishment; we *eschew* (keep out of the way of) evil; we *shun* vice; we *avoid* the drinking-saloon.

(10.) *Absolve, acquit, exonerate.*

To *absolve*, is to let loose from something that binds—from guilt, or its consequence, punishment; to *acquit*, is to release from a legal charge, upon trial and judicial decision; to *exonerate*, is to relieve from a bond, as of debt, or some unfavorable imputation.

(11.) *Accuse, arraign, blame, censure, impeach.*

We *blame* or *censure* a man for what is wrong in conduct; *accuse* him of crime; *charge* him with an offence; *arraign* him for trial; *impeach* him for crime against civil government.

(12.) *Attain, obtain, acquire.*

To *obtain*, is to get possession of a thing; to *attain*, is to reach after, or arrive at, the possession of what is sought; to *acquire*, is to gain possession in a progressive and gradual method. We speak of the *acquisition* of knowledge, or of a language; of the *acquisition* of property or wealth; and of the *attainment* of salvation.

(13.) *Ability, capacity, talent.*

Capacity, is the mind's susceptibility of receiving impressions; *ability*, is the power of making active and successful exertions. The former is the

gift of God; the latter is the result of education and of effort. The former enables us to devise, the latter to execute, a great enterprise.

(14.) *Add, annex, increase, join to, subjoin.*

We add quantities or numbers; we *join* house to house; we *annex* territory; we *increase* property; we *subjoin* (add to the end) an after-thought, another particular.

(15.) *Admit, allow, grant, permit.*

We *admit* (receive) a thing as right or true; we *admit* the force of reasoning; we *admit* a member into some society or council; we *receive* a friend into our house; we *concede* or *grant* what is demanded or claimed; we *grant* what we consider reasonable; we *allow* what we suffer to take place; we *allow* a person to perform a given act when we do not hinder him, or when we say he may do it; we *permit* an act, when we consent to its performance.

EXERCISES.

1. Write sentences that shall embrace each of the foregoing synonymous words in their appropriate and peculiar senses, as explained and illustrated.

2. Supply the blanks in the following passages with the words that are appropriate. The bracketed figures refer to the classes of synonyms explained:

(2.)—1. Few animals except man will — their young until they are enabled to provide for themselves. 2. When — by our dearest relations, — by our friends, and — by the world, we have always a resource in our Creator. 3. He drove his acquaintance from his table, and wondered why he was — 4. — me not thus, Adam! (*Milton*.) 5. A captain may — his vessel when he has no means of saving it; but an upright statesman will never — his post when his country is in danger, nor a true soldier — his colors. 6. Birds will — their nests when they discover them to have been visited. 7. Men often —

(3.)—1. They have been beating up for recruits at York and the towns —; but nobody will enlist. 2. As he has no estate — equal to his own, his oppressions are borne without resistance. 3. We arrived at a wood which lay — to a plain.

(1.)—1. The chaste Lucretia — the pollution to which she had been exposed. 2. Brutus — the oppression and the oppressor. 3. The lie that flatters I — the most. (*Cowper*.) 4. A man does not dread harm from an insect or a worm, but his — turns him pale when they approach him. 5. One punishment that attends the liar is the — of all those

whom he has deceived. 6. In this dilemma Aristophanes conquered his — and determined to present himself on the stage.

(7.) Among ladies he positively — that nonsense was the most prevailing part of eloquence.

(8.)—1. It is not by — discipline and unrelaxing — that the aged can maintain an ascendancy over youthful minds. 2. — is the proper antidote to indulgence; the diseases of the mind as well as body are cured by contraries. 3. If you are hard in your judgments, — in your censures, then, &c.

(9.)—1. Prudence enables us to — many of the evils to which we are daily exposed. 2. A fixed principle of religion is needed to enable a man to — the temptations to evil which lie in his path. 3. Fear will lead us to — a madman. 4. A want of principle leads a man to — his creditors, whom he wishes to defraud. 5. The best means of — quarrels, is to — giving offence. 6. The surest preservative of innocence is to — bad company, and the surest preservative of health is to — every intemperate practice. 7. Those who have no evil design in view will have no occasion to — the vigilance of the law.

8. The wary Trojan, bending from the blow,
— the death, and disappoints his foe. (*Pope.*)

(12.)—1. A genius is never to be — by art, but is the gift of nature. 2. Rules for — happiness are not so necessary as the arts of consolation. 3. People may expect to make but slender — without a considerable share of industry; and in such case they will be no — to the community. 4. To learn a language is an —; to win a province, an —. 5. The — of literature far exceed the — of fortune. 6. We always go on —, but we stop when we have —.

(13.)—1. Sir Francis Bacon's — grasped all that was revealed in books before. 2. The object is too big for our —. 3. Though a man has not the — to distinguish himself in the most shining parts of a great character; he has certainly the — of being just, faithful, modest, and temperate.

(5, 6.) Candor leads to our —; repentance produces a —; generosity or pride occasions an —.

(11.)—1. Aristogiton, with revengeful cunning, — several courtiers of the tyrant. 2. Oh! the horror that will seize a poor sinner, when he stands — at the bar of divine justice! 3. Our Saviour was — before Pilate, and creatures in the madness of presumption — their Creator. 4. It is extremely wrong to — another without sufficient grounds, but still worse to — him without the most substantial grounds. 5. We — a person of murder; we — him with dishonesty. 6. Mr. Locke — those of great negligence who discourse of moral things obscurely.

LESSON LXXV.

PRECISION OF EXPRESSION.—USE OF SYNONYMS.

(1.) *Absorbed, engrossed.*

We are *absorbed* in grief; we are *engrossed* in business.

(2.) *Bestow, grant, present, offer, &c.*

We *grant* permission, *bestow* charity, *present* compliments, *offer* an apology, *afford* protection, *confer* a favor, *concede* a right, and *accord* consideration.

(3.) *Consent, comply, &c.*

We *consent* to a proposal, *comply* with a desire, *accede* to a request, and *acquiesce* in a decision.

(4.) *Abstain, forbear, &c.*

We *abstain* from an indulgence, *forbear* to enforce a right, *refrain* from committing an injury, and *withstand* a temptation.

(5.) *Behavior, conduct, &c.*

Behavior refers to actions that fall under the notice of others; *conduct* regards our moral proceedings generally, whether observed or not. *Carriage, deportment, and demeanor*, are different species of behavior.

(6.) *Clear, distinct.*

We see an object *clearly* when we are able to form a correct idea of its general figure or appearance; we see it *distinctly* when we can fairly distinguish its parts.

(7.) *Custom, habit.*

Custom refers to the action; *habit*, to the agent. *Custom* expresses the frequent repetition of the same act; *habit* expresses the effect which such repetition produces on the mind or body of the agent. A *custom* is followed; a *habit* is acquired. *Custom* is voluntary; *habit* implies an involuntary movement.

(8.) *Desist, renounce, &c.*

We *desist*, from difficulty in our task; we *renounce* an object or pursuit, when disagreeable; we *quit*, for the sake of a more interesting object of pursuit; and we *leave off*, from becoming weary of the design.

(9.) *Difficulty, obstacle, &c.*

A *difficulty*, is something not easy to do; an *obstacle*, is something that stands in our way; an *impediment*, signifies something entangling to our feet. The *difficulty* lies in the thing itself, the *obstacle* and *impediment* in what is external to it. The first hinders the completion of a work, the second hinders the attainment of an end, the third interrupts the progress of our efforts. We speak of encountering a *difficulty*, of surmounting an *obstacle*, and removing an *impediment*. A *difficulty* embarrasses: an *obstacle* stops us.

(10.) *Discover, find, invent.*

We *discover* what existed, but which was unknown before; we *invent* what before did not exist. We *discover* a thing entire; we *invent* by newly applying or modelling the materials, which exist separately. To *find* or *find out*, is said of things which do not exist in the forms in which a person finds them.

EXERCISES.

1. Write one or more sentences embodying correctly each of the aforementioned synonyms, in their precise sense.

2. Fill up the blanks below with the fitting word from each class of synonyms, according to the numbers.

(8.) A politician — from his designs on finding them impracticable; he — the court, having been slighted by it; he — ambition, for study and retirement, and — his attendance on the great, as he becomes old and discontented.

(7.) 1. By the — of walking in the streets, one acquires the — of idleness. 2. The — of early rising is conducive to health, and may in a short time become such a — as to render it no less agreeable than useful. 3. Whoever follows the — of imitating the look, tone, or gesture of another, is liable to get the — of doing the same himself. 4. As — is said to be second nature, it is important to guard against all — to which we are not willing to become —.

(5.) 1. We speak of a person's — at table, or in company; we speak of his — in the management of his private concerns, or in his different relations to his fellow-creatures. 2. The — of young people in society, is of prime importance. 3. The suitable — of a judge on the bench, and of a minister in the pulpit, dignifies the office of each.

(6.) I greatly value a sound imagination, next to a — judgment.

(9.) The disposition of the mind often occasions more — in negotiations than the subjects themselves. The eloquence of Demosthenes was the greatest — which Philip of Macedon experienced in his political career. Ignorance with respect to the language is the greatest — which a foreigner experiences in the pursuit of any object out of his own country.

(10.) 1. Harvey — the circulation of the blood ; Torricelli — the gravity of the atmosphere ; Newton — the principle of gravitation. 2. The geometrician — , by reasoning, the solution of any problem, or he — a clearer method of solving the same problem ; or he — an instrument to prove the result 3. Thus the astronomer — the motions of the heavenly bodies, by means of the telescope which has been —.

LESSON LXXVI.

SYNONYMS, CONTINUED.

(1.) *Distinguish, separate.*

We *distinguish* what we wish not to confound with another thing ; we *separate* what we desire to remove from it. Objects are *distinguished* from one another by their qualities ; they are *separated* by distance of time or space.

(2.) *Enough, sufficient.*

Enough, is that which satisfies one's desires ; *sufficient*, is that which supplies one's wants. We may, thus, frequently have a *sufficiency*, when we have not *enough*. The covetous man never has *enough*, though he has what is *sufficient* for nature.

(3.) *Complete, whole, entire, total.*

Whole, is that from which nothing has been taken ; *complete*, is that in which there is no deficiency ; *entire*, that which has not been divided into parts ; *total* refers to all the parts taken collectively. A thing is *entire* when it wants none of its parts ; it is *complete* when it wants none of the ordinary appendages belonging to it. *Complete* implies previous progress in filling up, or filling out, to some end.

A *whole* orange has had nothing taken from it ; a *complete* orange has grown to its full size ; an *entire* orange is not yet cut. It is possible, therefore, for a thing to be *whole*, and yet not *entire* ; and to be both, and yet not *complete*. An orange cut into parts is *whole* while all the parts remain together, but it is not *entire* ; hence we speak of a *whole* house, an *entire* set, and a *complete* book.

(4.) *Equivocal, ambiguous.*

Equivocal, means that which may be equally well understood in two or more senses ; *ambiguous*, is applied to an expression which has apparently two or more meanings, and it is doubtful which of these is intended. An

equivocal expression has one sense open, and designed to be understood in that sense, yet another sense concealed, and understood only by the person using it.

An *equivocal* expression is used with an intention to deceive ; an *ambiguous* one, when properly adopted, with an intention not to give full information. The *ambiguity* arises from a too general form of expression, which leaves the sense of the author indeterminate. The *equivocation* misleads us by the use of a term in the sense which we do not suspect.

(5.) *Answer, reply, rejoinder, response.*

All these terms include the idea of using words in return for other words. An *answer*, is information satisfying a question asked, or it is a complete confutation of the argument of an opponent ; a *reply*, consists of the words used in relation to an answer, an assertion, objection, or accusation ; a *rejoinder* is made to a *reply* ; a *response* is made in accordance with the words of another ; it is an alternate answer. An *answer* may be either spoken or written ; *reply* and *rejoinder* are used in personal discourse only ; a *response* may be said or sung.

(6.) *Alone, only.*

Alone (all one, or single, by one's self), means not accompanied by another object ; *only* (contracted from *onely*), implies that there is no other object of the same kind. An *only* child is one that has no brother or sister ; a child *alone*, is one left by itself.

(7.) *Pride, vanity.*

A *proud* man esteems himself too highly, for some real or imagined superiority ; a *vain* man greatly desires the esteem and admiration of others, though conscious that he does not deserve it. A man may be too proud to be vain. *Pride* is always used in a bad sense, unless preceded by a favorable epithet ; as, *generous* pride, to denote a sense of superiority that is real. *Haughtiness* and *disdain* spring from a comparison of one's self with others, regarded as inferiors ; *pride*, from a view of one's own supposed perfections.

(8.) *Proposal, proposition.*

Proposal, is a thing offered by one party to another, for rejection or acceptance ; a *proposition*, is something presented for consideration or discussion.

EXERCISES.

1. Write sentences containing the foregoing synonyms in their true sense.

2. Supply the blanks with the appropriate synonyms.

(2.) Children and animals never have — food, nor the miser —

money; it is requisite to allow — time for every thing that is to be done, if we wish it to be done well.

(3.) A man may occupy a — house though he has not one — apartment.

(4.) An honest man will never employ — expressions; a confused man may often utter — ones without any design. We make use of an — to deceive; of an — to keep in the dark.

(5.) It is unpolite not to — when we are addressed; arguments are maintained by the alternate — and — of two parties; the — in the liturgy are calculated to keep alive the attention of those who take part. He again took some time to consider, and civilly —, “I do.”—“If you do agree with me,” — I, “in acknowledging the complaint, tell me if you will concur,” &c.

(8.) I have — a visit to her friend Lady Campbell, and my Anna seems to receive the — with pleasure.

LESSON LXXVII.

SYNONYMS, CONTINUED.

(1.) *Notice, remark, observe.*

To *notice* and *remark*, require simple attention, in order to remember; to *observe*, requires examination, in order to judge. To *notice*, supposes less continued attention than to *remark*, and this, less attention than to *observe*. We *remark* that the wind lies for a long time in a certain quarter; we *observe* that whenever it lies in a certain quarter, it brings rain with it. A general *notices* any thing particular in the appearance of his army; he *remarks* that the men have not for a length of time worn contented faces; he consequently *observes* their actions, when they think they are not seen, in order to discover the cause of their dissatisfaction.

(2.) *Appreciate, esteem, &c.*

We *appreciate* that to which we assign its true value, as, a man's services; we *estimate* things after a process of calculation, as the profits of business; we *esteem* what we regard as an object of moral approval, or of intrinsic value; we *prize*, or *appraise*, when we set a value or price upon any article, as of merchandise.

(3.) *Authentic, genuine.*

The former denotes truthfulness of statement; the latter, that a book or document was written by its alleged and reputed author.

(4) *Tranquillity, peace, calm.*

Tranquillity, relates to a position free from trouble, in itself considered ; *peace*, the same condition with respect to causes that might interrupt it ; *calm*, with respect to a previous disturbed condition. *Peace*, is applicable to large communities, or to individuals ; *quiet*, respects individuals only, or small communities. *Peace* implies an exemption from public or private broils ; *quiet*, a freedom from noise and interruption.

Nations are said to have *peace*, and not *quiet* ; persons or families may have both *peace* and *quiet*. *Peace*, as expressive of a state of mind, is a permanent condition of it ; *quiet*, a transitory condition. A good man enjoys *tranquillity* in himself ; *peace*, with others ; *quiet*, after a noise, or interruption ; and *calm*, after a storm.

(5.) *Weary, fatigue.*

A continuance or repetition of the same thing *wearies* us ; labor *fatigues* us. I am *weary* of having nothing to do ; *weary* of standing or sitting ; I am *fatigued* with running or walking. *Fatigue* denotes an effect from a powerful or stimulating cause ; *weariness*, an effect from a continued or repeated cause. To *tire*, expresses fatigue that wastes one's strength, or, we *tire* of what is disagreeable ; to *jade*, is weariness occasioned by a long repetition of the same act, or form of effort. A child, or feeble person, is tired by small effort ; the body and mind are *wearied* by a protracted task ; a powerful horse becomes *jaded* on a long and continuous journey.

(6.) *Wisdom, prudence.*

Wisdom, is the right use of knowledge—the selection of the best means of accomplishing certain ends ; *prudence*, is wisdom (or knowledge) applied to practice. The *wise* man knows what is past ; the *prudent* man has foresight of the future. *Wisdom* leads us to speak and act properly, to select the most appropriate means of success ; *prudence* prompts us to avoid danger.

(7.) *Haste, hurry, dispatch, speed.*

Quickness in movement and action is the common idea belonging to these terms. To *hasten* and *hurry* both mean, to move forward with quickness to gain some object ; but the former implies design and good order, the latter supposes confusion, perturbation, and irregularity. *Speed*, denotes not only quick, but forward, progressive movement.

To *expedite*, expresses a process, a bringing forward towards an end ; to *dispatch*, implies a putting an end to. We do every thing in our power to *expedite* a business ; we *dispatch* a great deal of business within a given time. *Expedition* is required in one who executes ; *dispatch*, in one who determines and directs.

The epithet *hasty* implies an over-quickness of speech, which outstrips consideration ; *hurried* implies a disorderly motion, springing from a dis-tempered state of mind.

(8.) *To help, to assist.*

Help is wanted in labor, danger, difficulties, &c. ; *assistance* is rendered in pursuing some study, or performing some work. A man in a state of suffering may be *helped* ; in doing something, may be *assisted*.

(9.) *To have, to possess.*

What we *have* does not always belong to us ; what we *possess* is peculiarly our own. We are masters of what we *possess*, but not always of what we *have*.

EXERCISES.

1. Write sentences containing the foregoing synonyms rightly used.

2. Fill the blanks with the appropriate synonyms.

(1.)—1. A traveller — the most striking objects which he sees ; a general — all the motions of his enemy. 2. People who have no curiosity, are sometimes attracted to — the stars or planets, when they are particularly bright ; those who look frequently will — that the same star does not rise exactly in the same place for two successive nights ; but the astronomer goes further, and — all the motions of the heavenly bodies, in order to discover the scheme of the universe.

(6.)—1. The — man foreseeth the evil, and hideth himself. 2. Two things speak much the — of a nation : good laws, and a — management of them.

(7.)—1. The coachman was ordered to drive with the utmost — to Hyde Park Corner. 2. Homer, to preserve the unity of action, — into the midst of things.

3. " Now 'tis naught
But restless — through the busy air,
Beat by unnumber'd wings."

Thomson.

(8.)—1. The question of the — of Ossian's poems has been long set at rest. 2. The most — account of this transaction may be found in " Gibbon's Decline and Fall." 3. Niebuhr thought that several of the books said to have been written by Julius Cæsar are not —.

(9.)—1. The author was greatly — in his work by a friend, who revised his manuscript, &c. 2. Had it not been for a friend who — him out of his difficulties, he must have been imprisoned. 3. In the middle of the night I was awakened by loud cries of " —," " —!"

(9.)—1. I — a small parcel at home belonging to you, which is at your disposal. 2. He is an excellent man, and — every desirable quality. 3. As to the books which were brought yesterday, I — them in my library, and you shall — them before you go home.

LESSON LXXVIII.

ADDITIONAL SYNONYMS.

(1.) *To expect, to hope.*

We *expect* an event, whether agreeable or otherwise, which we *think* will probably take place; we *hope* for an agreeable event, which we greatly desire to occur. We may *expect*, but not *hope* for, an event which we know will give us pain.

(2.) *To bury, to inter.*

To *bury*, is to conceal under the ground; to *inter*, is to place in the ground with solemn ceremonies.

(3.) *Vice and sin.*

Whatever violates the laws of morality is a *vice*; whatever violates the laws of God is a *sin*. The same act may be at once a *vice* and a *sin*—a *vice* as being injurious to society, and a *sin* as being prohibited by God.

(4.) *Temper, humor, mood.*

Temper belongs to the permanent character of a man, and exercises an influence over his general conduct; *humor* is a state of mind produced by particular circumstances, and is transitory. We speak of the *humor* of the moment; of the *temper* of youth or old age. *Temper* modifies the actions and opinions, as well as the feelings.

We may be in a *humor* for writing, or reading, or talking; for what is gay, or for what is serious. *Humor* and *mood* agree in denoting a particular and temporary state of feeling, the former attributable to the physical state of the body, the latter to the moral condition of the mind.

(5.) *Attitude, posture.*

A *posture* denotes the visible position of the body, as a horizontal, erect, sleeping posture; an *attitude* is an expression of internal feeling by a corresponding position of the body. We speak of an *attitude* of despair, or of melancholy. An *attitude* is a posture with expression. It is employed by painters and sculptors. *Attitude* and *posture* are figuratively applied to other objects besides the body.

(6.) *Duty and obligation.*

Duty consists of what is right or due from one being to another. All *duty* depends upon moral *obligation*, which subsists between man and man,

or between man and his Maker. We have *duties* to perform as husbands and wives, parents and children, &c. ; the debtor is under an *obligation* to discharge a debt, and he who has promised is under an *obligation* to fulfil his promise. An *obligation* is what we bind ourselves to do, independently of our natural duties.

(7.) *Occasion, opportunity.*

Occasion means what falls in our way ; *opportunity*, that which happens fit for our purpose. They are applied to the events of life. *Opportunities* are particular *occasions*. An *occasion* presents itself ; an *opportunity* is desired and sought, embraced or improved. We do things as the *occasion* requires, or as the *opportunity* offers.

(8.) *A picture, a painting.*

The former is a representation of objects ; the latter is a representation by means of color. Every painting is a picture, because it represents something ; but every picture is not a painting, because every picture is not painted. Figuratively speaking, the poet paints in glowing colors ; the historian draws a lively picture.

(9.) *Bravery, courage.*

The former is constitutional ; the latter is acquired by reflection ; hence there is no merit in being brave, but much in being courageous. *Brave* men are naturally careless of danger ; the *courageous* man is aware of danger, and yet faces it calmly.

(10.) *To exert, to exercise.*

To *exert*, is to put forth ; to *exercise*, is to put forth repeatedly. To *exert* authority, is to employ it in single instances ; to *exercise* authority, implies continuance and repetition of the act. We *exert* the voice in calling to one at a distance ; we *exercise* it in learning to sing or to practise oratory.

(11.) *To grow, to become.*

To *become*, is to be one thing from having been another ; to *grow*, is to be approaching towards another state. To *grow*, is to *become* by degrees.

EXERCISES.

1. Write a sentence embracing each of the foregoing synonyms, and in a proper sense.

2. Fill the blanks below with the right synonyms.

(1.)—1. Such was the violence of the storm that none of the passengers — the vessel could outlive the gale. 2. The father had — that his son would rise to eminence in his profession.

(2.)—1. William I. caused the body of Harold to be — on the sea-shore. 2. The house fell in, and the workmen were — in the ruins.

(3.)—Virtue and — chiefly imply the relation of our actions to men in this world; — and holiness rather imply their relation to God in the other world.

(4.)—1. My friend is a man of such excellent —, that I do not think I ever saw him in an ill —. 2. My cousin is much altered; she has no longer the same low — for which she was so remarkable, but frequently falls into fits of — which make her a disagreeable companion. 3. He was a man of very reserved —, but when in the — could unbend and be communicative. 4. There is no calculating on the — of a man; it depends upon his — whether he progresses well or ill.

(5.)—1. Armies assume a menacing —. 2. In a critical — of affairs great skill is required on the part of government.

(6.)—1. I feel myself under very great — to my instructor. 2. The offices of a parent may be discharged from a sense of their —.

(7.)—1. It is hard to imagine one's self in a scene of greater horror than on that —. 2. At the Louvre I had the — of seeing the king. 3. Have you heard the — of this custom? 4. Neglect no — of doing good. 5. On particular — a commander must be severe; but a humane one will embrace every proper — to show his lenity to offenders.

(8.)—1. You cannot easily — to yourself any thing more unpleasant than my situation. 2. The prize for the greatest improvement in drawing was a beautiful water-color —, by a first-rate artist.

(9.)—1. King Alfred displayed great — in resisting the Danes. 2. It requires quite as much — in a minister to guide the state in safety through all her political storms, as in a general to insure victory to his country amidst surrounding dangers.

(10.)—1. This faculty of mind, when it is — immediately about things, is called judgment. 2. When the will has — an act of command upon any faculty, it has done all that man can do for the actual — or employment of such faculty.

(11.)—1. A dying man — weaker every hour; a patient who has suffered much pain has — very weak. 2. As we — older, it is our duty to — more virtuous. 3. Authors, like coins, — dear as they — old. 4. The Lord breathed into his nostrils the breath of life, and man — a living soul.

LESSON LXXIX.

SYNONYMS, CONTINUED.

(1.) *To hear, to listen.*

Like “to see” and “to look,” these are synonyms of degree. We often *hear* involuntarily; we *listen* with intention. We may hear persons talking without listening to what they say.

(2.) To *lament*, to *deplore*.

We *lament* with loud exclamations and cries; we *deplore* with deep feeling and with tears. The latter word expresses more intense grief than the former. A field of battle or a city overthrown by an earthquake is a spectacle truly *deplorable*; it is *lamentable* to see beggars putting on all the disguises of wretchedness, in order to obtain what they might earn by honest industry.

(3.) To *overcome*, to *conquer*, &c.

By *overcoming*, we prove that we are superior to our rival or enemy; by *conquering* we gain possession. An enemy is *conquered*; an antagonist is *overcome*. Those who are taken prisoners are *conquered*; those who yield in the contest are *overcome*. Alexander *conquered* the Persians, after having *overcome* Darius in three great battles. In his march across the Alps, Hannibal *overcame* every difficulty.

We *conquer* an enemy by whatever means we gain the mastery over him; we *vanquish* him, when by force we make him yield; we *subdue* him by whatever means we check in him the spirit of resistance. Persons or things are *conquered* or *subdued*; persons only are *vanquished*. One *conquers* by ordinary means and efforts; one *subdues* by extraordinary. Prejudices and prepossessions are *overcome*; obstacles and difficulties are *surmounted*.

(4.) To *perceive*, to *discern*, to *distinguish*.

We *perceive* things by themselves and in reference to objects of the same sort; we *discern* them amidst many others, separating them by the eye and considering them apart from the rest. We *perceive* that which is obvious; we *discern* that which is remote, or which requires close attention to get a clear idea of it.

To *discern* signifies to see only one thing or class of things; to *distinguish*, to see two or more in quick succession, and not to confound them. Experienced persons may *discern* the signs of the times; it is just to *distinguish* between an action done from inadvertence, and that which is done from design.

(5.) To *receive*, to *accept*.

That is *received* which simply comes to hand; that is *accepted* which we express our willingness to take on ourselves. Thus, we *receive* a letter when it comes to hand; we *receive* news when it reaches us; we *accept* a present which is offered us; we *accept* an invitation to dine, &c.

(6.) To *forgive*, to *pardon*.

Small offences are *forgiven*; great offences are *pardoned*. We use the former word on familiar occasions; the latter in cases of importance. Equals in life exercise *forgiveness*; superiors grant *pardon* to inferiors.

The expression in the Lord's prayer, *Forgive, &c.*, accords with the endearing title Our *Father*, which we use in the beginning.

(7.) To *furnish*, to *supply*.

I *furnish* that another may use ; I *supply* that another may not want. What is wanting to make a thing complete must be *supplied* ; what is required for occasional use is *furnished*. Our wants are *supplied* ; our comforts are *furnished*. The poor are *supplied* with blankets and fuel during the winter ; the rich man's table is *furnished* with delicacies. What is *furnished* we keep by us for use ; what is *supplied*, we use immediately. Hence a house is *furnished* with tables and chairs ; a larder is *supplied* with meats and vegetables.

(8.) *Veracity*, *truth*.

The former regards persons ; the latter, things. We speak of the *truth* of history, but of the *veracity* of the historian. If the thing said be *true*, the person who said it was *veracious*.

(9.) To *caution*, to *warn*.

We are *cautioned* against acting injudiciously ; we are *warned* of what may act injuriously upon ourselves. We *warn* a man of approaching danger ; we *caution* him against running into it.

(10.) To *defend*, to *protect*.

To *defend* is to ward off ; to *protect* is to cover over. We *defend* those who are attacked ; we *protect* those who are liable to be attacked. Swords and spears, a garrison and cannon, are arms of *defence* ; helmets and shields, fortification and natural position, are means of *protection*. Houses *protect* us from the inclemency of the weather ; brave soldiers *defend* their country.

EXERCISES.

1. Write sentences embodying each of the foregoing synonyms correctly used.

2. Write the following sentences, filling the blanks with appropriate synonyms :

(1.)—If you — a conversation, you may — many improving remarks. On entering the harbor, we — a loud explosion. We — attentively, thinking it might be repeated, but we — nothing more. There is an old proverb : “ — never — any good of themselves.”

(2.)—1. The condition of a dying man suffering under the agonies of an awakened conscience, is — ; the situation of the relation or friend who witnesses the agony, without being able to afford consolation to the suf-

ferer, is truly —. 2. He who — grieves aloud; he who — grieves silently. 3. We — an honorable, we — a disgraceful misfortune.

(3.)—1. Alexander wept at the idea that there were no more worlds to —. He himself was at last — by the deadliest of foes; namely, drunkenness. 2. “The patient mind, by yielding, —.” 3. William the First — England by — his rival Harold; after which he completely — the English. 4. Whoever aims at Christian perfection must strive with God’s assistance to — avarice and pride; to — wrath, anger, and lust; to — temptations, and to — the trials and impediments which obstruct his course.

(4.)—1. The conduct of people is sometimes so veiled by art, that it is not easy to — their object; it is necessary to — between practice and profession. 2. I — trees or houses at a distance; I — a steeple among houses, and a river in the landscape. 3. We — the truth of a proposition which, perhaps, did not at first strike us obviously. 4. A sagacious mind can — truth, though it be mixed up with falsehood or hypocrisy. 5. Long before the vessel reached the shore, I could — the tall elms which skirt our home-field. 6. I soon — that the chief’s intentions were hostile. 7. The lawless soldiers did not trouble themselves to — between a subject and a rebel.

(5.)—1. No further intelligence had been — up to the middle of last month. 2. Certain conditions were offered by Cæsar and — by Cassivelaunus. 3. The minister, rising, said that he — with pride and satisfaction their token of friendship.

(7.)—1. The demand for cotton goods was so great that the manufacturers could not — the dealers fast enough. 2. The ships were well fitted out, being — with all the necessary nautical instruments, and amply — with provisions. 3. The shelves of his library are — with rare books. 4. What he wanted in ability was — by unremitting assiduity. 5. Youth is the season for — the mind with sound principles.

(8.)—As his — has never been called in question, we have no reason to doubt the — of his assertion.

(9.)—A poor woman besought the magistrate to — her against the violence of her husband. He was well — from the weather by a thick great-coat.

[The definitions and illustrations of Synonyms in this and foregoing Lessons have been derived chiefly from Crabb’s and Graham’s works on the subject. The latter is the more convenient Manual for use in Schools. The Synonyms are briefly but exceedingly well presented in Webster’s University Dictionary, 8vo., published by Lipincott & Co. The Pictorial Unabridged Dictionary of Webster, just published, is more complete in its exposition of synonymous words, and is worthy of diligent study and use.]

LESSON LXXX.

PRECISION OF EXPRESSION.

Coleridge, in the Preface to his valuable "Aids to Reflection," well observes: "Reflect on your own thoughts, actions, circumstances, and—which will be of especial aid to you in forming a habit of reflection—*accustom yourself to reflect on the words you use, hear, or read, their birth, derivation, and history.* For if words are not things, they are living powers, by which the things of most importance to mankind are actuated, combined, and humanized."

The following sentence shows finely the advantage of giving close attention to the nicer shades of signification belonging to words that to most persons may seem to be perfectly synonymous: "The diligent student may *acquire* knowledge, *obtain* rewards, *win* prizes, *gain* celebrity, and *get* high honors, though he *earn* no money."

Some words, apparently of the same meaning, are yet so different in their application, that they cannot, without a violation of precision, be interchanged: thus, we speak of the *truth* of a narrative, the *veracity* of the narrator, and the *authenticity* of a document.

We *abstain* from an indulgence, *forbear* to enforce a right, *refrain* from committing an injury, and we *withstand* a temptation.

We *consent* to a proposal, *comply* with a desire, *accede* to a request, and *acquiesce* in a decision.

We are *absorbed* in grief, and *engrossed* in business.

We *shun* what we dislike, *avoid* what is wrong, and *elude* what we fear.

We *grant* permission, *bestow* charity, *present* compliments, *offer* an apology, *afford* protection, *confer* a favor, *concede* a right, and *accord* consideration.

RULE V.—*Be careful not to employ as the same in meaning certain words that greatly resemble each other in form.* This rule has been given also under the head of "Propriety of Expression."

EXAMPLES.—Critic, critique; observance, observation; conscience, consciousness; endurance, duration; successively, successfully; contagious, contiguous; eminent, imminent; ingenious, ingenuous; contemptuous, contemptible; continued, continuous, &c.

RULE VI.—*Words derived from the ancient languages should not be used in the sense peculiar to such language, and not commonly understood by persons acquainted only with the English language, thus :*

“I have considered the subject in its integrity,” would be understood to mean, “in its honesty, uprightness,” these being its usual significations; whereas, in this sentence, it was designed to mean, “in its *entirety* or *entireness*,” from *integer* signifying *whole*, that is, “I have considered the whole subject.”

LESSON LXXXI.

CLEARNESS IN THE STRUCTURE OF SENTENCES.

This essential property is opposed to the expression of our ideas in vague, obscure, inaccurate, or ambiguous phraseology; and it demands the uniform use of such words, phrases, and idiomatic constructions as shall make our thoughts accurately and easily comprehended. Sentences should be so constructed that their meaning cannot easily be misunderstood, or understood with difficulty, provided the nature of the subject be not so abstruse or profound as to involve some difficulty in understanding what is said, however perspicuously expressed. Let sentences be so composed that only one meaning, and that the one intended, shall be conveyed to every attentive reader. Care is to be taken (says Quintilian), not that the hearer *may* understand if he will, but that he *must* understand, whether he will or not.

To write with clearness, an accurate knowledge of our language, and a ready practical command of it, is necessary. Besides this, a

logical precision of thought is likewise requisite, for according to Horace, "To think well, is the principle and source of correct writing." ("Scribendi recte sapere est et principium et fons.") We must perfectly know our own meaning, or we cannot convey it to others.

RULE I.—*Avoid an ambiguous collocation of the elements of sentences*, either in the position of *adverbs*, or of the *relative pronouns* who, which, whose, &c., or in the *repetition of the personal pronouns* they, them, their, and similar particles expressing the connection of the parts of speech with one another.

The *general rule* to guide in this matter, is to place these parts of speech as near as possible to the words to which they relate, and in such positions as to make their mutual relation quite obvious. All the qualifying expressions relating to the subject, the verb, and its object, both in principal and in subordinate sentences, should be placed as near as possible to the qualified word; for the relations of words are understood only by their proper position or arrangement.

The same rule includes particular clauses, in which some *circumstance* is expressed. It is important, also, to avoid crowding many circumstances together, instead of distributing them to different parts of the sentence, and to join them to the principal words on which they depend.

It impairs clearness to place a circumstance-clause between two principal members of a period; as it embarrasses the mind in determining to which of these it is designed to be referred. Such a clause should either be placed between the parts of that member of the sentence to which it belongs, or it should occupy a position in which it will stand obviously related to its proper member.

RULE II.—*Avoid using the same word in different senses, or different words in the same sense, in the same paragraph or sentence.*

Thus, in the quotation, "These men may give *more*, but cannot give *more evident*, signs of thought than their fellow-creatures." Here the word *more* is first an adjective, the comparative of *many*; next it is an adverb, and the sign of the comparative degree. To render the sentence perspicu-

ous it should be, "May give *more numerous*, but," &c. ; or, "May give *more*, but cannot give *clearer* signs," &c.

When the same pronoun is used twice or oftener in relation to different things, perspicuity is impaired or destroyed. It is attended with the same disadvantage as the employment of any other word in different senses, in the same connection.

EXAMPLE: "One may have an air *which* proceeds from a knowledge of the matter before him, *which* may naturally produce some motions of his head and body, *which* might become the bench better than the bar." Here the pronoun is used in three senses, successively referring to an *air*, to *knowledge*, and to *motion of the head and body*.

EXERCISES.

1. So alter the following sentences as to render them more perspicuous, and free from ambiguity.

The Romans understood liberty, at least, as well as we.

Theism can only be opposed to polytheism or atheism.

By the pleasures of the imagination I mean only such pleasures as arise originally from sight.

There is not, perhaps, any real beauty or deformity more in one piece of matter than another.

Are these designs which any man, who is born a Briton, in any circumstances, in any situation, ought to be ashamed or afraid to avow?

A great stone that I found, after a long search, by the sea-shore, answered the purpose of an anchor.

What I had the opportunity of mentioning to my friend, some time ago, in conversation, was not a new thought.

The minister of state who grows less by his elevation, like a little statue placed on a mighty pedestal, will always have his jealousy strong about him. For the English are naturally fanciful, and very often disposed, by that gloominess and melancholy of temper which are so frequent in our nation, to many wild notions and extravagances, to which others are not so liable.

For as no mortal author, in the ordinary fate and vicissitude of things, knows to what use his works may, some time or other, be applied, &c.

The emperor was so intent on the establishment of his absolute power in Hungary, that he exposed the empire doubly to desolation and ruin for the sake of it.

There is among the people of all countries, and of all religions, a belief of immortality, arising from the natural desire of living, and strengthened by tradition, which has certainly some influence upon practice.

And, indeed, in some cases we derive as much or more pleasure from that source than from the thing itself.

Above rolled the planets, each, by its own liquid orbit of light, distinguished from the inferior or more distant stars.

Thales was not only famous for his knowledge of nature, but for his moral wisdom.

Nor is the reason difficult to be discerned which has led to the establishment of this moral law.

There are so many advantages of speaking one's own language well, and being master of it, that, let a man's calling be what it will, it cannot but be worth our taking some pains in it.

They were persons of such moderate intellects even before they were impaired by their passions.

The sharks, who prey upon the inadvertency of young heirs, are more pardonable than those who trespass upon the good opinion of those who treat with them upon the footing of choice and respect.

It contained (says Swift) a warrant for conducting me and my retinue to Traldergdub or Trildrogdrib, for it is pronounced both ways, as near as I can remember, by a party of ten horse.

I had several men who died in my ship of calentures. I perceived it had been scoured, with half an eye.

I have hopes that when Will confronts him, and all the ladies in whose behalf he engages him, cast kind looks and wishes of success at their champion, he will have some shame.

He advanced against the fierce ancient, imitating his address, his pace, and career, as well as the vigor of his horse, and his own skill would allow.

This kind of wit was very much in vogue among our countrymen about an age or two ago; who did not practise it for any oblique reason, but purely for the sake of being witty.

It is folly to pretend to arm ourselves against the accidents of life, by heaping up treasures, which nothing can protect us against but the good providence of God.

Men look with an evil eye upon the good that is in others, and think that their reputation obscures them, and their commendable qualities stand in their light; and, therefore, they do what they can to cast a cloud over them, that the bright shining of their virtues may not obscure them.

2. The following additional examples are faulty only in the collocation of certain words or phrases. They are taken (with some modifications) from Hurd's "Grammatical Corrector," and Northend's "Teacher's Assistant."

He bought a pair of thick men's boots; a pair of black ladies' gloves; and a pair of red children's shoes.

I have purchased a new set of blinds, and a new pair of shears.

On going out this morning, I met an old venerable man, and a young tall man, and a young beautiful lady.

The place contains an excellent well of water, and a fine orchard of fruit.

Steamboat Notice.—"Gentlemen are not requested to enter the Ladies' Cabin without permission."

Advertisement.—"Wanted immediately, a man to take care of a pair of horses of temperate and industrious habits."

Caption to a poem.—"The following lines were written by one who, for more than ten years, has been confined in the Penitentiary for his own diversion."

Report of a School Committee.—"The committee would further suggest some change in the internal arrangement of the building, as a large number of seats have long been occupied by the scholars that have no backs."

"The Senate of Rome ordered that no part of it (Carthage) should be rebuilt; it was demolished to the ground, so that travellers are unable to say where Carthage stood at this day."

"Thus ended the war with Antiochus, twelve years after the second Punic war, and two years after it had begun."

"Upon the death of Claudius, the young Emperor Nero pronounced his funeral oration, and he was canonized among the gods, who scarcely deserved the name of a man."

"Galerius abated much of his severities against the Christians on his death-bed, and revoked those edicts which he had formerly published, tending to their persecution a little before his death."

Wanted.—"A young man to take charge of a pair of horses of a religious turn of mind."

A man writes: "We have two school-rooms sufficiently large to accommodate four hundred pupils three stories high."

LESSON LXXXII.

CLEARNESS IN THE STRUCTURE OF SENTENCES.

RULE III.—*Let not sentences be made too long; nor interrupted by long parentheses; nor obscured by intricate phraseology, or unnecessary inversions and involutions of the component clauses; nor darkened by an injudicious use of technical words and phrases.*

There is a kind of sentence which, however long, may be clear,—that which has its principal members similar in structure, and which would form so many distinct sentences were they not united by their reference to some common clause at the be-

ginning or end. But, in other cases, sentences of great length are not easily comprehended, and should not, therefore, be employed.

Instead of using a long parenthesis, the thought it conveys should take the form of a separate sentence. But this particular will be naturally considered in a subsequent lesson, under the head of Unity.

An example will now be given of a long sentence which may be greatly improved, in clearness and beauty, by subdivision into two or three separate sentences. The original form is this:

"Though in yesterday's paper we showed how every thing that is great, new, or beautiful, is apt to affect the imagination with pleasure, we must own that it is impossible for us to assign the necessary cause of this pleasure, because we know neither the nature of an idea nor the substance of a human soul; and therefore, for want of such a light, all that we can do, in speculations of this kind, is to reflect on those operations of the soul that are most agreeable; and to range, under their proper heads, what is pleasing or displeasing to the mind, without being able to trace out the several necessary and efficient causes from whence the pleasure or displeasure arises."

Amended, it will stand thus:

"In yesterday's paper we showed that every thing which is great, new, or beautiful, is apt to affect the imagination with pleasure. We must own, that it is impossible to assign the efficient cause of this pleasure, because we know not the nature, either of an idea or of the human soul. All that we can do, therefore, in speculations of this kind, is to reflect on the operations of the soul which are most agreeable, and to range, under proper heads, what is pleasing or displeasing to the mind."

RULE IV.—*Let no words be omitted that are necessary to a clear discovery of the intended meaning.*

Ellipsis frequently is used without creating obscurity; but when obscurity would arise from the omission of some word or words, such should always be supplied.

EXAMPLE: "He is inspired with a true *sense of that function*, when chosen from a regard to the interests of piety and virtue." *Sense* here means an impression made on the mind, and which a function is not suited to produce. The ellipsis may thus be supplied, and the sentence rendered clear: "He is inspired with a true sense of the dignity or of the importance of that function, when," &c.

EXERCISES.

Make clear the following sentences, by supplying those words, the omission of which causes obscurity :

You ought to condemn all the wit in the world against you.

He talks all the way up stairs to a visit.

Arbitrary power I look upon as a greater evil than anarchy itself, as much as a savage is a happier state of life than a slave at the oar.

This courage among the adversaries of the court was inspired into them by various incidents, for every one of which I think the ministers, or, if that were the case, the minister alone, is to answer.

I beg of you never let the glory of our nation, who made France tremble, and yet has the gentleness to be unable to bear opposition from the meanest of his own countrymen, be calumniated, &c.

LESSON LXXXIII.

CLEARNESS IN THE STRUCTURE OF SENTENCES.

RULE V.—*Avoid the use of equivocal terms (terms of double meaning), unless the connection is such as to preclude the possibility of mistaking the true import ; avoid, for the same reason, such an arrangement of words as would make the construction equivocal, or convey different senses from that which is intended.*

Sometimes a single word is equivocal ; as, in the following instances, a preposition :

“ I am persuaded that neither life nor death—shall be able to separate us from the love of God.” This may be understood in either of two ways—of God’s love to us, or of our love to Him. So, in the example—“ A little after the reformation of Luther,” which *may* mean either a reformation in him, or a reformation by him.

The conjunction is sometimes equivocal.

“ They were both more ancient among the Persians than Zoroaster or Zerdusht.” Here the conjunction leaves it altogether undetermined whether these names belong to one and the same, or to different persons.

If they stood (though in this case they do not) for different persons, the ambiguity would be removed by the use of *either* before the first of the names; but if for the same person, the meaning would be rendered clear only by inserting some explanatory phrase: "Zoroaster, sometimes called Zerdusht."

The noun may be equivocal.

"Your majesty has lost all hopes of any future excises by their *consumption*," a word which means either the act of consuming, or the state of being consumed. To be clear, the latter part should stand "excises on what they shall consume."

Instance of an equivocal adjective.

"As for such animals as are *mortal* or noxious, we have a right to destroy them." This adjective means either "subject to death," or "death-producing." It is taken in the former sense usually, unless connected with the name of something destructive or dangerous; as, "mortal wound," "mortal poison," &c.

Instance of an equivocal verb.

"The manuscript was *overlooked* by one man, and many passages wholly written by another." *Overlooked* means either *revised*, or *neglected*. The former must be the meaning in this passage, and *revised* should have been used in the place of *overlooked*.

Equivocal phrases, as well as equivocal words, *should not be used*.

Not the least and *not the smallest* are of this description. They sometimes mean the same as the phrase *not any*; sometimes they mean *a very great*, as in the passage, "Your character of universal guardian, joined to the concern you ought to have for the cause of virtue and religion, assure me you will not think that clergymen, when injured, have *the least* right to your protection."

The phrase "*nothing less than*" is also susceptible of opposite interpretations; thus, "He aimed at *nothing less than* the crown," means either, "Nothing was less aimed at by him than the crown," or, "Nothing inferior to the crown would satisfy his ambition."

The phrase, "*I will have mercy*," in the sentence, "I will have mercy, and not sacrifice," is equivocal. As commonly used it means, "I will exercise mercy," but here it bears its other meaning, "I desire mercy;" "it is my will that you should exercise mercy;" "I prefer mercy to sacrifice, as acts on your part."

A double, or an equivocal meaning, arises sometimes from a careless and faulty construction of the sentence.

EXAMPLES: "Solomon, the son of David, who built the temple of Jerusalem, was the richest monarch of the people of God;" "Solomón, th

son of David, who was persecuted by Saul, was the richest," &c. In these two sentences *who* is similarly placed, but must be referred (for the sake of historical accuracy) to two different persons—in the first to Solomon, in the second to David. To avoid such doubtful construction, it is necessary to change the arrangement and construction in the first sentence, thus: "Solomon, the son of David, and the builder of the temple of Jerusalem, was the richest," &c. The second sentence will be made clear by being altered thus: "Solomon, whose father David was persecuted by Saul, was the richest," &c.

The pronouns *he* and *his* are often *used ambiguously*. Rather than allow ambiguity, the noun should be used instead of the pronoun, for the repetition of a word, when necessary to clearness, is not objectionable.

Ex. 1.—"Lysias promised to his father never to abandon *his* friends." Here it is doubtful whether the friends of Lysias, or of the father of Lysias, are intended. Such sentences may be rendered clear by using the dramatic form of narrative: thus, "Lysias promised his father in these words, I will never abandon my friends;" or, if the friends of the father were intended, "I will never abandon thy friends." The sentiment may also be expressed in this way: "Lysias, speaking of his friends, promised to his father never to abandon them;" or, "Lysias, speaking of his father's friends, promised to his father never to abandon them."

Ex. 2.—"We said to my lord, The lad cannot leave his father; for if he should leave his father, his father would die." Here ambiguity is avoided by the repetition of the words *his father*. Had the pronoun been used in the latter part of the sentence, it would have been doubtful whether the son or the father was intended; thus, "If he should leave his father, he would die."

Adjectives, unless adjoined to the nouns to which they belong, create ambiguity; thus,

"God heapeth favors on his servants ever liberal and faithful." If it was intended to describe God as liberal and faithful, the form of the sentence should be, "God, ever liberal and faithful, heapeth favors on his servants." If, on the other hand, it was the design of the writer thus to characterize the servants, the form should be, "God heapeth favors on his ever liberal and faithful servants."

LESSON LXXXIV.

CLEARNESS IN THE STRUCTURE OF SENTENCES.

If the equivocal and ambiguous should be avoided, much more should the unintelligible be avoided.

This style of sentences may arise, either from confusion of thought, and from imperfect conceptions in the mind of the writer; or from an affectation of originality, profundity, sublimity, or exquisite beauty of expression, or form of sentence, or from want of meaning.

There are *various kinds of nonsense*, ranged by Dr. Campbell under the heads of *puerile*, *learned*, *profound*, and *marvellous*.

The *puerile* is exemplified when a writer employs a specious flow of words, consisting of synonymous terms and identical propositions, well-turned periods, and high-sounding words; but at the same time using those words so indefinitely that either no intelligible meaning is expressed, or almost any meaning may be deduced from them. This has been already referred to, and illustrated, under Rule II., on "Propriety of Expression."

The *learned nonsense* is fully exemplified in the scholastic theology of the middle ages. Dr. Campbell speaks of a preacher he had heard of, who, desirous to appear very profound, and to make observations on the commonest subjects which had never occurred to anybody before, remarked, as an instance of the goodness of Providence, that the moments of time come successively, and not simultaneously or together; which last method of coming would, he said, occasion infinite confusion in the world.

Metaphysical philosophy also can furnish innumerable specimens of learned nonsense.

The *profound* species of nonsense may often be seen in writings on government and political affairs, wherein the merest nothing is presented with solemn air, as the most profound secret, and the elaborate result of deep reflection.

The *marvellous* is that which astonishes and confounds by its bold affirmations, contradicting the plainest dictates of common-sense, and involving a gross absurdity. This is seen in treatises on the principles of some of the fine arts; it is to be found also in the poets. Thus, in one of Dryden's plays, a lover is represented as saying:

"My wound is great, because it is so small."

The Duke of Buckingham, hearing the above line, exclaimed at once,

"It would be greater, were it none at all!"

thus exposing its nonsense.

LESSON LXXXV.

UNITY IN THE CONSTRUCTION OF SENTENCES AND PARAGRAPHS.

In the construction of sentences.

A correct and well-constructed sentence has a oneness of meaning and form of expression; it contains but one prominent idea or leading proposition, whether it be a sentiment, proposition, or fact, and all its parts or members have a common connection with it. To preserve the unity of the meaning and construction of a sentence, observe the following Rules:

RULE I.—*The scene of action and the agents introduced should be continued unchanged in each sentence.*

The introduction of a variety of circumstances and agents into a single sentence renders it difficult of comprehension, and is at variance with that primary rule for the construction of a correct sentence, which requires that it should make only one distinct impression on the mind, employing but one subject or nominative from its beginning to its close. Various and unlike objects or ideas grouped together in a single sentence, not only destroy its unity,

but they present a confused image to the mind. The thoughts introduced into a sentence must be so closely related as not to distract our attention. Hence,

RULE II.—*Never crowd into one sentence things which have so little connection and mutual dependence, that they may admit of being presented in two or more sentences.*

Superfluous relative words and clauses impair the unity that is desirable in the structure of a sentence.

RULE III.—*The insertion of parentheses, unless very short, within the limits of a sentence, should be avoided, as being often injurious to its unity and beauty.*

RULE IV.—*All extraneous observations at the close of a sentence must be omitted.*

When a sentence is complete, and we naturally expect that a new sentence will commence, no additional circumstance should be appended.

RULE V.—*The unity of a sentence requires that it be brought to a full and complete close ; otherwise an entire or perfect sentence is not formed.*

As to *unity in the construction of paragraphs*, it is required that different topics, those having no necessary relation to, or dependence on each other, should occupy different paragraphs, or larger divisions of the thoughts expressed.

Abrupt and short sentences should not too frequently appear in succession ; for, although they appear to give energy to style, yet they possess less dignity, and convey our ideas less clearly to the mind, than longer sentences carefully constructed. They also make a less forcible impression. Take the following example :

“ Nor let any church of our order take upon itself, as a necessary part of its character, the form of aggression. This is often said to belong to it. If the calm and consistent presentation of principles be the strong assault upon their opposites, then such must be our offence. But it is no more. We seek not to condemn. To maintain the right is our duty. Against what may be wrong, there may be in this an implicit rebuke. Yet it is not for us to trouble other churches.”

EXERCISES.

Construct and write the following sentences in such a manner as to comply with the rules of unity :

Archbishop Tillotson, who died in this year, was exceedingly beloved by King William and Queen Mary, who nominated Dr. Tennison, bishop of Lincoln, to succeed him.

The sun approaching melts the snow, and breaks the icy fetters of the main, where vast sea-monsters pierce through floating islands, with arms which can withstand the crystal rock ; while others, that of themselves seem great as islands, are, by the bulk alone, armed against all but man, whose superiority over creatures of such stupendous size and power, should make him mindful of his privilege of reason, and force him to adore the great Composer of these wondrous frames, and the Author of his own superior wisdom.

LESSON LXXXVI.

STRENGTH AND VIVACITY OF EXPRESSION.

Strength signifies the power of arresting attention and of forcibly influencing the mind. The strength of a sentence denotes such a selection and arrangement of its words and members as will produce a clear, and strong, and vivid impression of the writer's meaning.

RULE I.—*Be concise ; employ no redundant words or members.*

Verbosity, and the multiplying of clauses in a sentence, tend to enfeeble its force. Mere epithets, and expletives, and the mention of unnecessary circumstances, are, therefore, to be avoided. It may be adopted as a maxim, that any words which are superfluous detract from the force of a sentence. As every word ought to present a new idea, so every member ought to contain a new thought.

RULE II.—*Place the principal word or words in a con-*

spicuous position, that it may secure the special attention of the reader or hearer.

Such a position is generally found at the beginning of a sentence; sometimes, however, as when we desire to detain the mind and excite curiosity, the latter part of a sentence is to be preferred as the location of the principal word or words.

The inversion of the grammatical and logical construction of the clauses, or members of a sentence, tends to give force and vivacity to thought; thus:

“Great is Diana of the Ephesians;” “Blessed is he that cometh in the name of the Lord;” “Whom ye ignorantly worship, Him declare I unto you;” “Your fathers, where are they? and the prophets, do they live for ever?” “Better is little with righteousness, than great revenues without right;” “They sank as lead, in the mighty waters.”

When, however, we desire to hold the attention, and to suspend curiosity, the important words and clauses may be advantageously reserved for the end of the sentence; thus:

“On whatever side we contemplate Homer, what principally strikes us is his wonderful invention;” “All these things will I give thee, if thou wilt fall down and worship me.”

In whatever part of the sentence *the principal word* or clause is placed, it *should not be encumbered or obscured by any other words*.

RULE III.—Omitting superfluous words, *particular attention must be paid to the proper use of all words expressive of transition and connection*; such as *but, and, which, whose, where, &c.*

The separation of a preposition from the noun it governs is to be avoided; as in the sentence, “Though virtue borrows no assistance from, yet it may often be accompanied by, the advantages of fortune.”

Demonstrative and relative particles should be sparingly used; as in the following: “There is nothing which disgusts us sooner than the empty pomp of language.” Such formal phraseology is fitting in introducing a subject, or laying down a proposition, but at other times a more simple and concise form of expression is to be preferred; as, “Nothing disgusts us sooner than the empty pomp of language.”

The *relative*, though it may in certain connections be omitted without sacrifice of clearness, and need not be inserted in familiar writings, yet in those of a dignified kind it should generally be expressed; as, "the man I love," "the books I read," should be written, "the man whom I love," "the books which I read."

The strength and vivacity of a sentence is greatly promoted by the skilful application or omission of the connective "and," and the disjunctives "neither," "nor," "either," "or." By their repetition in the enumeration of several particulars, additional weight and distinctness are secured to a statement: on the other hand, by their omission, a close connection, a quick transition, or a rapid succession of objects is expressed.

The unnecessary repetition of "and" is enfeebling, like the vulgar phrase *and so*, in telling a story; and yet, when we are enumerating several objects, and wish that they should appear as distinct from each, and that the mind should dwell upon each separately, connectives may be advantageously inserted; for example:

"Such a man might fall a victim to power; but truth and reason and liberty would fall with him." The same thing is seen in a sentence from one of St. Paul's Letters: "I am persuaded that neither life, nor death, 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."

That by dropping the connective a closer connection and more rapid succession are expressed, we see in the well-known remark of Cæsar, "Veni, vidi, vici," ("I came, I saw, I conquered;" or "I came, saw, conquered.")

LESSON LXXXVII.

STRENGTH IN THE STRUCTURE OF SENTENCES.

RULE IV.—In the members of a sentence, when two things are compared or contrasted, *where a resemblance or an opposition is designed to be expressed, a correspond*

ing resemblance or contrast, in the language and construction, should be effected. For example :

The clauses should be nearly of an equal length : the same number of nouns should be employed in the contrasted or compound clauses of the sentence : the correlative nouns should be qualified by appropriate adjectives. These directions are beautifully exhibited in Pope's Preface to his Homer :

"Homer was the greater genius ; Virgil, the better artist : in the one we most admire the man ; in the other, the work. Homer hurries us with a commanding impetuosity ; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion ; Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow ; Virgil, like a river in its banks, with a constant stream. And when we look upon their machines, Homer seems like his own Jupiter in his terrors, shaking Olympus, scathing the lightnings, and firing the heavens ; Virgil, like the same power, in his benevolence, counselling with the gods, laying plans for empires, and ordering his whole creation."

Such regularity and correspondence of structure should not, however, be frequent and protracted, as it would produce too much uniformity, and tire the ear.

RULE V.—The strength of sentences should be promoted by *disposing the members so that they shall rise and grow in importance to the end* : this is denominated *Climax*.

EXAMPLE.—"This decency, this grace, this propriety of manners to character, is so essential to princes in particular, that, whenever it is neglected, their virtues lose a great degree of lustre, and their defects acquire much aggravation. Nay, more : by neglecting this decency and this grace, and for want of a sufficient regard to appearances, even their virtues may betray them into failings, their failings into vices, and their vices into habits unworthy of princes and unworthy of men."

This sort of oratorical climax is not easily executed ; nor should it always be sought after, as it would give to composition too elaborate and artificial an air. Yet it is important always to observe the rule so far as this : *a weaker assertion or proposition should never be placed after a stronger one ; and where a sentence consists of two or more members, the concluding one should generally be the longest* : for example, "When our passions have forsaken us, we flatter ourselves with the belief that we have forsaken them."

RULE VI.—*No sentence should be terminated with an adverb, a preposition, or other inconsiderable word, unless by such location an emphasis and increased significance shall be given to the meaning.*

There are sentences wherein the stress lies upon some words of this sort; but when these words are not emphatic, and are used merely to qualify other words, they should generally occupy a less prominent place. As an example of the first remark: "In their prosperity, my friends shall never hear of me; in their adversity, always." As an example of the second remark: "Avarice is a crime of which wise men are often guilty."

Such compound verbs as *bring about*, *lay hold of*, *come over to*, *clear up*, &c., do not usually make so energetic an ending to a sentence as a simple verb. The pronoun *it* makes a feeble termination to a sentence, especially when preceded by one of the prepositions; as, *in it*, *with it*, &c. The same thing may be said of a phrase expressive only of some additional circumstance, as for instance: "A great advance towards this union was the condition of parties, so happily begun, so successfully carried on, and of late, so unaccountably neglected; *to say no worse.*"

Such phrases, or circumstantial clauses, should be located in a preceding part of the sentence, that the more important words may, unincumbered, occupy the last place.

It is an important rule, also, that *circumstances should be judiciously interspersed through different parts of a sentence*, being placed nearest the words to which they relate, and should not be crowded together in succession.

Whatever may be said of the effect upon the strength of a sentence, it adds greatly to its vivacity, and avoids stiffness and too great stateliness, to place at the end of a sentence the particles referred to, in the case of short sentences, or where the preposition idiomatically belongs to the verb and forms one phrase with it, as in some compound verbs mentioned above, and in such expressions as these: "the book you were speaking of;" "the school you were at;" "the man you were talking to."

The omission also of the relative *which*, often relieves a sentence of the stiffness and formality which the use of it would occasion, especially in conversation or in letter-writing.

LESSON LXXXVIII.

VIVACITY OF EXPRESSION.

RULE.—*Employ specific words, when suitable, in preference to general or abstract terms.*

Nothing contributes more to enliven an expression than to select such words as are particular and determinate in their signification. The more general the terms employed, the more faint is the picture they present; the more specific they are, the brighter is the picture. When it can properly be done, let a *class* of sensible objects be described by an *individual* of that class; let an *intellectual* subject be illustrated by a reference to a *sensible* object; and let an *abstract idea* be made more plain by employing the analogy between it and some quality in a sensible object.

Illustrations: Instead of using the word *mountain*, Milton, with fine effect, says:

——“O'er many a frozen, many a fiery *Alp*,
Rocks, caves,” &c.

In the song of Moses, instead of saying, “They *fell* as *metal* in the mighty waters,” how much more impressively is it written, “They *sank* as *lead* in the mighty waters!”

Notice the superior vividness of the picture presented to the mind in the specific language used by our Saviour, as compared with that produced by the use of *general* expressions.

He says: “Consider the *lilies*, how they *grow*; they *toil* not, they *spin* not, and yet I say unto you, that *Solomon* in all his *glory* was not arrayed like one of these. If then God so clothe the *grass*, which *to-day* is in the *field* and *to-morrow* is cast into the *oven*, how much more will he clothe you?”

Now let the same ideas be expressed in a different phraseology:

“Consider the *flowers*, how they *gradually increase in size*; they *do no manner of work*, and yet I declare to you that *no king whatever*, in his *most splendid garments*, is dressed up like them. If, then, God in his providence doth so adorn the *negotable productions*, which continue but a *little*

time on the land and are afterwards consumed by fire, how much more will he clothe you?

Examples of the use of different parts of speech in giving significance and vivacity, by the use of those which are *specific* in their meaning:

Shakspeare might have described Antony as saying, over the dead body of Cæsar, "Those honorable men who *killed* Cæsar," but how much more forcible are the words which he employed: "Those honorable men *whose daggers have stabbed* Cæsar!"

Paul, in addressing the Ephesians, might have said: "Yea, ye yourselves know that I have labored for the supply of my own wants;" but more impressively he says: "Yea, ye yourselves know that *these hands have ministered* to my necessities."

The word *execution*, or *hanging*, is a more vivid expression than "the infliction of the sentence of death on a criminal."

So Milton's comparison of Satan to "a *cormorant*" gives a more vivid idea than if he had said "a *bird of prey*." Again, in describing the attitude of Satan when in the act of infusing bad thoughts into the mind of Eve, he uses the best, because most specific word, perhaps, in the language for this purpose—

"Him there they found,
Squat like a *toad*, close at the ear of Eve."

The next example shows that an *adverb* which is very particular in its signification, contributes to vivacity:

"Some say, he bid his angels turn *askance*
The poles of earth, twice ten degrees and more,
From the sun's axle."

If instead of *askance* the poet had used the word *aside*, the expression would have been less appropriate and forcible. The latter would have been equally proper if the inclination of the plane of the ecliptic had been made even perpendicular to that of the equator; whereas the word *askance* in that case could not have been employed, denoting a much smaller obliquity.

Remark also the appropriateness and specialty of the expression used by Thomson—

"Lo! now apparent all,
Aslant the dew-bright earth and color'd air,
He looks in boundless majesty abroad."

It enlivens the imagery and adds force to our expressions, when we not only particularize, but even *individuate* the object presented to the mind. For this peculiarity the poems of Ossian are

remarkable. His comparisons bring to our view "the mist on the *Hill of Cromler*," "the storm on the *Sea of Malmor*," and "the reeds of the *Lake of Lezo*."

So the sacred writers: "Swift as a roe or as a fawn upon *Mount Bether*," "white as the snow in *Salmon*," "fragrant as the smell of *Lebanon*."

Again, whatever tends to subject the things spoken of to the cognizance of our senses, especially of our eyes, greatly enlivens the expression; as in a passage already quoted: "Ye yourselves know that *these hands* have ministered to my necessities."

The words *yon* and *yonder* are more emphatical, because more demonstrative, than *that* and *there*, as the former imply that the object referred to is one of sight; as,

"For proof, look up,
And read thy fate in *yon* celestial sign." *Milton*.

The expression is more vivid than would have been "*that* celestial sign."

"Sit ye here, while I go and pray *yonder*," is more vivid than "pray *there*."

In compositions of the descriptive kind, it is best, for giving a vivid conception, to advance from general expressions to special, and thence again to those more particular; as in the Song of Solomon (ii., 10-13):

"My beloved spake and said to me: Arise, my love, my fair, and come away; for, lo! the winter is past, the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in our land; the fig-tree putteth forth her green figs, and the vines with the tender grape perfume the air."

In this passage the most general expression is first used: "The winter is past;" the next is more special, "the rain" (one of the disagreeable attendants on winter), "is over and gone." Then are mentioned the particular effects of the coming of spring—first in the use of the more general terms, *flowers* and *birds*, then of the particular terms, *turtle*, *fig-tree*, and *vine*.

LESSON LXXXIX.

THE HARMONY, OR MELODIOUS STRUCTURE OF SENTENCES.

This quality depends, of course, upon the proper choice and arrangement of words, rendering the sentence easy or

pronunciation, and agreeable to the ear when pronounced. The term *harmony* sometimes denotes an accordance between the sense and the sound of the words, so that these, in some cases, require to be difficult of pronunciation, harsh, and disagreeable in sound. Whether the sound be agreeable or otherwise, the sense should, as far as possible, be represented by the sound of the words selected. *True harmony does not consist in adopting the most musical words and phrases, but in the choice and fitting arrangement of such a succession of sounds as shall most clearly indicate the feelings originated by the thoughts expressed.* Hence harsh words are, for certain purposes, more consistent with rhetorical harmony than words of agreeable sound. The following extracts afford illustration of the truth of these remarks:

First, in relation to melodious sounds:

"And at night so cloudless and so still! Not a voice of living thing—not a whisper of leaf or waving bough—not a breath of wind—not a sound upon the earth, or in the air! And overhead bends the blue sky, dewy and soft, and radiant with innumerable stars, like the inverted bell of some blue flower, sprinkled with golden dust, and breathing fragrance."—*Hyperion*.

Secondly, in relation to harsh sounds:

"Now swells the intermingling din. The jar,
Frequent and frightful, of the bursting bomb;
The falling beam, the shriek, the groan, the shout,
The ceaseless clangor, and the rush of men
Inebriate with rage! Loud and more loud
The discord grows, till pale Death shuts the scene,
And o'er the conqueror and the conquer'd draws
His cold and bloody shroud." *Shelley's "Queen Mab."*

"But then his style! In very truth, it is the strangest of styles, though one of the richest—a style full of originality, picturesqueness, sunny vigor; but all cased and slated over, threefold, in metaphor and trope; distracted into tortuosities, dislocations; starting out into crotchets, cramp terms, quaintnesses, and hidden satire."—*Carlyle, "On Mirabeau."*

RULES FOR RHETORICAL HARMONY.

RULE I.—Unless where necessary for expressiveness, avoid, in the choice of words, those which are harsh, grating, unmelodious; these, for example:

(1.) In which there is a concurrence of the same vowel; as, *re-estimated*, *co-ordinal*, &c.

(2.) Those which contain two or more rough-sounding consonants; as *chroniclers*, *perturbed*, *grudged*, &c.

(3.) Those in which the same letters or similar syllables frequently recur; as, *pre-reactionary*, *holily*, *sillily*, *farriery*, &c.

(4.) Long compound words, when more fluent and equally expressive synonyms can be found; such as *shamefacedness*, *distressfully*, *unsuccessfulness*, &c.

(5.) Such long words as are of difficult pronunciation because the accent falls on the first part of the word; as, *arbitrarily*, *feliculously*, *cursorily*, *peremptoriness*, &c.

Words are most agreeable to the ear when they are composed of smooth and liquid sounds; when there is a due admixture of vowels and consonants; when there are not too many harsh consonants rubbing against each other, and when there are not too many open vowels in succession, to cause a disagreeable opening of the mouth in their pronunciation. Vowels give softness, consonants give strength to words. A just proportion of both is desirable. Long words are commonly more agreeable to the ear than short ones. Among long words, those are most melodious which are composed of an intermixture of long and short syllables; such as, *velocity*, *celerity*, *independent*, *impetuosity*, &c.

RULE II.—*In the arrangement of words, place them so as to produce an agreeable sound.* Hence,

(1.) Guard against placing words in succession that begin with an aspirated *h*; as, "his historical genius."

(2.) Words ending in a certain sound should not be immediately followed by words that begin with the same sound; as, "sterile illiteracy."

(3.) Words ending in a vowel sound should not be succeeded by words beginning with a vowel sound; as, "Though all *do owe* you honor," "Go! no evil will befall you."

(4.) So words ending with a consonant sound should not be followed by a word which begins with a similar consonant sound; as, "Who dares *tax* Xerxes with injustice?" — *Strike, iconoclast!*" "Bring *gingham*," &c.

(5.) Do not place in immediate succession words whose first syllables have the same sound, or the final sound of which is similar to the first syllable of the succeeding word; as, *I can candidly canvass Canterbury.*

(6.) Words ending in similar sounds should not immediately succeed each other; as, "I confess with *humility* the *sterility* of my *fancy*, and the *debility* of my judgment."

(7.) A succession of monosyllables is inharmonious; as, "You do not wish to go on on this bad road far, father," &c.

LESSON XC.

THE HARMONIOUS STRUCTURE OF SENTENCES.

RULE III.—In composing a paragraph, there should be a judicious intermingling of long, short, and intermediate sentences.

Short sentences are conversational, and long ones are oratorical. Conversational ease, and idiomatic familiarity of expression should be used, as much as is consistent with the dignity and elevation that is suited to the subject or writer.

RULE IV.—*Arrange the clauses of a sentence with a view to ease in their pronunciation, and to an agreeable impression upon the ear.* Hence,

(1). They should not be too long, so as to tax the lungs.

(2). The clauses should be generally arranged in the order of their length and importance, that is, in a climax. The length of the clauses should increase with the importance of the thought, the longest members of the period and the most sonorous words being reserved to the close. For example, Mr. Addison, speaking of the sense of sight, observes: "It fills the mind with the largest variety of ideas; converses with its objects at the greatest distance; and continues the longest in action without being tired or satiated with its proper enjoyments."

(3). A falling off at the end of a sentence impairs the harmony; hence, generally it is not expedient to end a clause or sentence with a monosyllable; and very seldom should the monosyllable that

ends a sentence be emphatic. Such a sentence, therefore, as the following, is wanting in harmony: "It is a mystery which we firmly believe the truth of, and humbly adore the depth of." Harmony is secured by a slight transposition: "It is a mystery the truth of which we firmly believe, and the depth of which we humbly adore."

In general, the musical close of a sentence requires either the last syllable, or the last but one, to be a long syllable.

It must be observed, however, that a uniform construction of sentences, according to rules just laid down, will give to our compositions an air too declamatory, and artificial, and elaborate. But short sentences must be intermingled with long ones, so as to break up a monotony that soon tires.

EXAMPLES OF HARMONIOUS WRITING:

"We shall conduct you to a hill-side," says Milton, "laborious, indeed, at the first ascent; but else, so smooth, so green, so full of goodly prospects and melodious sounds on every side, that the harp of Orpheus was not more charming." The words are all happily chosen, and their collocation cannot be improved.

Says our own Washington Irving (in the Sketch Book), describing the female sex when slighted by the object of their affection:

"How many bright eyes grow dim; how many cheeks grow pale; how many lovely forms fade away into the tomb, and none can tell the cause that blighted their loveliness! As the dove will clasp its wings to its side, and cover and conceal the arrow that is preying on its vitals, so it is the nature of woman to hide from the world the pangs of wounded affection."

RULE V.—*Let the sound of the words be adapted to the ideas and sentiments which they are intended to express.*

Disagreeable ideas, stern and impetuous passions should find expression in rough and harsh sounds: on the other hand, pleasing ideas and benign affections must be expressed in soft and flowing forms of speech. Gloomy, solemn, vast, and majestic subjects require the use of slow measures and long words; brisk and lively sentiments, the reverse.

LESSON XCI.

CLEAR AND HARMONIOUS CONSTRUCTION OF THE PERIODIC SENTENCE.

During the progress of a period the reader is in constant expectation of a meaning; in being gradually brought to the close, which is to complete this meaning, there should be nothing to retard the intellect, nor even to disappoint the ear. The whole period, as one expression, should no sooner terminate than its one meaning, growing out of the meaning of its several parts, should be readily and accurately discovered.

In the following examples, these conditions of a well-constructed period are violated, in different ways, and in different degrees.

Ex. 1.—“Men of the best sense have been touched, more or less, with these groundless horrors, and presages of futurity, *on surveying the most indifferent works of nature.*”

This period divides at *futurity* into logical verb, and logical adverbial or prepositional clause. It will be improved by making these change places, so that the adverbial clause shall be the protasis, and the verb the apodosis, giving meaning to what, without such change, is comparatively meaningless. Thus, “On surveying, &c., men of the best sense,” &c.

Ex. 2.—“Whether a choice altogether unexceptionable has been made in any country, *seems doubtful.*”

Here the logical adverb, *in any country*, terminates the protasis with lagging effect: it would be better placed between the parts of the grammatical verb; thus, “has, in any country been made;” and, better still, before the whole of the logical verb contained in the protasis; thus, “Whether, in any country, a choice,” &c.

Ex. 3.—“Gentleness ought to diffuse itself over our whole behavior, *to form our address, and to regulate our speech.*”

The apodosis of this period, if we esteem it to begin after the word *behavior*, is a failure; for the last two clauses contain no meaning which was not included in the protasis, and they disappoint even the ear by their abruptness, as compared with the more flowing drift of what precedes. Recast, thus:

"Gentleness ought to form our address, to regulate our speech, *and to diffuse itself over our whole behavior.*"

Ex. 4.—"Charity breathes long-suffering to our enemies, courtesy to strangers, *habitual kindness towards friends.*"

This example offends in the same way as the last; the natural order of circumstances will give the following arrangement:

"Charity breathes habitual kindness towards friends, courtesy to strangers, *long-suffering to enemies.*"

It is true we miss, in this example, the flowing close, but we must not sacrifice a climax in sense for a climax in sound only. A better way of pronouncing the example than that indicated by the *italics*, will be to pause suspensively at *charity*, so as to make that single word the protasis, and all that follows, the apodosis.

Ex. 5.—"It is impossible *continually* to be at work."

Continually is so placed as to prevent the protasis from coming to a suspension with good effect, and the apodosis from being strong and pointed as a conclusion. Rhetoric, not grammar, teaches the following arrangement:

"It is impossible to be at work *continually.*"

We say that grammar does not teach this arrangement, or how is it that the following example fails?

Ex. 6.—"The heavenly bodies are in motion perpetually."

To obtain for this period a suitable protasis, the suspensive pause should be at *bodies*:

"The heavenly bodies are perpetually in motion."

The apodosis is now a logical verb, among the parts of which the adverb *perpetually* takes the place where we expect to find it.

Ex. 7.—"It was a practice *which no one knew the origin of.*"

"The happy message will, I hope, be applied to us, in all virtue, strength, and comfort of it."

The strong repugnance which writers of the last century had to closing a sentence with monosyllables, has, of late years, much

given way, the fact being that a monosyllabic preposition, or pronoun, so placed, reaches the ear and the understanding as a syllable of the word it follows, and not as a distinct word. Yet the taste generated by the old practice is still so strong that we must yield to it in examples like the foregoing, whenever the style is intended to be at all raised above the colloquial. Alter the apodosis, therefore, as follows: "*of which no one knew the origin;*" "in all its virtue, strength, and comfort."

Ex. 8.—"Tranquillity, regularity, and magnanimity, *reside with the religious and the resigned man.*"

To avoid these similar consecutive terminations in the protasis, change *regularity* for the equivalent word *order*; and to prevent two adjectives which begin with the same syllable from coming together in the apodosis, change *religious* into the equivalent word *pious*. These changes are sacrifices to the ear; and changes on the same account will often be proper when words, from whatever cause, join with inharmonious effect. Thus, it is more flowing to say, "sloth, ease, and prosperity," than "sloth, ease, and success;" and perhaps still better to avoid the consecutive monosyllables by saying, "idleness, ease, and prosperity." On a similar principle, it may be better, in the cadence or close of a period, to say, "a strong, magnificent, Gothic edifice," than "a strong, grand, Gothic house." The point, however, is doubtful: to some persons the latter may appear much more expressive of the thing described; nor is it possible to oppose such a judgment by any plea except mere difference of taste.

LESSON XCII.

CLEAR AND HARMONIOUS STRUCTURE OF THE PERIODIC SENTENCE.

EXERCISES ON THE PRECEDING LESSON.

Improve the following periods:

By redistributing, or changing the parts which obscure or injure the division into protasis or apodosis;

Or, by establishing a proper correspondence of one to the other;

Or, by placing in natural order the circumstances they should exhibit;

Or, by securing the harmonious flow or the forceful point, demanded for their perfection.

Let us endeavor to establish to ourselves an interest in Him, who holds the reins of the whole creation in his hands.

Philip the Fourth was obliged, at last, to conclude a peace, on terms repugnant to his inclination, to that of his people, to the interests of Spain, and to that of all Europe, in the Pyrenean treaty.

Some years afterwards, being released from prison, by reason of his consummate knowledge of civil law, and of military affairs, he was exalted to the supreme power.

It appears that there are, by a late calculation, nearly twenty-five million of inhabitants in Great Britain and Ireland.

Were instruction an essential circumstance in epic poetry, it may be doubted whether a single instance could be given of this species of composition, in any language.

We came to our journey's end at last, with no small difficulty, after much fatigue, through deep roads and bad weather.

Virgil has justly contested with Homer the praise of judgment; but his invention remains yet unrivalled.

Let us employ our criticism on ourselves, instead of being critics on others.

Let us implore superior assistance for enabling us to act our own part well, leaving others to be judged by Him who searcheth the heart.

The vehemence of passion, after it has exercised its tyrannical sway for a while, may subside by degrees.

For all your actions you must hereafter give an account, and particularly for the employments of youth.

Though religion will indeed bring us under some restraints, they are very tolerable; and not only so, but desirable on the whole.

This morning, when one of the gay females was looking over some hoods and ribbons brought by her tirewoman, with great care and diligence, I employed no less in examining the box that contained them.

He was taking a view, from a window of the cathedral, at Lichfield, where a party of royalists had fortified themselves.

Ambition creates seditions, wars, discord, hatred, and shyness.

Sloth pours upon us a deluge of crimes and other evils, and saps the foundation of every virtue.

He did every thing in his power to serve his benefactor, and had a grateful sense of the benefits received.

As the guilt of an officer will be greater than that of a common servant, if he prove negligent, so the reward of his fidelity will be greater proportionably.

The regular tenor of a virtuous and pious life, will prove the best preparation for immortality, for old age, and death.

Sinful pleasures blast the opening prospects of human felicity, and degrade human honor.

In this state of mind, every employment of life becomes an oppressive burden, and every object appears gloomy.

These arguments were, without hesitation, and with great eagerness, laid hold of.

Form your measures with prudence ; but all over-anxiety about the issue, divest yourself of.

Many would gladly exchange their honors, beauty and riches, for that more quiet and humble station, which you are now dissatisfied with.

We often acknowledge the existence of beauty, without inquiring into the cause of it.

Under all its labors, hope is the mind's solace ; and the situations which exclude it entirely are few.

The humbling of the mighty, and the precipitation of the ambitious, concern the bulk of us but little.

What an anchor is to a ship on a boisterous ocean, near a coast unknown, and in a dark night, is, when distracted by the confusions of the world, the hope of future happiness to the soul.

The British constitution stands, like an ancient oak in the wood, among the nations of the earth, which, after having overcome many a blast, overtops the other trees of the forest, and commands respect and awe.

Words may be chosen which shall in sound resemble the sounds of various objects which we may endeavor to describe, such as the sound of winds, or of flowing streams of water : thus we speak of the *whistling* of winds, the *buzz* and *hum* of insects, the *hiss* of serpents, the *crash* of falling trees.

Milton, by a skilful choice of words, happily discriminates the sounds of the opening of Heaven's gates, from those of Hell, in the following passages :

—“ On a sudden, open fly,
With impetuous recoil, and jarring sound,
Th' infernal doors ; and on their hinges grate
Harsh thunder.”

—“ Heaven opened wide
Her ever-during gates, harmonious sound,
On golden hinges turning.”

Again, it is in the power of words, by their sound, to represent motion as swift or slow, violent or gentle, easy or laborious. Words of long syllables give the impression of slow motion ; while a succession of short syllables suggests to the mind rapid motion.

It will be noticed how effectively huge size, slowness and difficulty of motion, heaviness, and unwieldiness, are expressed in the lines of Milton:

“Part, huge of bulk,
Wallowing, unwieldy, enormous in their gait,
Tempest the ocean.”

“Scarce from his mould
Behemoth, biggest born of earth, upheaved
His vastness.”

The account of Satan's journey, in the Ninth Book of the *Paradise Lost*, is an exquisite specimen of harmonious composition.

Pope's poetical writings exhibit also many fine illustrations of the harmonious structure of sentences, and of the imitative harmony of sound and sense: for instance,

“And ten low words oft creep in one dull line,
* * * * * *
Which, like a wounded snake, drags its slow length along.”

“But when loud surges lash the sounding shore,
The hoarse, rough verse, should like the torrent roar.”

“With many a weary step, and many a groan,
Up the high hill he heaves a huge round stone.”

“Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows.”

“Deep-echoing groan the thickets brown,
Then rustling, crackling, crushing, thunder down.”

“First march the heavy mules, securely slow,
O'er hills, o'er dales, o'er crags, o'er rocks they go.”

“Just writes to make his barrenness appear,
And strains from hard-bound brains eight lines a year.”

LESSON XCIII.

THE NATURE AND QUALITIES OF STYLE.

THE SIMPLE, OR NATURAL STYLE.

Style is the manner in which we express our thoughts by means of language. This manner ought to vary with

the subject. Dr. Blair speaks of style as being either diffuse or concise; nervous or feeble; dry or florid; simple or affected; plain, neat, or elegant; and vehement.

Mr. Williams, whom we shall follow, considers style under the threefold division of Simple or Natural, Elegant, and Sublime.

The *Simple* or *Natural Style*.

"Simplicity of style," says Dr. Beattie, "is not easily acquired, or described; it is the effect of much practice, a clear understanding, and great knowledge of the language. A simple style is perfectly easy, natural, and perspicuous, without either defect or redundancy. It admits of ornament; but all its ornaments seem to present themselves of their own accord, without being sought for. It conveys the idea of great plainness and candor in the writer, and looks more like the work of chance than of art, though in reality it is the effect of great art. But it is only by studying the best authors (for they in every language are in style the simplest), that one can either understand this simplicity or practice it. In simplicity, and in harmony, Addison is a model. The style of Scripture, especially in the historical parts and in the Psalms, is majestically and inimitably simple."

The Natural or Simple Style adopts the logical order of a sentence—the subject being presented first, and the predicate following.

The *peculiar properties of Simplicity of Style*, are plainness, neatness, conciseness, vivacity, vigor of thought and of expression. It is defective, when it is harsh, dry, abrupt, obscure, feeble, verbose, florid, affected, or artificial.

The simple style is *adapted to all subjects*, to the most obvious, and to the most abstruse and profound. It is suited to all kinds of writing—descriptive, didactic, moral, epistolary, philosophical, or humorous. It is compatible with grace and ornament.

Not only in diction, but in thought, should simplicity be studied. The most obvious association of ideas should be observed in passing from each sentence to the following one.

A narration should proceed in the order of cause and effect, according to the succession of circumstances, and in the order of time

in which they happened; as in the following description of a storm. "The wind raged, the lightning flashed, the thunder roared, the storm was indeed terrific." The same facts stated in a reversed order, or from effect to cause, is less natural and lively: "The storm was indeed terrific, the thunder roared, the wind raged, the lightning flashed, and the rain fell in torrents."

Among other works that abound in simplicity of diction and thought, may be named the letters of Gray, Cowper, Burns; the Commentaries of Blackstone, the writings of Franklin, of Webster, and of Washington Irving.

EXERCISES.

The following specimens of Simple or Natural Style may be transcribed, supplying capital letters where required, and punctuating according to the rules heretofore given:

APRIL! the singing month many voices of many birds call for resurrection over the graves of flowers and they come forth go see what they have lost what have ice and snow and storm done unto them how did they fall into the earth stripped and bare how do they come forth opening and glorified is it then so fearful a thing to lie in the grave in its wild career shaking and scourged of storms through its orbit the earth has scattered away no treasures the hand that governs in april governed in january you have not lost what god has only hidden you lose nothing in struggle in trial in bitter distress if called to shed thy joys as trees their leaves if the affections be driven back into the heart as the life of flowers to their roots yet be patient thou shalt lift up thy leaf-covered boughs again thou shalt shoot forth from thy roots new flowers be patient wait when it is february april is not far off secretly the plants love each other

H. W. B.

LESSON XCIV.

THE ELEGANT STYLE.—THE SUBLIME STYLE.

The *Elegant* or *Graceful Style* possesses not only the qualities described in the last lesson, but also a certain

copiousness of expression, and all the embellishments of figurative language.

By copiousness is not meant an easy flow of high-sounding words, or the use of a multitude of synonymous words; but it consists in the use of expressions suited to convey all the various modifications of thought. An elegant writer is one who clothes his ideas in all the beauty of expression, while he avoids all misplaced finery. When ornament is too rich and gaudy for the subject; when it is too abundant and wears a dazzling brilliancy, the style is denominated florid. This may be pardoned and indulged in a young writer; but a tinsel splendor of diction which some writers constantly affect, is not true elegance, nor does it afford pleasure to persons of cultivated taste.

For specimens of the Elegant style we may refer to the writings of Irving, Scott, Hume, Robertson, Bancroft, Prescott, Webster, Clay, Everett, &c.

The Sublime Style.—The office of this kind of style, is to describe the grand and sublime agents and works of nature, the magnificent productions of art, the great actions of men, the lofty affections of the human mind, with simplicity, conciseness, and strength.

Whatever ennobles human nature, and displays superior energy of intellectual and moral qualities, is a proper subject for this kind of style: for example, an heroic disregard of danger in the performance of duty; great presence of mind in difficulties and perils; disinterested and expanded benevolence; a virtuous superiority to the debased propensities of human nature and to the corrupt practices of society; a calm and dignified self-possession amid the agitations of the passions.

To write with sublimity, to furnish a sublime description of great objects and events, *a vivid and energetic conception* of them *must be formed, and a judicious selection made of the most affecting circumstances* connected with them. Mean and inadequate ideas, trivial circumstances, a turgid pomp of expression, a parade of high-sounding words, an accumulation of epithets, and all forced embellishments, are incompatible with true sublimity of language.

The sublime lies in the thought, not in the words. When the

thought is noble, it will generally clothe itself in dignity of language. The great *secret of sublime writing*, is to express great things in few and plain words. The most sublime writers are, for the most part, the simplest in their style of expression.

Opposite to the sublime in writing, are *the frigid* and *the bombastic*. The former consists in degrading an object or sentiment sublime in itself by our mean conception, or weak and childish description of it. The bombastic lies in forcing an ordinary or trivial object into the rank of a sublime one, or in attempting to exalt unduly a sublime object. This is called fustian, or rant. Hence the true import of sublime writing is such a description of objects, or exhibition of sentiments, which are in themselves of a sublime nature, as shall give us strong impressions of them, and raise in us elevated and ennobling conceptions.

A short specimen of the bombastic:

“How useful are they who, gazing on ‘the outer world of sense,’ describe to us ‘all the kingdoms of the earth and the glories thereof;’ then directing our minds to other scenes, lead us in thought through the far-stretching infinities of space, beyond ‘Arcturus with his suns,’ and onward through the immense vastitudes which the Almighty hand has sprinkled with suns and world-systems, while at the same time it is pretended to the age-distant periods of their unswerving circumvolvings!”

LESSON XCV.

MATERIALS OF THOUGHT AND EXPRESSION.—THE FORMATION OF STYLE.

In literary composition, the first difficulty relates to the collecting of materials, the knowing what to write. This difficulty will be diminished by following certain instructions:

1. *Study with great care some of the best writers*, with a view not only to amass materials of thought, but to learn from them the skilful choice of words, the best modes of constructing a sentence, happy turns of expression, and application of language.

To do this the more effectually, read a page of some good writer until the thoughts are understood; then lay aside the book, and write from memory as nearly as possible according with what you have read. Upon completing this task, make a comparison of what you have written with the page of the author, to ascertain your defects, or your want of skill, either in choice of words or structure of sentences.

The same result may be attained in the class-room, if the teacher should select some passage and read it several times to the class, and then require the class, from memory, to prepare a written report of the passage read; the reports to be afterwards carefully compared with the original, and corrections or improvements, if necessary, to be made.

In the endeavor to imbue our minds with the style of other authors, we must avoid a servile imitation, lest we copy faults as well as excellencies, and hamper the action of our own minds.

2. *Strive to form clear and adequate ideas of the subject upon which you endeavor to write.* What you conceive clearly and feel strongly, you will readily express in a perspicuous and forcible manner.

Think closely on a subject, until your conceptions are clear and your feelings interested; then will you be furnished with appropriate expressions. When you find it difficult to proceed, review what you have written, dwelling upon every sentence, that the law of association may suggest additional ideas. "Write" (says one) "from a full head. You might as well attempt to scratch your thoughts upon paper without ink, or pour water from an empty pitcher, as to write from vacuity."

3. *In early attempts at writing, take the words that most readily occur to the mind, not aiming at elegance, so much as at readiness and accuracy.* At the same time be attentive to the grammatical structure and idioms of the language.

Express the thought, and do no more at first; adorn it afterwards. Avoid using the same word more frequently than is necessary. Do not crowd into one sentence what should make two or more.

4. It is a good rule, to *preserve the mind in a calm, composed, natural, and unanxious state*, that it may operate with advantage in elaborating thought and expression.

Patience and perseverance also are important to the beginner. The great Sir Isaac Newton tells us that when he wished to master any subject, he fixed his attention quietly but steadily upon it, and thus light grew out of darkness, form out of shapelessness, order out of confusion, till the subject in its fulness and due proportion stood before him.

5. *Compose frequently and carefully.* Until the habit of writing with accuracy and neatness is acquired, it is important to avoid hasty and careless composition. Yet it is not advisable (as above intimated) to retard the progress of thought and the ardor of composition, by too great a care upon words or upon their arrangement.

Some time after the composition is finished, it should be carefully reviewed, corrected, and made as perfect as the writer is competent to make it, according to the rules heretofore given. Some of the most finished writers have been indebted for their perfection of style to the habit of frequent, laborious, and careful correction of their writings, in the way now recommended. What is said of Buffon, the celebrated French naturalist and author, and what he says of himself, will give force to this advice.

"I have passed fifty years in my study," he says himself; and who that would be willing to do the same need despair of leaving their mark upon society? Cuvier tells us that Buffon was obliged to recopy the manuscripts of his *Epochs of Nature*, one of the greatest efforts of the imagination since the appearance of *Paradise Lost*, eleven times. Another authority says eighteen.

Buffon was accustomed, after a first work, already very labored, to put aside the manuscript, to leave it without thinking of it, without seeing it, during a time sufficiently long for his mind to become entirely free from the impression under which he had composed it. When he took it up again, after securing to himself as calm a frame of mind as possible, he had it read aloud to him by a person to whom the sketch was entirely new. Every phrase of which the reader did not seize the construction, which did not run easily and harmoniously, every thought which did not belong to the general sense, and which embarrassed or confused the reason, was

changed. He went through this courageous labor every time that a newly-discovered fact required a modification.

Frequently the work upon one phrase occupied an entire morning; twenty times it was retouched. "I impose upon myself the rule to be content only with the most noble expression," said he.

This love of the best was the charm of Buffon's life. "The pleasure of working is so great," said he, "that I could pass fourteen hours at study; and it is only the pleasure I take in study that has ever turned me away from the thoughts of fame." The dominating quality in Buffon's mind was order, and he applied this quality to every thing.

6. *With respect to style, it must be adapted to the subject, and to the capacities and habits of those for whom we write.*

To accomplish this, when we begin to write, we must fix in our minds the end to be aimed at, the purpose to be effected, and suit our style of thought and of language to that purpose. That is the best style, which most truly and effectively represents the ideas and feelings of the hour and of the occasion.

7. *On no occasion should attention to style so engross the mind as to interfere with a higher degree of attention to the thoughts.* Some writers are rich and luxuriant in diction, but poor and meagre in thought.

The late Prof. Henry Reed has given the following observations on style, that may be introduced here as appropriately as in any other place:

In our reading of English prose, it is well worth while to study what has become almost a lost art. I mean what may be called *the architecture*, as it were, *of a long and elaborate sentence, with its continuous and well-sustained flow of thought and feeling, and, however interwoven, orderly, and clear.* This is to be sought chiefly in the great prose-writers of former centuries. "Read that page," said Coleridge, pointing to one of them; "you cannot alter one conjunction without spoiling the sense. It is a linked strain throughout. In your modern books, for the most part, the sentences in a page have the same connection with each other that marbles have in a bag: they touch without adhering." Junius, waging his fierce, factious war, fought with these short, pointed sentences, piercing his foes with them; and it has been

said that nothing but Horne Tooke and a long sentence were an overmatch for him; and in our day, Macaulay, waging his larger and more indiscriminate war, deals so exclusively with the same fashion of speech, that if you undertake to read his history aloud, your voice will crave a good old-fashioned, long sentence, as much as your heart may crave more of the repose and moderation of a deeper philosophy of history. This fashion of short sentences is mischievous, not only as a temptation to an indolent habit of reading (for it asks a much less sustained attention), but it is fatal to the fine rhythm which English prose is capable of. As I cannot pause to consider especially the nature of our prose rhythm, I will give what is better, a sentence from the pen of a living divine, which is an example of true prose rhythm, and all pure English words:

“The land that is very far off—it can be no other than the heavenly country, for love of which God’s elect have lived as strangers in the earth—a land far away, over a long path of many years, up weary mountains, and through deep broken ways, full of perils and of pitfalls, through sicknesses and weariness, sorrows and burdens, and the valley of the shadow; world-worn and foot-sore, they have been faring forth, one by one, since the world began, ‘going and weeping.’”

There is no appearance of art in this sentence; but the highest art could not more truly make choice and combination of its words.

LESSON XCVI.

FIGURATIVE EXPRESSION.

Words and forms of speech naturally and originally applied to one class of objects, are often applied to other classes, either from necessity, for want of other methods or expression, or from the promptings of imagination or emotion.

Thus, the words *morning* and *evening* being originally expressive of the first and last parts of a day, the phrases *morning of life* and *evening of life* are substituted for the terms *youth* and *age*.

So the qualities of bodies are used to illustrate the qualities of mind. We speak of a *solid* judgment, a *fiery* temper, a *hard* or *soft* heart. Love is said to *warm* the heart, and sympathy is said to *melt* the heart.

In reference to the flourishing period of a tree or plant, we may say, "The institution *flourished*." Because the head is the principal part of the body, we speak of the proprietor or principal teacher of a school, as "The head of the school."

The proposition, "Cromwell treated the English laws with contempt," is far more vividly expressed by saying, "Cromwell *trampled* on the laws." To speak of soldiers as brave and courageous, is less forcible than to use the language of Heber :

"Their limbs all iron, and their souls all flame."

Thus, for the sake of conveying a more vivid impression, words strictly applicable only to sensible objects, are applied to mental or intellectual objects to which they are supposed to bear some affinity or resemblance.

Figures of thought, or figures of imagination and passion, suppose the words to be used in their proper and literal meaning, and the figure to consist in the turn of thought. They appear in exclamations, interrogations, comparisons, and apostrophes.

Thus the sentences, "I am happy at this meeting;" "You give me great pleasure;" "We are obliged by your kindness;" "Allow me to assist;" "Are you quite well?" "Oh! that I were in health!" are figurative forms of speech, which include, though they do not formally express, the following logical propositions: "Happiness at this meeting is my present state of feeling;" "That you give me great pleasure is what I declare to you;" "Your kindness is felt by us to be obliging;" "That I should assist you, is what you are requested to allow;" "Whether or not you are quite well, is what I ask you to declare;" "That I were in health, is what I ardently wish." Although the previously stated rhetorical expressions have not, in each instance, an assigned name, so as to bring them all under the denominations about to be given; although they are quite familiar expressions of common life, they have, nevertheless, quite as good a title to be considered figures of speech as those which follow, in succeeding lessons.

Hence it appears that figurative language stands opposed to plain language. It results either from the peculiar *form* of the sentence, or from *turning* some word contained in it to an unusual application.

Thus, if instead of saying, "This country is very fertile," I say, "How fertile this country is!" I use, in the latter case, a figurative expression; the whole sentence having a rhetorical form compared with the other, which is simply logical.

Again, if instead of saying, "This country is remarkable for fertility," I say, "It *smiles* with fertility," I also use a figurative expression; for the word *smiles* is applied to an inanimate object, and not, as usual, to the human countenance. There is, indeed, by means of this *turn*, an implied comparison between the human countenance and the surface of a country; when both produce a similar effect on the feelings of the observer.

Of these two examples, the former is strictly a *figure* of speech, that is, a distinctive *form* of sentence; and the latter is strictly called a *trope*, or the *turn* of a word to a new application. Custom, however, confounds the difference here described.

All sentences are figurative, though not commonly so considered, which express in a brief and lively manner what logic would draw out at full, in periods primarily divisible into the two grammatical parts, nominative in the third person, and verb indicative agreeing with it.

LESSON XCVII.

THE SIMILE, OR COMPARISON.

Simile is the comparison of two objects, between which there exists a real or imagined resemblance. It has one of two purposes to answer: first, to illustrate an object, to present to the mind a clearer idea of it, and to make it more impressive; or, secondly, to adorn and beautify the object.

Explanatory comparisons must be clear; they must make the principal object more distinct, and not lead us aside from it.

RULES AS TO THE OBJECTS WHENCE COMPARISONS ARE DRAWN

1. They must *not be drawn from things which have too near a resemblance to the object with which we compare them.* The great

pleasure of the act of comparing, lies in discovering likenesses among things of different kinds, where at first we expect no resemblance to exist. On this account we are delighted with Milton's comparison of Satan, after his fall, to the sun when eclipsed; but we derive little pleasure from his comparison of Eve to a wood-nymph, or of her bower to that of Pomona.

For a similar reason, comparisons which the poets have rendered too trite and familiar, afford only moderate gratification.

2. While comparisons should not be founded on likenesses too familiar and obvious, *they should, on the other hand, not be founded on those which are too faint and remote*; for these fail to illustrate the subject.

3. Comparisons should *not be drawn from objects that are unknown to the reader*, or from those of which few people can form a clear idea.

4. *In writings of a dignified or serious character, comparisons should be drawn from objects which are beautiful, dignified, or important*; for the primary object of comparisons is to embellish and to dignify. In humorous or burlesque writings, where the aim is to vilify, or render ridiculous, an object, comparisons are properly drawn from low and trivial objects.

5. *Comparisons, unless very brief, are not naturally or effectively introduced in the midst of impassioned language.*

EXAMPLES OF COMPARISON: "Charity, *like the sun*, brightens every object on which it shines."

Ossian's comparison of the effect of music on the mind to the recollection of departed joys, is beautiful: "The music of Caryl was, *like the memory of joys that are past*, pleasant, and mournful to the soul."

The same author thus beautifully illustrates the fatal effects of sorrow on the mind:

"They fall away, *like the flower on which the sun looks in his strength, after the mildew has passed over it, and its head is heavy with the drops of the night.*"

Shakspeare thus illustrates the destructive effects of concealed love:

———"She never told her love,
But let concealment, *like a worm i' the bud*,

Feed on her damask cheek. She pined in thought,
 And with a green and yellow melancholy,
 She sat, *like Patience on a monument*,
 Smiling at grief."

Examples from more recent writers :

"The world was cold,
 And he went down, *like a lone ship at sea.*" *A. Smith.*

"Soon was he quieted to slumb'rous rest,
 * * * * and *as a willow keeps*
A patient watch over the stream that creeps
Windingly by it, so the quiet maid
 Held her in peace." *Keats.*

"Thy sweet words drop upon the ear, as soft
As rose-leaves on a well." *Bailey's "Festus."*

"My bosom, *like the grave*, holds all quench'd passions." *Ibid.*

The sacred Scriptures abound in comparisons, most beautiful and pathetic; as,

"Man cometh forth *as a flower*, and is cut down; he fleeth also as a shadow, and continueth not."

Comparisons, as already stated, sometimes are suited to degrade the primary object. Thus Milton disparages the courage and resistance of the fallen angels;

"Gabriel ———, as a herd
 Of goats, or tim'rous flock, together throng'd,
 Drove them before him, thunder-struck, pursued
 With terrors and with fury, to the bounds
 And crystal wall of heaven."

6. *Comparisons, to be effective, should not be incumbered with any extraneous circumstances.* Milton, therefore, made a mistake when, in his comparison of the shield of Satan to the orb of the moon, he introduces the discovery of the telescope, and all the wonders resulting from that discovery. The occasion did not require or justify the introduction of these extraneous images.

In drawing analogies from things which appear to have nothing in common, no writers surpass Lord Bacon, Cowley, and the author of Hudibras

LESSON XCVIII.

THE METAPHOR.

The metaphor is an abridged comparison ; a comparison not formally stated, in which we predicate of the figurative object effects that are produced by the real object denoted by the phrase in its literal sense. In other words, the metaphor indicates the resemblance of two objects, by applying the name, attribute, or act of one directly to the other ; as,

“He shall be a tree planted by the rivers of water.” When I say of any man, “He is to the state like a pillar which supports an edifice,” I use a simile ; when I say, “He is the pillar of the state,” I employ a metaphor.

In plain language I may say, “Thy word enlightens and guides me ;” in the use of metaphor, “Thy word is a lamp to my feet.” Ossian, in addressing a hero, uses a beautiful metaphor : “In peace, thou art the gale of spring ; in war, the mountain-storm.”

RULES FOR THE METAPHOR.

1. It should be *adapted to the nature of the subject, and the character of the style which it is intended to illustrate, or to embellish* : neither too serious, nor too gay ; neither too elevated, nor too low.

2. *Unless the design is to degrade or make ridiculous, it should not be drawn from such objects as raise in the mind low or disagreeable ideas.*

3. *The resemblance should be evident and natural ; the metaphor should not be far-fetched, nor difficult to understand.* Hence, all technical phrases, and allusions to the more abstruse branches of art and science, which are not generally familiar, should not be used. The metaphor, which is designed to illustrate, should not render the thought obscure or perplexed. Harsh, unnatural, or obscure metaphors, are sometimes qualified by the ungainly addi

tion of the phrase, *as it were*. When metaphors require such an apology, it would be better to omit them.

To say of gaming, that it has been the *gulf* of many a man's fortune, is clear and significant, because every one knows that things may be swallowed up and lost in it; but to say that gaming has been the *Charybdis* or the *Scylla* of many a man's fortune, would not be understood by multitudes.

4. *Metaphorical and plain language should not be intermixed in the same period or description*, thus distracting the mind by the association of incongruous ideas, or by multiplied images. Examples :

“Now from my fond embrace by tempests torn,
Our other column of the State is borne,—
Nor took a kind adieu, nor sought consent.”

Here acts are attributed to a column, of which it is incapable.

Flame is a figurative expression for the passion of love, but to say of a lover that he whispered his flame into the ear of his mistress, would be faulty language, for it is not the property of *flame* to be blown into the *ear*, nor of a *whisper* to convey *flame*.

Ossian, at first, says, with accuracy and beauty: “Trotheel went forth with the stream of his people, but they met a rock; for Fingal stood unmoved; broken, they rolled back from his side.” But he then unhappily mixes literal language with the metaphorical, and confuses the picture; “Nor did they roll in safety; *the spear of the king pursued their flight*.” At first they are presented as the waves of a stream rolling onward, and in the next instant as men that may be pursued and wounded with a spear.

5. *Two different metaphors should not meet on one object*; this is called a *mixed metaphor*. All metaphorical combinations that do not coalesce or group well together, make a ridiculous image before the mind; as in the phrases and sentences, “To take arms against a sea of troubles;” “To extinguish the seeds of pride;” “Women were not formed to set an edge on the minds of men, and blow up in them those passions which are apt to rise of their own accord.”

“I *bridle* in my struggling muse with pain,
Tha longs to *launch* into a bolder strain.”

Here the muse is presented under the incongruous images of a horse and of a ship.

Errors of this kind may easily be avoided by imagining the metaphor represented in a painting. This would make plain all incongruities.

6. *Avoid multiplying metaphors on the same subject, or in the same description*, producing confusion similar to that arising from the mixed metaphor.

Dean Swift says: "Those whose minds are dull and heavy, do not easily penetrate into the folds and intricacies of an affair, and therefore can only scum off what they find at the top." Here is confusion indeed. The *affair* is presented under the image of a bale of cloth, and also under that of a boiling and impure liquid. It cannot be both. It might have been presented under the one or the other, without objection.

A metaphor should not be spun out, extended, or continued too long. It thus becomes tiresome, and requires too much effort to trace the resemblance. Cowley, Shaftesbury, and Young err greatly in this particular. Thus Dr. Young, speaking of old age, says it should

"Walk thoughtful on the silent shore
Of that vast ocean it must sail so soon,
And put good works on board, and wait the wind
That shortly blows us into worlds unknown."

Another instance of the same kind is taken from the writings of Rev. James Hervey: "The religious seem to lie in the bosom of the earth, as a wary pilot in some well-sheltered bark. Here they enjoy safe anchorage, are in no danger of foundering among the seas of prevailing iniquity, or of being shipwrecked on the rocks of temptation. But ere long we shall behold them shifting their flag of hope," &c.

7. The *abuse* of metaphor, or a metaphor carried to excess, in expressing extravagance of emotion, is called *Catachresis*; *e. g.*,

"This moment I could scatter
Kingdoms like half-pence. I am *drunk* with joy. ✱
This is a royal hour—the top of life. A. Smith.

Another example of the abuse of metaphor, is when the young of beasts are called "their sons and daughters;" or when the instinctive economy of bees is called their "government;" when the goat is called "the husband of the flock;" when wine is called "the blood of the grape."

8. Similar to metaphor is *allusion*, which produces a pleasing effect when understood—from the associations and reminiscences which it awakens.

The allusion may be derived from the Scriptures, from the ancient and modern classics, from the sciences, and from the arts.

LESSON XCIX.

THE ALLEGORY.

In the Allegory we rehearse a story or description under which a meaning is veiled different from that which appears on the surface. The analogy is designed to be so obvious, that the application can easily be made, and practical conclusions correctly drawn. It is employed when it is desired to convey information, but not in direct and plain terms; or when there is an aim to interest the imagination; or to get unwelcome truth before the understanding and conscience of those who are prejudiced against it.

Horace, in his 14th Ode, Book I., addresses the Roman Commonwealth as a ship; represents the civil wars as a storm at sea; and the return of tranquillity, by a safe harbor.

Sometimes whole poems or prose treatises are allegorical; as Spenser's "Faery Queen," Swift's "Tale of a Tub," "Gulliver's Travels," Butler's "Hudibras," and Bunyan's "Pilgrim's Progress;" the figures, personages, and scenes represented in them being entirely imaginary, though the moral and the satire contained in them apply to real life.

The nature of allegory will be best understood by introducing some *examples*. Take first that beautiful allegorical representation of the Jewish people which you will find in the 80th Psalm:

"Thou hast brought a vine out of Egypt; thou hast cast out the heathen and planted it. Thou preparedst room before it, and didst carse it to take deep root, and it filled the land. The hills were covered with the shadow

of it, and the boughs thereof were like the goodly cedars. She sent out her boughs unto the sea, and her branches unto the river. Why hast thou then broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it. Return, we beseech thee, O God of hosts; look down from heaven, and behold and visit this vine, and the vineyard which thy right hand hath planted, and the branch that thou madest strong for thyself."

From this instance, it will be noticed that no resemblance is expressly stated to exist between this vine and the Jewish people, and yet there is an obvious resemblance. It is not said that the Jewish people is a vine, nor that it is like a vine thus planted, and defended, and assailed. We are left to discover for ourselves the application, the analogy.

It is also to be observed that a minute resemblance in every circumstance or particular is not to be expected or looked for. If the general purpose of the Allegory is discerned, that is sufficient. It is also apparent that the Allegory is neither a Metaphor nor a Comparison, but a story complete in itself, yet furnishing a figurative representation of certain persons, facts, or events.

Take, as another beautiful instance of Allegory, that which Nathan, the Hebrew prophet, delivered to King David:

"There were two men in one city: the one rich, the other poor. The rich man had exceeding many flocks and herds; but the poor man had nothing save one little ewe-lamb, which he had bought and nourished up, and it grew up together with him and with his children; it did eat of his own meat, and drank of his own cup, and lay in his bosom, and was unto him as a daughter. And there came a traveller unto the rich man, and he spared to take of his own flock and of his own herd, to dress for the way-faring man that was come unto him; but took the poor man's lamb, and dressed it for the man that was come to him."

The purpose and the application of this inimitable allegory, as conveyed by the prophet, may be read in the twelfth chapter of Second Samuel.

In Prior's "Henry and Emma," we have an allegorical description, admirably sustained and distinct, of Emma's constancy in the voyage of life:

"Did I but purpose to embark with thee
On the smooth surface of a summer's sea,
While gentle zephyrs play in prosperous gales,
And Fortune's favor fills the swelling sails;

But would forsake the ship and make the shore,
 When the winds whistle, and the tempests roar?
 No, Henry, no!"

Allegories have been divided into *three kinds*: those designed for ornament; for instruction; and for both of these purposes.

Of the first sort is Akenside's allegory, in which he beautifully conveys the fact that cultivation is necessary to develop and mature the powers of the human mind, and render them beneficial to society. The allegory, it will be observed, contains no adventitious or foreign circumstance to impair its unity, or obscure its beauty.

———" In vain
 Without fair Culture's kind parental aid,
 Without enlivening suns and genial showers,
 And shelter from the blast,—in vain we hope
 The tender plant should raise its blooming head,
 Or yield the harvest promised in its spring.
 Nor yet will every soil with equal stores
 Repay the tiller's labor, or attend
 His will obsequious, whether to produce
 The olive or the laurel."

For excellent examples of the moral species of allegory, designed principally for instruction, the student is referred to the *Allegory of Prodicus*, in Xenophon's "Memorabilia," and to the Picture of Human Life, exhibited in the *Tablature of Cebes*.

The power of the Allegory is finely shown in the address of Menenius Agrippa, reported by Livy (Book ii., 32), in which he thus adroitly seeks to reconcile the commons to the patricians, between whom, at that time, a dangerous contest seemed to be imminent:

"At a time when the members of the human body did not, as at present, all unite in one plan, but each member had its own scheme, and its own language; the other parts were provoked at seeing the fruits of all their care, of all their toil and service, applied to the use of the stomach; and that the stomach meanwhile remained at its ease, and did nothing but enjoy the pleasures provided for it: on this they conspired together, that the hand should not bring food to the mouth, nor the mouth receive it if offered, nor the teeth chew it. While they wished, by these angry measures, to subdue the stomach through hunger, the members, and the whole body, were, together with it, reduced to the last stage of decay: from thence it appeared that the office of the stomach itself was

not confined to a slothful indolence, that it not only received nourishment, but supplied it to the others, conveying to every part of the body, that blood on which depends our life and vigor, by distributing it equally through the veins, after having brought it to perfection by digestion of the food."

For additional examples of admirably sustained allegories, refer to Addison's "Vision of Mirza," Goldsmith's "Asem, an Eastern Tale," and Dr. Johnson's "Voyage of Life," Rambler, No. 102. vol. iii.

The principal *Rule for the Allegory* is, to *avoid mingling the literal and figurative significations*. The attributes of the primary and of the secondary subject must not be interchanged. The difficulty of sustaining a long allegory suggests to writers of moderate ability to study brevity.

LESSON C.

HYPERBOLE.

This figure is the product of imagination and passion, under the influence of which we are prone to magnify the good qualities of objects we love, and to diminish or degrade the qualities of objects which we dislike or envy. Fear of an enemy tends to augment our conceptions of his size and prowess.

The scout in Ossian thus portrays a hostile chief:

"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."

The Hyperbole (exaggeration), therefore, consists in representing objects either greater or smaller, better or worse, than they really are; and this is done by applying to them exaggerated epithets.

Thus the Apostle John says of the deeds of our Saviour, "If they should be written, every one of them, I suppose that even the world itself

could not contain the books that should be written." So the promise of an increase of the Hebrew population is in these hyperbolic or exaggerated terms: "I will make thy seed as the dust of the earth; so that if a man can number the dust of the earth, then shall thy seed also be numbered."

Homer's allegorical description of Discord,

"Her head she raised to heaven, and trod on earth;"

and Milton's description,

"So frown'd the mighty combatants, that Hell
Grew darker at their frown;"

and Shakspeare's,

———"tongue
In every wound of Cæsar, that should move the
Stones of Rome to rise and mutiny;"

are fine examples of hyperbole.

RULES FOR HYPERBOLE.—I. *They should not be overstrained and labored.*

Dryden unduly compliments Charles II. at the expense of the sun himself:

"That star that at your birth shone out so bright,
It stain'd the duller sun's meridian light."

Prior supposes the fire of a lady's eyes to outshine the flames of Rome, when lighted up by Nero:

"To burning Rome when frantic Nero play'd,
Viewing thy face, no more he had survey'd
The raging flames, but, struck with strange surprise,
Confess'd them less than those in Anna's eyes."

Guarini (in *Pastor Fido*) represents a shepherd as addressing his beloved thus: "If I had as many tongues, and as many words as there are stars in the heavens, and grains of sand on the shore, my tongues would be tired, and my words would be exhausted, before I could do justice to your immense merit."

RULE II.—They should *seldom be used except under the influence of emotion, and when the mind of the reader has been excited* and thus prepared to relish them.

RULE III.—They should be *expressed in few words.*

LESSON CI.

PERSONIFICATION.

This is a figure which imparts to a composition great animation and beauty, by giving more distinct conceptions of an object to the mind. It personifies (regards, and speaks of, as persons) inanimate or irrational objects, and abstract qualities. It endows them with life, speech, feeling, and activity:

"The sea saw thee and fled," &c.; "What aileth thee, O thou sea, that thou fleddest," &c.

This figure is profusely employed in Thomson's *Seasons* and in Virgil's *Georgics*; so that it has been said, that if you divest them of this sprightly ornament, you reduce two of the most beautiful didactic poems the world ever saw into dry and uninteresting details of natural history.

All the various passions of the soul prompt to the use of this lively figure.

Eve, just before she was compelled to leave Paradise, feelingly exclaims:

"Oh, unexpected stroke, worse than death:
Must I thus leave thee, Paradise? thus leave
Thee, native soil, these happy walks and shades!
* * * * *
* * * O Flowers!
That never will in other climate grow,
My early visitation, and my last
At even, which I bred up with tender hand,
From your first opening buds, and gave you names!"

So on the occasion of Eve's eating the forbidden fruit, external Nature is represented as moved to grief and consternation:

"Nature from her seat,
Sighing through all her works, gave signs of woe
That all was lost."

"Sky lower'd, and muttering thunder, some sad drops
Wept, at completing of the mortal sin."

At the previous period of the happy nuptials of the innocent pair,

“All heaven,
And happy constellations, on that hour
Shed their selectest influence; the earth
Gave signs of gratulation.”

Satan, in “Paradise Lost,” thus addresses the sun:

“O Sun! to tell thee how I hate thy beams,
That bring to my remembrance from what state
I fell!”

Adam, impatient to know his origin, personifies and thus addresses the prominent natural objects around him:

“Thou Sun, said I, fair light!
And thou, enlighten’d Earth, so fresh and gay!
Ye hills and dales, ye rivers, woods, and plains,
And ye that live and move, fair creatures, tell,
Tell, if you saw, how came I thus, how here?”

King Lear, in extreme distress, personifies the elements, and charges them with aiding his daughters to effect his ruin:

“I tax not you, ye elements, with unkindness;
I never gave you kingdoms, call’d you children;
You owe me no subscription; then let fall
Your horrible displeasure. Here I stand your slave;
A poor, infirm, weak, and despised old man!
But yet I call you servile ministers,
That have, with two pernicious daughters, join’d
Your high engender’d battles ’gainst a head
So old and white as this.”

The personifications of Night (in the Complaint of Young Book I. 18–25); of the Nature and Offices of Law (in Hooker’s Ecclesiastical Polity); of Natural Religion (in Bishop Sherlock’s comparison of our Saviour with Mohammed), are deserving of admiration.

The most animated *personification of abstract ideas* is found in Collins’ ode on the Passions. Milton’s “coy submission,” “proud humility,” “astonished thought;” Ossian’s “joy of grief;” the personifying style of Johnson, “indolence reposes,” instead of “the indolent man reposes;” “criticism pronounces,” instead of “the critics pronounce,” are clear instances of personification.

Errors to be avoided: (1.) Avoid the introduction of fantastic and trifling circumstances.

(2.) *Personifications are not to be employed when the subject is destitute of dignity.* An address to the several parts of one's body as if they were animated, is not suitable to the dignity of passion. Hence the following lines are exceptionable, in Pope's beautiful poem of "Eloise to Abelard:—"

"Dear, fatal name! rest ever unreveal'd,
 * * * * *
 Hide it my heart, * * *
 Oh! write it not, my hand!—his name appears
 Already written:—blot it out, my tears!"

In prose compositions, the figure requires to be used **with greater moderation and delicacy** than in poetry.

LESSON CII.

APOSTROPHE.

This is a figure in which we address the absent or dead, as if present or alive, and the inanimate as if living; or in which we turn from the logical order of thought, or regular course of our subject, to address the person or thing spoken of.

"O gentle sleep,
 Nature's soft nurse, how have I frighted thee,
 That thou no more wilt weigh my eyelids down,
 And steep my senses in forgetfulness?" *Shakspeare.*

Of the apostrophe there are *two classes*—the protracted and picturesque, the product of imagination; and the more brief and suggestive, which originates in the violence of passion.

Ossian's address to the Moon is regarded as one of the most splendid apostrophes in any language:

"Daughter of heaven, fair art thou! The silence of thy face is pleasant. Thou comest forth in loveliness. The stars attend thy blue steps in the east. The clouds rejoice in thy presence, O Moon! and brighten their dark-brown sides. Who is like thee in heaven, daughter of the night? The stars are ashamed in thy presence, and turn aside their sparkling eyes. Whither dost thou retire from thy course, when the darkness of thy countenance grows? Hast thou thy hall, like Ossian? Dwellest thou in the shadow of grief? Have thy sisters fallen from heaven? and are they who rejoiced with thee at night no more? Yes, they have fallen, fair light! and often dost thou retire to mourn. But thou thyself shalt one night fail, and leave thy blue path in heaven. The stars will then lift their heads; they who in thy presence were astonished will rejoice."

In the tragedy of Douglass, Lady Randolph thus bewails the loss of her son:

"My murder'd child! had thy fond mother fear'd
The loss of thee, she had loud fame defied,
Despised her father's rage, her father's grief,
And wander'd with thee through the scorning world."

Quintilian also thus laments the untimely death of a favorite son:

"Hast thou left me, my son, a childless father, reserved to drag on a wretched life? Thou, who wast so lately, by consular adoption, entitled to succeed to all thy father's honors? Thou, whom a prætor, thy uncle, had marked out for his son-in-law? Thou, who wouldst also have restored eloquence to all her native glories? Thou art gone, while I am reserved to suffer grief and affliction."

The passionate apostrophe of the bereaved and eloquent Hebrew monarch, over the corpse of his beloved yet unnatural son Absalom, is familiar to all. The Scriptures abound in beautiful apostrophes; as in the fourteenth chapter of Isaiah, where the fall of the Babylonish king is described; or where the prophet Jeremiah exclaims, "O thou sword of the Lord? how long will it be ere thou be quiet? put thyself up into the scabbard, rest and be still;" or in the pathetic lamentation of David over Saul and Jonathan:

"Ye mountains of Gilboa, no dew, neither rain be upon you, nor fields of offerings! How are the mighty fallen in the midst of the battle! O Jonathan, thou wast slain in thine high places! I am distressed for thee, my brother Jonathan; very pleasant hast thou been unto me; thy love to me was wonderful, passing the love of women!"

Adam's Morning Hymn in Paradise "is a chain of the most

beautiful apostrophes ;" so his soliloquy on the miserable condition to which sin had reduced him embodies the same figure :

" O woods, O fountains,
With other echoes late I taught your shades
To answer and resound for other song."

RULES FOR THE APOSTROPHE.—First, *avoid the profuse and affected use of ornaments*, for these are the product of fancy, not of passion. Secondly, *let not the apostrophe be carried to an undue length*. The language of passion is concise and abrupt ; it passes suddenly from one object to another. Thirdly, *never employ it unless under the influence of strong emotion*.

Oratory, in some of its forms, is a fine field for the use of apostrophe. Demosthenes and Cicero abound in it. So have modern orators, both British and American, of which it would be easy to produce many brilliant and admirable specimens.

EXERCISE.

It would be useful to the pupil or reader, to examine some book of selections in prose and verse, for the purpose of discerning and pointing out the various rhetorical figures treated upon in this, in former, and in succeeding lessons.

LESSON CIII.

THE VISION, OR HYPOTYPOSIS.

This is a figure suitable only in animated compositions, where, in relating transactions past, or future, or in writing of things distant or unseen, we use the present tense of the verb, and describe them as if they were before our eyes at the time of writing.

Thus Quinctilian, speaking of a town that had been sacked, represents the fact in the following picturesque manner :

“ We behold houses and temples wrapt in flames ; we hear the crash of roofs falling in, and one general uproar proceeding from a thousand different voices ; we see some flying they know not whither, others hanging over the last embraces of their wives and friends ; we see the mother tearing from the ruffian’s grasp her helpless babe, and the victors cutting each other’s throats wherever the plunder is most inviting.”

The *Ingoldsby Legends*, describing humorously the heroic adventures of the fashionable Lord Tomnoddy and his tiger Tom, and their perilous journey to the Old Bailey, “to do what was fit for a nobleman to do”—get drunk in company with his aristocratic friends,

“ Captain McFuse,
Lieutenant Freegoose,
And Corny Jenks of the Blues,”

while they were witnessing a criminal dangling in his shoes from the gallows at the end of a halter, furnish a touching specimen of the figure we are illustrating :

“ And hark ! a sound comes big with fate,
The clock from St. Sepulchre’s towers strikes eight !
List to that funereal bell,
It is tolling, alas ! a living man’s knell !
And see ! from forth that opening door
They come—he steps that threshold o’er
Who never shall tread upon threshold more.
God ! ’tis a fearsome thing to see
That pale, wan man’s mute agony ;
The glare of that wild, despairing eye,
Now bent on the crowd, now turn’d to the sky,
As though ’twere scanning, in doubt and in fear,
The path of the spirit’s unknown career ;
Those pinion’d arms, those hands that ne’er
Shall be lifted again,—not e’en prayer ;
That heaving chest !—Enough—’tis done !
The bolt has fallen ! The spirit has gone—
For weal or for woe is known but to one !
Oh ! ’twas a fearsome sight !—Ah me !
A deed to shudder at,—not to see.”

LESSON CIV.

THE METONYMY.

Metonymy (change of name) substitutes the name of one object for that of another, which is related to it, either by some degree of mutual dependence, or is otherwise so connected with it as to be capable of suggesting it: thus, it uses the cause for the effect, or the effect for the cause; the attribute for the subject, or the subject for the attribute; the antecedent for the consequent, or the consequent for the antecedent, &c.

1. *The cause for the effect.*

EXAMPLES.—“I know his *hand*,” for *hand-writing*; “streaming *grief*,” for *tears*; “the *light* shines,” instead of “the *sun* shines;” “he was overtaken by *night*,” instead of “by *darkness*,” “he loves his *bottle*,” instead of “he is a *drunkard*,” “they read the *poets*,” i. e., “*their works*,” “it is to be found in *Horace*, *Virgil*,” &c., that is, “in the *writings of Horace*,” &c.

The names of heathen deities are substituted for what they preside over; thus, *Mars*, by a metonymy, is used for *war*; *Neptune*, for the *sea*; *Bacchus*, for *wine*; *Venus*, for *love*; *Pallas*, for *wisdom*.

2. *The effect is put for the cause; or, the properties of the effect are attributed to the cause.*

Thus, “He lives by the *sweat* of his brow;” that is, by his *labor*, of which sweat is the effect; *victory* is said to be *insolent*; *death*, to be *pale*; *youth*, to be *gay*; *passion*, *blind*; *anger*, *hasty*; *curiosity*, *impertinent*; *wine*, *joyal*; *drink*, *giddy*; *night*, *drowsy*, &c. “There is *death* in the pot,” is put for “there is some *deadly thing*, some *death-causing thing*, in the pot;” “*cold Death*,” that is, *Death* that makes *cold*.

“And the *merry bells* (bells that make merry) ring round.”

L'Allegro.

3. *The subject for the attribute or adjunct.*

Youth and *beauty* are put for those who are the subjects of youth and beauty; that is, for the young and the beautiful.

4. *The attribute, or adjunct, for the subject.*

Thus, in the expressions, “the *insolence* of the *age*,” i. e., of the men of

the age: "on this side *modesty* is engaged, on that *impudence*," &c.; i. e., modest men, &c.: "Ye devour the *families* of widows;" i. e., their means of subsistence.

By the same figure we say of a book, "it is the production of an eminent *pen*;" that the word "mitre" is used for priesthood; "sword" for the military profession, or military violence; "the gown" for theology, law, or physic; "chair" for the professor; "the purple" for imperial authority; "the throne," or "crown," for the kingly office; "the papal chair" for papal authority.

Thus, also, horses are termed *bays*, *grays*, *chestnuts*, &c.;—the names of Burgundy, Champagne, Madeira, &c., are applied to the wines of those countries;—"the turf," or "the course" is put for the race-ground;—"heat" for a match;—"the glow-worm's lamp," for light;—"boots" for one who cleans boots;—"a toast" for one who is the subject of it;—"he is an excellent whip," that is, a skilful driver.

"The skirts of a wood," "the brow of a hill," "the arm of a tree," or "of the sea," "the wing of an army," "the hand of time," "the frog of a horse's foot," "the finger-post," "an elbow-chair," are expressions belonging to the figure of metonymy; so are Milton's epithets, "religious light," "wearied wing," "adventurous song;" and Shakspeare's "coward swords," "fearful hollows;" and Gray's "moping melancholy," "pining atrophy," and "moonstruck madness."

5. *The antecedent for the consequent.*

As, "they lived," instead of, they are now dead; "he once was," instead of, he is no more.

6. *The consequent for the antecedent.*

As, "he is buried," for he is dead; "he is hastening to the grave," for "to death."

7. *The inventor is taken for the thing invented*; thus,

"Blanket," from Blanket; "phæton," from Phæton, of mythologic notoriety.

8. *The container is substituted for the contents*, or thing contained; as,

Grove, for the "birds contained in it," in the phrase, "*vocal grove*;" *mountains*, for the *sheep feeding on them*, as, "the *bleating mountains*;" the *kettle*, for the *water contained in it*, as, "the *kettle boils*;" the *cup*, for the *wine therein*, as, "drink of this cup."

9. *The sustainer for the thing sustained.*

Altar is put for the *sacrifice* laid on it; *field*, for the battle upon it, as, well-fought *field*; "the *mace* (magistrate) comes."

10. *Materials for the things made out of them ; as,*

Hemp for rope; *cold steel* for sword; *lead* for bullet.

11. *The thing signified for the sign ; as,*

When pointing to a portrait, we say, "*That is Webster,*" or "*Clay,*" &c.

LESSON CV.

THE SYNECDOCHE (OR COMPREHENSION).

This is a form of speech, wherein something more or something less is substituted for the precise object meant; as when the whole is put for a part, or a part for the whole; a genus for a species, or a species for a genus; the singular for the plural, or the plural for the singular, &c.

1. *The whole for a part.*

"The *world* considers him a man of talent," i. e., that part of mankind who knew him; "It is written in the *prophets*," i. e., in the book of some one of the prophets; "There lies *Washington*," i. e., the body of Washington; "They have taken away my *Lord*," i. e., his body.

2. *A part for the whole.*

"Give us this day our daily *bread*," i. e., various kinds of food necessary for the support of life; "mortals," or "souls," are put for men; "sail," for the entire ship; "head," for person; "waves," for the sea; "a good *soul*," "a merry *soul*," for a good and a merry *person*; "the keys of the fort were given up," i. e., the *fort* was given up; "the Lord Chancellor resigned the *seals*," i. e., every thing connected with the office of Chancellor.

3. *The genus for a species.*

As when we call a dull *man* a stupid *animal*.

4. *A species for the genus.*

We thus speak of a "garrison put to the *sword*," i. e., killed by all the various species of weapons employed; or we say a man may get his *bread*

by industry, that is, get the *necessaries of life*, bread being only one species of this genus.

5. The *singular* number used for the plural; or, the plural for the singular.

"*Man* that is born of woman," i. e., *men* that are born of women; "*The thieves* that were crucified with him upbraided him," i. e., *one* of the thieves upbraided him.

Sometimes a collective word, by this figure, expresses multitudes more clearly than a noun in the plural would; as, "The theatre burst into tears," i. e., the persons in the theatre, &c.

We speak of "*head* of cattle." This mode of speaking, in which the noun does not take the plural form, though plurality is intended, is used of beasts only, or of men in contempt; as when Pope says, "A hundred head of Aristotle's friends," where a two-fold contempt is expressed: first, that the commentators on Aristotle were as dull as oxen or cattle; and, secondly, that as individuals they had so little character that they deserved to be reckoned by the dozen only, or the hundred.

LESSON CVI.

THE ANTONOMASIA.

This is a branch of Metonymy, and is a figure by which Proper Names are used for Common, or Common for Proper.

1. *The Proper for the Common:*

As when the name of a person or of a nation is given to a man, to express his being endowed with qualities or manners similar to those referred to: thus we say, "*Solomon*," for a wise man; "*Aristides*," for a just man; "*Job*," for a patient man; "*Hercules*," or "*Sampson*," for a strong man; "*Judas*," for a traitor; "*Demosthenes*," or "*Cicero*," or "*Canning*," or "*Webster*," for an orator; "*Horace*," or "*Virgil*," or "*Milton*," or "*Shakspeare*," for a poet; "*Cræsus*," for a rich man; "*Mecænas*," for a patron of learning; "*Nero*," or "*Herod*," for a cruel man; "*Heliogabalus*," for a glutton; "*Messalina*," or "*Aspasia*," for a courtesan.

So, if a man is stout and warlike, he is, by this figure, said to be "*a Hector*;" if aged, "*a Nestor*;" if wise "*a Solon*;" if witty,

"an Athenian;" if dull, "a Bæotian;" if cynical or censorious, "a Diogenes;" if merry, "a Democritus;" if handsome, "an Adonis;" if self-admiring, "an Adonis;" if newly married, "a Benedick" (from one of the characters in the play "*Much Ado about Nothing*"); if abstinent and chaste, "a Joseph;" if a lady's maid, "an Abigail."

2. *The Common for the Proper :*

When the name of the art or science in which a person excelled is put for the person himself; as, "the Roman orator," for Cicero; "the Roman poet," for Virgil.

By this figure, God is called "the Omnipotent," "the Almighty," "the Eternal," &c.; Christ, "the great Teacher," the Saviour," &c.; St. Paul, "the great Apostle;" Aristotle, "the Stagyrte," or "Peripatetic;" Anacreon, "the Bard of Teos;" Shakspeare, "the Bard of Avon," "the poet of Nature;" Tacitus, "the prince of historians;" a king, "his Majesty;" a prince, "his Highness;" the pope, "his Holiness;" an ambassador, "his Excellency;" persons of the rank of nobles, "his Grace," "his Lordship;" a certain and undoubted truth, "Gospel;" Gibbon, "the historian of the Decline and Fall of the Roman Empire." This last writer abounds in Antonomasia: Rome is "the country of the Cæsars;" Constantinople, "the Imperial City;" Constantine, "the Protector of the Church."

Some caution is to be employed in the use of this figure; the too frequent use of it savors of affectation, or of an ostentatious show of learning. It is also to be considered and ascertained, before we use it, whether our readers are acquainted with the person or thing alluded to; for if not, we shall either not be understood, or be misunderstood.

LESSON CVII. .

THE IRONY.

This is a form of speech, or words, in which the meaning is directly contrary to the literal signification of the words employed, not with a view to deceive, but to add force to

our remarks: as when we call a silly person "a Solomon;" or a rogue, "an honest man;" or an unchaste woman, "a Penelope;" or when we say a thing is "well done," when it is badly done.

By this figure, Verres, who was detestable for rapacity and cruelty, is called by Cicero "the upright and honest prætor of Sicily;" and Clodius, the murderer of an illustrious Roman, is represented by Cicero as "worthy of being acquitted for the integrity of his life, the simplicity of his manners, and the virtues of his character."

Irony has been called an elocutionary figure, as the proper utterance or tone of voice is required to make it fully understood, and to give it a sting; *e. g.*, Job, xii. 2, "No doubt but ye are the people, and wisdom shall die with you!"

This figure is singularly adapted to the reproving of vice and folly, by rendering them ridiculous. Thus: "Although I would have you instil early into your children's breasts the love of cruelty, yet by no means call it by its true name, but encourage them in it under the name of fun."

The Hebrew prophet Elijah (1 *Kings* xxii.) used this weapon in exposing the folly and absurdity of idolatrous worship and reliance: "Cry aloud, for he is a god; either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be awaked."

Solomon uses powerful irony (*Eccles.* xi. 9): "Rejoice, O young man," &c.

Irony is often conveyed, with peculiar power, in the form of an Exclamation; as when Cicero derides his accuser Balbus, by exclaiming: "O excellent interpreter of the law! master of antiquity! corrector and amender of our constitution!"

Sarcasm is an embittered sort of irony—the result of intense hatred and scorn, the verbal expression of which, however, is softened, that it may not violate the proprieties of refined society.

Archbishop Whately, in conversation with a friend who said of certain Irish orators, "They have a great command of language," made the sarcastic reply: "You mistake, sir, language has a great command of them." The brethren of Joseph employed this figure when they said of him, "Behold, the dreamer cometh."

This figure is generally used when a dead or dying person is

insulted with scoffs, as that of the Jews when our Saviour was agonizing on the Cross: "He saved others; himself he cannot save;" "Hail, King of the Jews!" or the scoff of Tomyris over the corpse of Cyrus, whose head she caused to be cut off and thrown into a bowl of blood, saying, at the same time, "Take now thy fill of blood, which thou hast always thirsted after."

Isaiah represents the dead in Hades accosting the King of Babylon in this sarcastic manner: "Is this the man who made the earth to tremble? Art thou also become weak as we? Art thou become like unto us?" The Israelites, when pursued by Pharaoh, in their terror and indignation, said to Moses: "Because there were no graves in Egypt, hast thou taken us away to die in the wilderness?" Another specimen, too long to be quoted here, may be found in Byron's "Childe Harold," canto iv., 33-41.

Mimesis is a sarcasm in the form of mimicry, an example of which is contained in Hotspur's description of a fop, in "Henry IV.," and in Mercutio's early conversations in "Romeo and Juliet."

LESSON CVIII.

THE EUPHEMISM, LITOTES, AND COMMUNICATION.

The *Euphemism* is a verbal figure, by which an inoffensive word or expression is used to convey a disagreeable fact.

The words "deceased" and "departed" are thus used instead of "dead" and "died;" "stopping payment," instead of "becoming bankrupt;" "perishing on the scaffold," instead of being hanged; "slept with his fathers," instead of being buried with them; "falling asleep," instead of "dying."

A face bloated by intemperance is thus delicately described by Akenside:

"I see Anacreon laugh and sing;
His silver tresses breathe perfume;
His cheeks display a second spring
Of roses taught by wine to bloom."

2. *Litotes* (or Extenuation) is employed when we do not express so much as we mean, and which therefore forms a kind of synecdoche.

Thus, instead of saying, "I accept your kind offer," we say, "I do not reject your kindness;" or instead of saying, "I greatly blame you," we say, "I cannot commend you for that;" or instead of saying, "I have very disagreeable news to communicate," we say, "I fear that the news I have to communicate will not be very agreeable;" or instead of saying, "I disapprove of your conduct," we say, "I do not approve of it."

3. *Communication* uses the pronoun *we* or *us* instead of *I* and *me*, thus assuming the reader or hearer as partners with us in what is said. This figure, putting many for one, is a sort of synecdoche.

It is often a sign of the writer's modesty, and of respect for his readers. If a minister reproves his hearers for their sins, it indicates humility to say, "*We* must not be guilty," &c., instead of saying, "*You*," &c.; but if he is condemning a crime of which he cannot be supposed to be guilty, his politeness should not carry him so far as to make him speak of himself as an associate in their wickedness.

LESSON CIX.

THE CLIMAX, OR GRADATION.

While the purpose or effect of hyperbole is to exalt our conceptions of a subject beyond the truth, the design and effect of the Climax are to make the most impressive representation of the truth, by arranging the clauses or circumstances in an ascending series, each rising in importance above the preceding. Thus:

"The cloud-capt towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all that it inherits, shall dissolve."

Adam, on first seeing Eve, gratefully exclaims:

“Thy perfect gift, so good,
So fit, so acceptable, so divine.”

Of the marriage union, he says: “One flesh, one heart, one soul.”

Tragedies furnish many examples:

“Can you raise the dead?
Pursue and overtake the wings of time?
And bring about again the hours, the days,
The years that made me happy?”

“They have given thee back
To earth, to light and life, to love and me.”

“I’ll catch it ere it goes, and grasp her shade;
’Tis life, ’tis warm, ’tis she, ’tis she herself.”

The “Pleasures of the Imagination” (Book I., 151–212), and Addison’s “Spectator,” No. 215, in relation to events in the West Indies, are fine specimens of the climax.

Mackenzie, a distinguished Scottish advocate, in addressing a jury upon the case of a young woman accused of the crime of infanticide, thus admirably uses the climax:

“Gentlemen, if one man had any how slain another, if an adversary had killed his opposer, or a woman had occasioned the death of her enemy, the criminal would have been capitally punished by the Cornelian law; but if this guiltless infant, who could make no enemy, had been murdered by his own nurse, what punishment would the mother have demanded! with what cries and exclamations would she have stunned your ears! What shall we say, then, when a woman, guilty of homicide—a mother, of the murder of her innocent child—has comprised all these misdeeds in one single crime? a crime in its own nature detestable; in a woman, prodigious; in a mother, incredible; and perpetrated against one whose age called for compassion, whose near relation claimed affection, and whose innocence deserved the highest favor.”

The *Anti-climax*—a figure suited to burlesque writing or speaking, and adapted to depreciate or disparage an object—is the converse of the climax, placing first the most forcible expressions or clauses, instead of last.

Lord Bacon, Pope thus characterizes:

“The greatest, wisest, *meanest* of mankind.”

LESSON CX.

THE ANTITHESIS, OR CONTRAST.

In this figure, objects and sentiments are placed in contrast and opposition to others of the same kind, so as to produce the stronger impression.

Thus Cicero: "On one side stands modesty, on the other impudence; on one fidelity, on the other deceit; here piety, there sacrilege; here continency, there lust," &c.

Again, in the defence of Milo, he employs this figure most eloquently:

"Can you believe that the person whom he scrupled to slay when he might have done so with full justice, in a convenient place, at a proper time, with secure impunity, he made no scruple to murder against justice, in an unfavorable place, at an unseasonable time, and at the risk of capital condemnation?"

The same *rule* must here be observed as in good comparisons resulting from contrast; they must take place between things of the same species. *Substantives must be set in opposition to substantives, attributes, qualities, or faculties of the same kind, to attributes, qualities and faculties.*

EXAMPLES.—Speaking of the Thames, a writer says:

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

Sometimes Antithesis brings together two contrasted truths: as, "*Flattery brings friends; Truth brings foes.*"

Sometimes (as in Paradiastole) only part of a word is opposed to a part of another word; as, "Virtue may be *overshadowed*, but not *overwhelmed*;" *forewarned*, *forearmed*.

When Antithesis is used in definition, it is called Antimetabole; as, "A *Poem* is a *speaking picture*; a *picture* is a *mute Poem*."

Sometimes one case of a noun stands against another case; as, '*foot to foot: hand to hand.*'"

Sometimes it opposes words having the same derivation; as, "I write *friendly* of *friendship* to a *friend*."

Sometimes a Proper Name is first used as the name of a person, and then to denote the qualities of that person; as, "George will always be *George*."

Sometimes a Common Noun also is used in the same way; as, "Home is *home*."

Sometimes (as in Antanaclasis) a word having one sense, is opposed to the same word having another sense; as, "Learn some *craft* when young, that you may do without *craft* when old."

There is still another form of Antithesis, where words similar in sound but unlike in sense are opposed; this is the *Paronomasia*, or *Pun*, and is only to be used in familiar and ludicrous writings: as,

"These men, for the *gilt* (i. e. the golden bribes) of France—oh! *guilt* indeed (i. e. oh, wickedness indeed)—have formed a conspiracy with fearful France." We give another example, also from Shakespeare:

Chief Justice. "Well! the truth is, Sir John, you live in *great* infamy."

Falstaff. "He that buckles him in my belt cannot live in *less*."

Chief Justice. "Your means are very slender, and your *waste* great."

Falstaff. "I would it were otherwise: I would my means were greater, and my *waist* slenderer."

The frequent use of antithesis, especially when the opposition of the words is nice and quaint, becomes tiresome. Single sentences, however, may afford pleasure; such as the following from Seneca: "If you seek to make one rich, study not to *increase his stores*, but to *diminish his desires*;" "If you regulate your desires according to the standard of nature, you will never be *poor*; it according to the standard of opinion, you will never be *rich*."

A maxim, or moral saying, is properly presented in the antithetic form, because, being designed to be engraven on the memory, the contrasted expressions are adapted to such a design; *e. g.*, "The *wise* shall inherit *glory*; but *shame* shall be the portion of *fools*;" "A *soft answer* turneth away wrath, but *grievous words* stir up anger." The Proverbs of Solomon, and other portions of the Bible, abound in fine Antitheses, and antithetic forms of expression. Of the latter, we have instances in the ninety-fourth Psalm:

"He that planted the ear, shall he not hear; he that formed the eye, shall he not see?"

Dr. Young was too fond of antitheses. Large passages like the following are often met with in his writings :

"The peasant complains aloud ; the courtier in secret repines. In want, what distress? in affluence, what satiety? The great are under as much difficulty to expend with pleasure, as the mean to labor with success. The ignorant, through ill-grounded hope, are disappointed ; the knowing, through knowledge, despond. Ignorance occasions mistake ; mistake, disappointment ; and disappointment is misery. Knowledge, on the other hand, gives true judgment ; and true judgment of human things, gives a demonstration of their insufficiency to our peace."—There is too much glitter in such a style as this, to please long. We are fatigued, by attending to such quaint and artificial sentences often repeated.

There is *another sort of Antithesis*, the beauty of which consists in surprising us by the unexpected contrast of things which it brings together. Much wit may be shown in this ; but it belongs wholly to pieces of professed wit and humor, and can find no place in grave compositions.

Mr. Pope, who is remarkably fond of antithesis, is often happy in this use of the figure. So, in his *Rape of the Lock* :

"Whether the nymph shall break Diana's law,
Or some frail china jar receive a flaw ;
Or stain her honor, or her new brocade ;
Forget her prayers, or miss a masquerade ;
Or lose her heart, or necklace at a ball,
Or whether heaven has doom'd that shock must fall."

What is called the point of an epigram, consists, for the most part, in some antithesis of this kind ; surprising us with the smart and unexpected turn which it gives the thought ; and in the fewer words it is brought out, it is always the happier.

LESSON CXI.

ANTICIPATION.—CORRECTION.—OMISSION.—CONCESSION.—
EXPOSTULATION (OR COMMUNICATION).—DUBITATION.

1. ANTICIPATION (Prolepsis), is a figure by which the speaker anticipates an objection to what he advances, and returns an answer to it.

“What, then, *shall we sin because we are not under the law, but under grace?* God forbid!” Another example we find in Cicero’s Oration for Archias: “But it will be asked, were those great men who are celebrated in history distinguished for that kind of learning which you so highly extol? It would be difficult, I grant, to prove this of them all; but,” &c.

2. CORRECTION (Epanorthosis), is a figure by which a writer or speaker retracts or recalls what he has said, for the purpose of putting something stronger or more suitable in its place.

Thus Cicero: “For what greater blow could these judges—*if they are to be called judges, and not rather parricides of their country*—have given to the State, than when they banished?” &c. Another example is; “O brave youth! *Brave did I say?* Most heroic youth!”

3. OMISSION, or PRETERMISSION (Paralepsis); by which figure the writer or speaker affects to cover or conceal what he plainly insinuates or insists upon.

Thus: “I shall say nothing of the defendant in his private or individual capacity. I shall not break into the privacy of his domestic life. I shall not whisper in your ears a word about his integrity or his honor.” Cicero abounds in this figure. As another example: “I *pass by* his headstrong temper, which killed his mother; I *omit* to speak of his ingratitude to the best of fathers; I *say nothing* of his cruelty to his brother and sister; I shall speak simply of his behavior in the present transaction.”

4. CONCESSION (Synchoresis), is a figure by which the speaker grants or yields up something, for the purpose of gaining a point, without the admission of which he could

not secure that point. This is a powerful figure in argument.

Thus: "I allow that nobody was more nearly related to the deceased than you; I grant that he was under some obligation to you; nay, that you have always been in friendly correspondence with each other; but what is all this to the last will and testament?" Again: "*I acknowledge that he is very thoughtless*; but he is quite incapable of deliberate vice."

An admirable example of this figure appears in the oration of Cicero in favor of Flaccus, in which, for the purpose of invalidating the testimony of the Greeks, who were witnesses against his clients, he allows them every quality but that which was necessary to make them credited.

5. COMMUNICATION (Anacœnosis), or EXPOSTULATION, is a figure by which a speaker argues a case with his hearer or with his opponent; or by which an injured person, in order to convince the offender of his injustice or ingratitude, pleads with him from all the topics of reason and propriety, that he may make him ashamed.

Thus: "Were it your case, what would you answer? Tell me; I appeal to your inmost thoughts;" "Had the case been your's, what would you, or what could you have done?" Another good example may be found in the speech of the Lord Chief Justice in "Henry IV.," second part, last scene: "Question your royal thoughts," &c.

6. DUBITATION (Aporia); of which the following is an instance: "Shall I speak or be silent? Shall I put a seal forever on the deed I have discovered, or make it known to the whole world?"

LESSON CXII.

ENUMERATION.—ACCUMULATION.—ASYNDETON.—POLYSYNDETON, ETC.

1. ENUMERATION (or *Aparithmesis*), is a detail of things in corresponding words, each word or phrase having the

same grammatical character ; the simplest example is counting, "one, two, three," &c.

Other examples are the following: "His disinterestedness, his candor, his kindness, and forbearance, are remarkable." "By a series of misconduct, he lost his fortune, ruined his health, alienated his friends, and abridged the term of his natural life."

A statement of like or of opposite particulars cannot be clearly and forcibly made, unless the forms of expression also indicate resemblance or contrast. Correspondence in purpose should produce correspondence of construction.

The following instance of enumeration is faulty: "His being irregular, his passions, his extravagant spending, his losing of his friends, and the increase of his enemies, quickly brought him to ruin."

Corrected, it will stand thus:

"His irregularity, his passions, his extravagance, the loss of his friends, and the increase of his enemies, quickly brought him to ruin."

Nothing is more common, in an enumeration, than an opposition of part to part, and the opposition should always be kept clear by similarity in the parts not opposed. Hence the following example fails: "In the same way that John hindered Thomas, William was found to be obstructed by Edward." It should be, "In the same way that John hindered Thomas, Edward hindered William."

A few more examples may be added, in order to compare simple *Enumeration* with *Antithesis*. "He is sensible, learned, and religious." Here we have a mere enumeration of qualities, and the words denoting them are properly joined in one construction; but in the following, *where a contrast is to be enforced*, the same words are distributed into two constructions, "He is not only sensible and learned, but he is religious, too." A like difference accomplished by like means, is shown in the following:

"The year, day, and hour, are known." "Not only the year, but the day and the hour are known." "He spoke of the power and wisdom of God." "He spoke of Christ, the power of God, and the wisdom of God."

2. If the particulars are hurried together, so as to have the effect of being gathered into a heap, the figure is called ACCUMULATION (*Synathræsmus*); as,

"He was every thing: painter, poet, musician, soldier, magistrate, hunter, fisher—what, indeed, was he not?"

Again, in Cicero's oration against Catiline:

"You do nothing, you attempt nothing, you plan nothing, which I not only hear but even see and clearly comprehend."

Again, in Paul's Epistle to the Romans:

"For 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."

3. If, in the enumeration of particulars, the conjunctions are left out, we then call the figure *ASYNDETON*; if, on the contrary, in order to prolong time for the attention to dwell on each particular, more conjunctions are used, than the construction requires, we call the figure, *Polysyndeton*.

Examples of these.—Of the first, Cæsar's letter to the Roman Senate, "I came, saw, conquered;" of the second, "When Socrates fell, truth, and virtue, and religion fell with him."

4. If, in the enumeration, each particular rises in force or weight above the preceding, we then call the figure *Increase* (Incrementum); and, under certain circumstances, *Climax*, *Gradation* (or Anabasis). The figures opposite to these are called *Decrease* (Decrementum), *Anti-climax* (Katabasis,—Bathos), or *Descent*.

Increase is the name properly given to such a manner of speaking as this: "If credit, if interest, if happiness, are of no estimation in your eyes, think on the consequences; think on the precepts of religion; think on the hopes of immortality."

Supposing the ascent to be more palpable, we shall then properly use the term *Climax*, or *Anabasis*; as,

"There is no enjoyment of property without a government, no government without a magistrate, no magistrate without obedience, and no obedience when every one acts as he pleases."

Again:

"Not the solemn demand of my person, not the vengeance of the Amphictyonic council which my enemies denounced against me, not the ter-

ror of their threatenings, not the flattery of their promises,—no, not the fury of those accursed wretches whom they roused like wild beasts against me, could tear my affection for my country from my heart.”

The following brief example of climax is added: “John prepared for the good work, which Thomas began, Edward forwarded, and William at last completed.” Reverse the order of these particulars, and though the sense will remain, the force of expression will be lost.

LESSON CXIII.

PRACTICAL EXERCISES ON ENUMERATION AND OTHER FIGURES OF THE PRECEDING LESSON.

Write the following sentences with such alterations as the preceding lesson requires:

Spring, and summer, and autumn, and winter, correspond respectively to youth, maturity, old age, death.—The villain is gone, has fled, run away, and darted off.—The enemy said, I will pursue, and I will overtake, and I will divide the spoil.—Destitute of principle, he regarded neither his family, nor his friends, nor his reputation.—Neither threat, entreaty, riches on the one hand, nor poverty on the other, could sway his mind from the resolution he had formed.—In all stations and conditions, the important relations take place, of masters and servants, and husbands and wives, and parents and children, and brothers, and friends, and citizens, and subjects.—While the earth remaineth, seed-time and harvest, cold, heat, summer, winter, day, and night, shall not cease.—He determined to give up affairs and to collect his debts, and to sell his estate, and to take leave of all connected with him, and to go abroad forever.—At one and the same time, to listen to one person, and to read the letter of another, and write to a third, and dictate to a fourth, is an achievement to which probably no man, except Julius Cæsar, was ever found competent.—Horses, and dogs, and men, and women, and beggars, and gentlefolk, all were mingled in that wild rout.—The long procession included heralds, musicians, flag-bearers, priests, magistrates, burgesses, horse-soldiers, foot-soldiers, and peasants in their holiday attire.

Innocence is there, kindly peace, simple quiet, meads with lowing herds, tune of birds, lapse of streams, saunter with a book, and warbling muse in praise of hawthorns.—Rank may confer, but it will not of necessity insure respect. Rank may confer influence; but will not necessarily produce virtue.—He might have been, and he is, in the estimation of some people, the happiest man in the world.—He might have been happy, and is now

fully convinced of it.—It is your duty and your interest to be studious and obliging.—It is not only your duty, but interest, to be studious and obliging.

To-day we are here; to-morrow we are gone.—The old may inform the young; and the young may animate those who are advanced in life.—Venerable shade! I then gave thee a tear; accept now of one cordial drop that falls to thy memory.—The account is generally balanced; for what we lose on the one hand, we are gainers by on the other.—This author is more remarkable for strength of sentiment, than harmonious language.—The laughers will be for those who have most wit; the serious part of mankind for those who have most reason on their side. He can bribe, but he is not able to seduce; he can buy, but he has not the power of gaining; he can lie, but no one is deceived by him.—He embraced the cause of liberty faintly, and pursued it without resolution; he grew tired of it, when he had much to hope; and gave it up when there was no ground for apprehension.—The great friend of truth is time; that which is most unfriendly to her is prejudice; and that which is constantly in the act of accompanying her, is humility.—He thus became the principal man in his native place:—by the friends he made, he obtained rank and honors; by honesty and generous dealing, he made friends; and by early industry, he raised himself to wealth.—There are three modes of bearing the ills of life; by religion, which is the best; by indifference, which is the most common; by philosophy, which is the most ostentatious.—It is pleasant to be virtuous and good, because that is to excel many others; it is pleasant to grow better, because that is to excel ourselves; it is pleasant to command our appetites and passions, and keep them in due order within the bounds of reason and religion, because this is empire; nay, it is pleasant even to mortify and subdue our lusts, because that is victory.

LESSON CXIV.

THE INTERROGATION.—THE EXCLAMATION.

Interrogation (or *Erotesis*) is a figure, or form of sentence, which requests, or apparently requests an answer without the logical formality of affirming the request; as “Art thou angry?” “Where are your fathers?”

These expressed with logical formality, would be expanded in some such manner as the following: “Whether or not thou art angry, is what I request thee to tell me.” “Where your fathers are, is a fact which you are called upon to declare.”

All sentences interrogative in form are rhetorical, even the most familiar. A distinction has been made between such as really, and such as apparently require an answer, the former being deemed plain, and only the latter figurative. The distinction is unsound. It is framed on a supposition that rhetoric begins late in helping to form the structure of speech. We are rhetoricians in infancy, and by slow degrees become grammarians and logicians.

The design of the Interrogation is to awaken particular attention to the subject of discourse, and it is admirably adapted to produce a powerful impression of the truth of a subject, as it seems to challenge the impossibility of contradiction.

The Scripture furnishes many beautiful examples of the use of this figure: "He that planted the ear, shall He not hear? He that formed the eye, shall He not see?" "Canst thou by searching find out God? Canst thou find out the Almighty to perfection?" "To what purpose is the multitude of your sacrifices unto me?"

Satan's address to Eve is wonderfully heightened by the interrogations with which it is interspersed:

"Queen of this Universe! do not believe
Those rigid threats of death; ye shall not die;
How should you? By the fruit? It gives you life
To knowledge. By the threat'ner? Look on me,
Me who have touch'd and tasted, yet both live,
And life more perfect have attain'd than Fate
Meant me, by venturing higher than my lot."

The following passage in that noblest of descriptive poems, "The Seasons," contains a series of the most beautiful interrogatories:

"Falsely luxurious, will not man awake,
And springing from his bed of sloth, enjoy
The cool, the fragrant, and the silent hour,
To meditation due and sacred song?
For is there aught in sleep can charm the wise?
To lie in dead oblivion, losing half
The fleeting moments of too short life;
Total extinction of the enlighten'd soul!
Or else to feverish vanity alive,

Wilder'd and tossing through distemper'd dreams?
 Who would in such a gloomy state remain
 Longer than Nature craves; when ev'ry muse
 And every blooming pleasure waits without,
 To bless the wildly devious morning walk?"

EXCLAMATION (or *Ecphonesis*), is a natural cry carried out into a sentence; the expression of emotion without the logical formality of affirming the emotion; as "How surprising!" "What a piece of work is man!"

These, expressed with logical formality, would be expanded in some such manner as the following: "That which is before me, is very surprising;" "man is a most wonderful piece of work."

The Exclamation expresses strong passion or emotion in vehement language: as, "O Death, where is thy sting? O Grave, where is thy victory."—*St. Paul*.

"Oh! unexpected stroke—worse than death!" *Milton*.

LESSON CXV.

EXERCISES ON EXCLAMATION AND INTERROGATION.

When, for rhetorical effect, it is desirable to use one or other of these figures, instead of plainer forms of the sentence, and which of these figures is preferable to the other in particular cases, must be left to the student's judgment. At present nothing more is proposed than examples for exercises; previously to which, let the following sentences be compared:

"He who only believes that after a short turn on the stage of the world, he is to sink into oblivion, and lose his consciousness forever, cannot exalt his thoughts to any thing great or noble."

The thought is here laid down, without the least indication of feeling, in the shape of a plain logical proposition, a shape which on some occasions may be the most eligible.

"He cannot exalt his thoughts to any thing great or noble, because he

only believes that after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness forever."

This change of construction effects a change in the logical character of the sentence—it is no longer the enunciation of the thought as a general proposition, but as a particular one included in it, accompanied by the reason or argument based on that understood general proposition.

"*He* cannot exalt his thoughts to any thing great or noble, who only believes that after a short turn on the stage of this world, he is to sink into oblivion, and lose his consciousness forever."

This is a rhetorical deviation from the pure logical form of the first example, with no other effect than the indication of some degree of feeling accompanying conviction. The two grammatical parts are now, as in the second example, not nominative and verb, but verb, and another verb which we may deem the adverb of the former.

"Can he exalt his thoughts to any thing great or noble, who only believes that after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness forever?"

"How impossible that any one should exalt his thoughts to any thing great or noble, who only believes that after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness forever!"

These deviations are still more decidedly rhetorical, indicating, in both instances, a greater degree of feeling in the speaker. And such forms of sentence, with a preference sometimes for one, sometimes the other, are adopted by every speaker, as often as the occasion, and his degree of feeling, call for them.

EXERCISE.

Cast the following sentences into the form of Interrogation or Exclamation, choosing the one or the other as the sense may seem to render desirable.

1. There is no reason, if we have all that nature craves, that we should not be content. (Why.)
2. The best resolutions avail nothing, if we do not put them in practice. (What.)
3. To breathe the fresh air of the country after being long confined in the close and murky city, is very delightful. (How.)

4. To come on shore, and feed on fresh provisions after a long voyage, is a luxury. (What.)

5. After so long a time, I am happy to see you. (How.)

6. There is nothing in all the pomp of the world, the enjoyment of luxury, the gratification of passion, comparable to the tranquil delight of a good conscience.

7. We wait till to-morrow to be happier; there is no reason for not being so to-day. We shall not be younger. We are not sure we shall be healthier. Our passions will not become feebler, and our love of the world less.

8. No shadow can be more vain than the life of a great part of mankind. Of all that eager and bustling crowd which we behold on earth, very few discover the path of true happiness. Very few can we find whose activity has not been misemployed, and whose course terminates not in confessions of disappointment.

9. We cannot expect that mankind will take advice, when they will not so much as take warning. 10. None are so seldom found alone, and so soon tired of their own company, as those coxcombs that are on the best terms with themselves. 11. If men are born with two eyes, and with only one tongue, it is that they should see twice as much as they say. 12. It is very foolish to be quick in arraigning physical difficulties which we cannot account for. It is absurd to be wiser than nature, in other words, to be wiser than God. 13. He is much to be pitied that can please nobody. But much more is he to be pitied that nobody can please. 14. A clear and flowing style seems very easy of imitation. To him who first makes the attempt, it is very difficult. 15. Very great are the facilities to travelling, which have been opened in our days, by the application of the powers of steam. 16. There is a very great difference between the race of mankind, and any, the highest race among brutes. And, among men, a difference, almost or quite as great, is often seen between one man and another.

17. It frequently happens, that they who are loudest in their exclamations against the partiality, the envy, and the ingratitude of mankind, are themselves remarkable instances, in their own conduct, of the vices they are so forward to denounce.

LESSON CXVI.

PARENTHESIS.—ANALEPSIS.—APPOSITION.

Parenthesis is the insertion of a sentence within a sentence; as, "Almost every man (*with shame be it spoken*) looks more to his temporal than to his eternal interests."

Analepsis (or *Recovery*) is a method of enforcing the

connection between the protasis and apodosis of a Period, by bringing up the whole meaning of the former to a single word, and placing this word, with grammatical redundancy, at the head of the latter; thus:

"The guardian of my youth, and the friend of my maturer years; my physician in sickness, my prudent adviser in health; *he* surely will not be long absent from me in this emergency."

Antanaclosis (or *Reciprocation*) consists in calling up, after intervening clauses, the words which preceded, so as to bring them to that part of the period with which they are to make construction; and the words so brought up may, or may not, be accompanied by a slight variation or addition; thus:

"The man in whom I had placed full confidence, who owed all to my kindness, who had the custody of what I most valued, and who had vowed to be faithful to me; *this very man, I say*, was the first to betray me."—"Every sentence contained in it (if the interpretation of words is to be settled, not according to fancy, but by the common rules of language), every sentence, I say, contained in this little book, is to be found in the brightest pages of English literature, and the most sacred volumes of English law."

The grammatical figure *Apposition* is often used with something of the same effect as those two which are more strictly rhetorical figures. The repetition of a word for the same end is, under certain circumstances, called *Anaphora*, and sometimes *Echo*. Of the Apposition, the following are examples:

"Music and poetry, *arts* which address the imagination and feelings through the sense of hearing, originally existed as one and the same thing."—"William of Normandy, *a man* whom the Saxons feared as well as hated, vainly endeavored to change the language and institutions of the country."—"He was in his seventieth year; *an age* when one ought to be well prepared for eternity."—"Man, said he, is born to trouble; *a truth* often expressed, because often experienced."—"He gave his mind up to low pleasures; *pleasures* which destroy the health both of soul and body."

It is this last way of recovering the sense of a clause or sentence, which, by some, has been called Echo; it is, also, in instances like this, called *Anadiplosis*.

LESSON CXVII.

EXERCISES ON THE FIGURES IN THE PRECEDING LESSON.

Improve the following sentences :

By the use, or by avoiding the use of Parenthesis, or of Analepsis, or Antanaclasis ;

Or, by the insertion, when advantageously practicable, of a noun to bring up the sense, with the same effect as in using the other forms of Analepsis.

1. If we never experienced the bitter of life, we should be incapable of a relish for its sweets ; and every one, at times, must experience it.

2. In lying down to rest, it is sweet to be able to say, " Since I left this couch, my walk has been with my Maker ;" if, indeed, a child of dust can ever truly say.

3. He who, when he rises in the morning, has no settled duty, no fixed good purpose before him, will be almost inevitably and unconsciously led, during the day, to sins of omission or commission, that must call for bitter repentance at night ; and how many there are who rise with their minds thus vacant for evil !

4. Never delay till to-morrow (for to-morrow is not yours ; and though you should live to enjoy it, you must not overload it with a burden not its own) what reason and conscience tell you ought to be performed to-day.

5. We must not imagine that there is, in true religion, any thing which overcasts the mind with sullen gloom and melancholy austerity (for false ideas may be entertained of religion, as false and imperfect conceptions of virtue have often prevailed in the world), or which derogates from that esteem which men are generally disposed to yield exemplary virtues.

6. He that aspires to be the head of a party, he will find it more difficult to please his friends, than to perplex his foes.

7. That man who pursues noble ends by noble means, whether he prosper, and take, in consequence, his lot among princes, or whether he fail, and sink to the lowest depths of calamity,—is great indeed.

8. The generosity which robs Peter that it may give lavishly to Paul, which neglects the claims of honest creditors that it may retain wherewithal to squander on gamblers, which is niggardly to the poor, and bounteous only to those who already have,—if, in compliance with a faulty custom, we must call it generosity, is not a virtue, but a widely hurtful vice.

9. The event in life which we have most desired, which we have tried to bring about by unceasing contrivances, which we have prayed to reach

on each appearing morn, and sighed to have missed on each returning night;—when at length attained, often proves the great calamity in life's career; the epoch from which are to be dated only reverses and woe.

LESSON CXVIII.

HYPERBATON.—ANACOLUTHON.—APOSIOPESES.

Hyperbaton, or *Transposition*, is an arrangement of words for rhetorical effect, different from that which grammar or logic would prescribe; as, "*Silver and gold* have I none;" "*Great* is the Lord!" Sometimes there is grammatical redundancy joined with this figure; "*Your fathers*, where are *they*? *And the prophets*, do *they* live forever?" It is then both hyperbaton and pleonasm.

A transposition is called *Hysteron* when that which should be *last* comes first; as, "*Bred and born*," for *born and bred*: and it is called *Anastrophe* when a governing word, that usually comes first, is placed last; as, "the woods *among*." Hyperbaton, as a general term, includes all three figures.

Anacoluthon, or *Inconsequence*, is an interruption of the grammatical construction, the protasis not having its proper apodosis. If, however, the interruption occurs less as an effect of emotion, than of a sudden purpose in the speaker to hold back what he was about to say, it is called *Aposiopesis*, or *Silence*.

Anacoluthon, though a grammatical defect, is a rhetorical beauty, if naturally produced or imitated; as, "If thou art he—but, oh! how fallen!" "He who hath seen life in all its shapes, and fully knows its good and evil—No! there is nothing on earth which can make a wise man desire a greater length of days than heaven appoints." These are instances, in which the break-down is the effect of emotion. The following is an example of *Aposiopesis*:

"I declare to you that—but we must not now lose time in words."

'The *design of the Aposiopesis* is, when, from emotion or

violent affection, the speaker breaks off his speech before the sense is completed, in order to aggravate the purpose of his address.

Thus, "Let me close the scene—Humanity cannot sustain it."

Thus, also, the compassionate Saviour of the world seems to have been so full of grief when he uttered the exclamation, "If thou hadst known, even thou, at least in this thy day, the things that belong unto thy peace," that he could not give utterance to that inevitable and intolerable misery which was coming on the rebellious city of Jerusalem; and, therefore, having made a silent pause and let his tears speak what his tongue could not utter, he left the sentence imperfect, and then most awfully added, "but now they are hidden from thine eyes."

Adam's declaration to Eve is a beautiful exemplification of this figure, declarative of the loftiest aspirations to display the utmost courage and daring in the presence of loveliness and innocence. "While shame—thou looking on," &c.

LESSON CXIX.

REPETITION AND REDUNDANCY.

Repetition gracefully and emphatically repeats either the same words, or the same sense in different words. The second oration of Cicero against Antony contains a beautiful example:

"As trees and plants necessarily arise from *seed*, so are you, Antony, the *seed* of this most calamitous war. You mourn, O Romans, that three of your armies have been slaughtered *by Antony*! you lament the loss of your most illustrious citizens! They were torn from you *by Antony*; the authority of this order is deeply wounded *by Antony*; in short, all the calamities that we have ever beheld (and what calamities have we not beheld?) if we reason rightly, have been entirely owing to *Antony*. As Helen was of Troy, so the bane, the misery, the destruction of this State, is *Antony*."

The figures of Repetition and Redundancy, are subdivided into the following:

1. *Anaphora*, which continues a sentence by emphatically repeating the same word or words at the *beginning* of clauses; as "*Peace* crowns our life; *peace* breeds plenty."

2. *Epiphora*, or *Epistrophe*, which repeats the same word or words at the *end* of clauses; as, "We are born in *sorrow*; we pass life in *sorrow*; and we die in *sorrow*."

3. *Epanaphora*, or *Symploce*, which unites the practice of both the preceding figures; as, "*Vice*, for a moment, brings *pleasure*; *vice*, forever after, destroys *pleasure*."

4. *Anadiplosis* ends a clause and begins the next with the same word; as, "Prize *wisdom*; *wisdom* is a jewel."

5. *Epanalepsis* begins a clause with a word that is made to end the next clause; as, "*Sins* stain the soul; forsake thy *sins*."

6. *Epanodos* repeats words in inverted order; as, "Woe unto them that call *good*, *evil*; and *evil*, *good*; who put *darkness* for *light*, and *light* for *darkness*."

7. *Epizeuxis* repeats words or phrases in the paroxysm of passion; as, "O my son Absalom! my son, my son Absalom! Would I had died for thee, O Absalom, my son, my son!"

8. *Synonymy* uses different words of the same meaning; as, "Rogue, villain, scoundrel! no name is too bad for thee."

9. *Exergasia* uses different phrases or short speeches with the same meaning; as, "What was thy sword doing? against whose breast didst thou raise its point? how were thy weapons employed?"

10. *Pleonasm* is a general name for redundancy of words, in order to dwell upon a meaning with energy or passion; as, "He is the *very* same person;" "*False* traitor;" "The *most* Highest."

LESSON CXX.

THE ALLITERATION.

Alliteration is the placing of words together, or near together, that begin with the same letter or sound; as "*Ruin* seize thee, *ruthless* king."

Homoioteleuton is a similar placing of words together which have the same ending, or rhyme; as, "To the failings of his friends he was *kind*, but not *blind*."

Onomatopœia is a coinage of words from some natural sound; as in saying, "He *hemmed* and *hawed* before he spoke."

Among the best specimens, perhaps, of Alliteration, are Burns' "Seest thou thy lover lowly,"—Akenside's "ghostly gloom of groves,"—Gray's "nor east one longing, lingering look behind,"—Thomson's "broad, brown, below, extensive harvests hang their heavy head,"—Milton's "Behemoth, biggest born of earth,"—"their bare broad backs upheave,"—"faithful found among the faithless, faithful only he;"—and "the foolishness of fools is folly,"—"the treacherous dealer hath dealt treacherously,"—"all her ways are ways of pleasantness, and all her paths are paths of peace," of Scripture composition.

But beautiful as alliterative metre is when tastefully and judiciously employed, it is necessary not to be profuse in its use, as by its quaint and studied adoption language may be deformed instead of being ornamented. The improper use of this figure is admirably ridiculed and exemplified by Churchill in his following well-known and remarkable verse:

"And apt alliteration's artful aid."

Shakspeare has also given some admirable specimens of mock alliterative metre. Thus, the following on Cardinal Wolsey:

"Begot by butchers, and by butchers bred,
How high his highness holds his haughty head."

Again in his burlesque tragedy of *Pyramus and Thisbe*:

"With blade, with bloody, blameful blade,
He bravely broached his boiling bloody breast."

Also in his "*Ercles' Vein*," as he phrases it:

"The raging rocks,
With shivering shocks,
Shall break the locks
Of prison-gates;
And Phibbus' car
Shall shine from far,
And make and mar
The foolish fates."

And in his touching allusion to the melancholy lot of those who, while diffusing the rays of science and literature throughout the world, have been struck with blindness:

“Light seeking light,
Hath light of light beguiled,”

he affords a good specimen of this figure and of his play of words. We add the following specimen of an amusing and alliterative *Title to a Book* of Extracts from several authors :

Astonishing Anthology from Attractive Authors.
 Broken Bits from Big Men's Brains.
 Choice Chips from Chaucer to Canning.
 Dainty Devices from Diverse Directions.
 Eggs of Eloquence from Eminent Essayists.
 Fragrant Flowers from Fields of Fancy.
 Gems of Genius Gloriously Garnished.
 Handy Helps from Head and Heart.
 Illustrious Intellects Impertinently Interpreted.
 Jewels of Judgment and Jests of Jocularly.
 Kindling to Keep from the King to the Kitchen.
 Loosened Leaves from Literary Laurels.
 Magnificent Morsels from Mighty Minds.
 Numerous Nuggets from Notable Noodles.
 Oracular Opinions Officially Offered.
 Prodigious Points from Powerful Pens.
 Quirks and Quibbles from Queer Quarters.
 Rare Remarks Ridiculously Repeated.
 Suggestive Squirts from Several Sources.
 Tremendous Thoughts on Thundering Topics.
 Utterances of the Uppermost Use and Unction.
 Valuable Views in Various Voices.
 Wisps of Wit in a Wilderness of Words.
 Xcellent Xtracts Xactly Xpressed.
 Yawnings and Yearnings for Youthful Yachtsmen.
 Zeal and Zest from Zoroaster to Zimmerman.

LESSON CXXI.

CORRECTION OF FAULTY METAPHORICAL LANGUAGE.

In an excited state of mind, as far as we can command metaphorical language, we unavoidably use it whenever we try to communicate our emotions to others; such language suggesting itself as the natural interpreter between

soul and soul. On the other hand, the labored use of such language in an opposite state of the mind, is an evidence of bad taste; and it would contribute to the growth of such taste, were the pupil set to exercise his fancy in decorating plain sentences with metaphors, similes, and the other related tropes. There will be no tendency of this kind, if, instead of constructing metaphorical expressions before occasions arise for them, he prepare his judgment and taste for using them properly when occasions do arise, by correcting instances of *faulty metaphorical language*; which instances will be of *three kinds*; namely, such as err by vulgar or by conceited tropes when the occasion requires a plain style; such as err by dropping into plain expressions, when the figure once begun should have been maintained; and such as err by mingling figures that are inconsistent with each other. The following are instances of each kind.

“The enterprise was knocked at head by the rashness of the agents.”

The figure, *knocked at head*, is rather vulgar; so that, if the style is meant to be, in any degree, raised above the merely colloquial, it will be better to say, *brought to nothing*, or *ruined*, or *put to an end*.

“Let the bark of my humble request float into the harbor of your heart, and find anchorage in the gentle sea of your kindness.”

Any thing of this kind, in the modern intercourse of life, is far too oriental, or too affected, for the end in view, which will be better attained by more simple language; for example, “Admit my humble request, and entertain it with kindness.”

“He was all on fire with passion, but he soon became collected.”

The metaphor with which this sentence begins is natural enough in itself, but the speaker or writer does not use it naturally, otherwise he would not, in the second member, have employed the plain word *collected*, which has nothing to do with *being on fire*, but would have been forced to say *cool*, or something to the same purpose.

We have said that he does not use the metaphor naturally; that is to say, in using the word *fire* he does not imagine the thing, but has before his mind only the plain fact, namely, a man excited; nor will any defect be perceived by the hearer, if he understands the former part of the sentence in the same prosaic way. Words cease, in this manner, to be figurative, which originally are so; we use them with the same effect as the plain words whose place they take.

Probably few persons will perceive a defect in one of the examples which follow for exercise: "He chatters senselessly, like an ass, as he is;" because we are so much in the habit of hearing the word *ass* used for *fool*, that the figure which went with that application at first, is, with most people, now lost. Revive the figure in the mind, and its inconsistency with the former member of the sentence will at once be evident; for an ass does not chatter, though a magpie may. If *magpie* does not suit the purpose, let the sentence be plain throughout by using *fool*.

'He was on all on fire with passion, but he soon became sober.'

The metaphor in the latter member is unnatural, not by being wrong in itself, but because it would not be used by one who had naturally employed the metaphor in the former member. But if the speaker had said in the former member, "He was *quite drunk* with passion," the latter member would follow with perfect consistency.

LESSON CXXII.

EXERCISES ON METAPHORICAL LANGUAGE.

According to instructions in all the previous lessons on style and on figurative language, improve the style of the following passages: either by reducing metaphorical into plainer language, or by removing inconsistencies, inelegancies, and vulgarisms.

1. He was very dexterous in smelling out the views and designs of others. 2. If you do not mollify my vengeance by the oil of humility and prayer, it will reach you with unmitigated hardness and severity. 3. His

injury stands before his heart, as a jailer at the gate of a dungeon, and prevents his pity from coming forth. 4. Since the vessel of thy unbounded ambition was wrecked in the gulf of thy self-love, it is proper that thou take in the sails of thy temerity, and cast the anchor of repentance in the port of sincerity and justice, which is the port of safety. 5. He flew along the course with legs that outstripped the wind.

6. Having steered clear of that difficulty, our horses soon brought us to the end of our journey. 7. No human happiness is so serene as not to contain some alloy. 8. I cannot see my way ably in this important enterprise. 9. I cannot use my powers clearly in this important enterprise. 10. How comfortable is the calm that comes over the soul in the quiet of a summer's eve! 11. How soothing are the domestic arrangements of a winter's fireside in an amiable family! 12. There is a time when factions, by the vehemence of their fermentation, stun and disable one another. 13. His generosity was too great to be cooled by these prudential considerations. 14. Hope, the balm of life, darts a ray of light through the thickest gloom.

15. Men who are rich and avaricious, lose themselves in a spring which might have cherished all around them. 16. It is not from this world that any source of comfort can arise, to cheer the gloom of the last hour. 17. The warmth of my affection is such that time cannot set it aside. 18. He was a sword to his foes, and a defender of his friends. 19. His learning illuminates all he says, and removes the unintelligibility from every subject he treats. 20. What a cold heart she has! It nullifies me whenever I approach her.

21. An idle person placed in the midst of so many active, bustling people, seems a petrification. 22. Give me a resting-place for my fulcrum, and I will make an alteration in the globe. 23. He chatters senselessly, like an ass, as he is. 24. Laws are not intended to control the good, but to apply to the bad. 25. If you smile on me, I care not for the opposition of the rest of mankind. 26. Liberality, like the sun, spreads relief on all around. 27. Mercy is the brightest jewel that sovereigns can exercise. 28. Old father Thames is a very pleasant-looking river at this point.

29. The true motives of our actions, like the real pipes of an organ, are usually concealed, while we place in the front, for show, the deceiving and plausible pretexts. 30. Let us be attentive to keep our mouths as with a bridle, and to steer our vessel aright, that we may avoid the rocks and shoals which lie everywhere around us. 31. I bridle in my struggling muse with difficulty, who longs to launch into a bolder strain. 32. Erasmus curbed the wild torrent of a barbarous age. 33. The good man has his clouds that intervene; clouds that may dim his sublunary day, but cannot conquer. 34. Since the time that reason began to bud, and put forth her shoots, thought, during our waking hours, has been active in every breast, without a moment's suspension or pause. The current of ideas has been always moving. The wheels of the spiritual engine have exerted themselves with perpetual motion.

35. What an anchor is to a ship in a dark night on an unknown coast, and amidst a boisterous ocean, Christian hope is to the soul when beset by the confusions of the world. In danger, it gives consolation; amidst general fluctuation, it affords one fixed point of enjoyment.

36. Can the stream continue to advance, when it is deprived of the fountain? Can the branch improve, when taken from the stock which gave it nourishment? No more can dependent spirits be happy when they are no longer in communion with the Father of spirits, and the Fountain of happiness.

37. The man who has no rule over his own spirit, possesses no antidote against poisons of any sort. He lies open to every insurrection of ill-humor, and every gale of distress. Not so with the man who is employed in regulating his mind. Such a one is making provision against all the accidents of life. He is erecting a fortress, into which, in the day of sorrow, he can retreat with satisfaction.

ORIGINAL PROSE COMPOSITION.

The preceding lessons, embracing so large a variety of prescribed practice on sentences, the constituent parts of every composition, and on style and figurative language, have prepared the way for prosecuting successfully the various forms of prose composition which are to be exhibited in the present part of the work; but it may be useful to set forth some additional preparatory methods, which have been suggested by experienced writers and teachers, for securing facility and accuracy in original composition.

The *subject* on which the student is required to write, should be one of which he has some knowledge, and in which he feels, or may be brought to feel, some interest. If needful, let some information respecting it be imparted to him in conversation; let inquiries be proposed and answers requested, so that the mind of the student may be excited to think upon it with somewhat of readiness and clearness.

Young pupils might be required to write about objects in the school-room, or scenes with which they are familiar, and to ex-

press their opinions upon what they have seen and heard, and about which it would not be difficult for them to hold intelligent conversation.

Dr. Todd has well advised, in the selection of a subject, to take one that is common and simple :

"Some have an idea," says he, "that it is easier and every way better to select out-of-the-way subjects, and import all their thoughts from a long distance; but this is too expensive. If we rear a house, we take the stone and the timber which are nearest and easiest to come at. We build our factories near the waterfall, and carry the water as short a distance as we can. Do not try to see what new, uncommon words and thoughts you can obtain. Express your thoughts in clear, simple language, and, if you can, eloquently. Common things become beautiful when expressed with elegance. Dean Swift once wrote a composition upon a broomstick, and found no lack of materials or of interest; and we all know how charmingly Cowper has sung the sofa."

LESSON CXXIII.

ELEMENTARY EXERCISES IN ORIGINAL COMPOSITION.

1. Enumerate *all the parts* of your own dwelling-house and out-houses, also of your school-edifice and surroundings. Enumerate also the articles which they contain.

2. Enumerate all the parts of other objects, viz.: of a tree, of a bush, of a horse, of a cow, sheep, dog, cat; of a map, book, clock, watch, &c.

3. Enumerate *all the qualities and the uses* of various objects: such as iron, copper, tin, leather, snow, ice, cotton, wax, wool, chalk, paper, pen, ink, penknife, inkstand, &c.

4. Enumerate the *parts, properties, qualities, and uses* of the following objects: the hand, the arm, the foot, the eye, the ear, the mouth, the nose, the face, a wagon, a sleigh, a spade, a button, a kite, &c.

5. No form of composition is more useful or suitable for beginners, nor more easy of execution, than *letter-writing*. The earlier letters may be employed in giving to parents, or some other relatives, or to some friend, an account of school-duties—pleasures,

advantages, restraints, grievances, difficulties, studies, temptations, dangers, hopes, fears, &c. These will furnish topics for several letters.

The subject of letter-writing will hereafter be more fully presented.

LESSON CXXIV.

VARIOUS KINDS OF EXERCISE IN ORIGINAL COMPOSITION.

The following plans for introductory practice in original composition, are recommended for adoption:

1. *The preparing of written reports of conversations held with friends, of scientific or literary information given by the teacher, of lectures, and of sermons*, would have a most important effect, and exert a most direct influence in making ready writers. It is not here recommended that such report shall be made at the time of hearing what has been referred to, but afterwards, from memory.

2. As preliminary to this, the practice of *keeping a daily journal* of events interesting to the writer, is especially to be recommended as one of the happiest and easiest expedients of training a person to the use of the pen in the communication of thought.

Chiefly by pursuing this course, and also by recording her recollections of sermons and lectures, which she had heard in the course of two or three years, a young lady, under the writer's instruction, had acquired a most skilful use of the pen, not only in reference to accurate and full reports of sermons or lectures, but in the preparing of ordinary compositions, and in epistolary correspondence. It is frequency of writing, such as the keeping of a daily journal implies, that insures readiness and excellence.

3. With the more advanced pupils in a school, it would be found a most *advantageous practice to set apart*, on three or four successive days of the week, *one half-hour, in school, for writing on an appropriate subject, given out by the teacher at the time*—the pupil having no access to books, or opportunity for conversation, but being obliged to apply the mind with energy to the task in hand.

4. *As introductory* to the successful accomplishment of this

scheme, it might be well to lead them first to the habit of making out, at such times, *a written report of some story or narrative read or spoken by the teacher.*

Such exercises should afterwards be reviewed, corrected, rewritten, and handed in to the teacher for examination and criticism.

Simplicity and naturalness of style in such writings should be studiously encouraged.

5. A still more simple method of securing the last-named purpose (as exemplified in a former lesson), would be to *give out to a class from three to ten detached words, that as many sentences may be framed*, each of which should contain one of these words. Afterwards, the task may be assigned of *incorporating the entire number of words into one sentence*, so as, at the same time, to make good sense.

This being done, the written exercises of each pupil may advantageously be read before the class, and the criticism of the class elicited upon each; not giving, however, the name of the writer, or subjecting any *individual* to ridicule for errors discovered.

LESSON CXXV.

CHANGE OF POETRY INTO PROSE.

Much advantage would be given, in learning the art of composition, by the frequent practice of *converting poetry into good, regular prose*, without altering the sentiment or meaning. It may be required to present it in as nearly the same words as the prose style will admit; and then, again, to give the utmost freedom as to the words employed, provided the same meaning shall be preserved.

This would be attended with the advantage of imparting not only a command of language, but also skill in tracing the difference between poetic words and poetic arrangement, as contradistinguished from those befitting prose. It would also lead the way to the writing of poetry, where a talent for this form of writing may exist.

The following may serve as a *specimen of the exercise now recommended*. The exercises of the various members of the class might profitably be read aloud successively, sentence by sentence, and compared.

“ He scarce had ceased, when the superior Fiend
 Was moving toward the shore ; his pond’rous shield,
 Ethereal temper, massy, large, and round,
 Behind him cast ; the broad circumference
 Hung on his shoulders like the moon, whose orb
 Through optic-glass the Tuscan artist views
 At evening from the top of Fesolé,
 Or in Valdarno, to descry new lands,
 Rivers, or mountains, in her spotty globe.
 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 walk’d with, to support uneasy steps
 Over the burning marl, not like those steps
 On Heaven’s azure, and the torrid clime
 Smote on him sore besides, vaulted with fire ;
 Nathless he so endured, till on the beach
 Of that inflamèd sea he stood, and call’d
 His legions, angel-forms, who lay entranced,
 Thick as autumnal leaves that strow the brooks
 In Valombrosa, where th’ Etrurian shades
 High over-arch’d imbower ; or scatter’d sedge
 Afloat, when with fierce winds Orion arm’d
 Hath vex’d the Red Sea coast, whose waves o’erthrew
 Busiris and his Memphian chivalry,
 While with perfidious hatred they pursued
 The sojourners of Goshen, who beheld
 From the safe shore their floating carcasses
 And broken chariot-wheels ; so thick bestrown,
 Abject and lost, lay these, covering the flood,
 Under amazement of their hideous change.
 He call’d so loud, that all the hollow deep
 Of Hell resounded,” &c.

The above is thus presented in the prosaic form :

“ He had scarce done speaking when the superior fiend, Satan, was moving towards the shore ; his heavy shield of heavenly workmanship, massy, large, and round, was cast behind him ; the broad compass of it hung on his shoulders like the moon, whose orb the Tuscan artist views through optic-glasses in an evening, from the top of Fesolé, or else in Valdarno, to discover mountains, rivers, or new lands on her globe ; the tall-

est pine hewn on the mountains of Norway, to be a mast for the ship of some great admiral, were but little in comparison of his spear, with which he walked, to support his uneasy steps over the burning sulphur (not like his former steps in heaven), and the heat of hell smote on him sore besides, for it was surrounded and covered with fire; nevertheless, he endured it, until he came to the brink of the inflamed sea, where he stood, and called his legions, angelic forms, who lay entranced and confounded with their fall, as thick as leaves in autumn, that fall into the brooks in Valombrosa, where the trees cover over and shade the stream; or like scattered sedge afloat, when Orion, attended with boisterous winds, hath vexed the coast of the Red Sea, whose waves overthrew Busiris, and his Memphian horsemen and chariots, while with treacherous hatred they pursued the Israelites, who, from the safe shore beheld their carcasses floating, and their broken chariot-wheels; so thick lay these, abject and lost, in a manner covering the flood, and in the utmost consternation and amazement at their hideous and unhappy change. Satan called so loud that his voice resounded through all the hollow deep of hell.

The plan recommended by Mr. Joseph Emerson, is this: In the first place, read over the piece you intend to transpose, in order to imbibe the general spirit of it. Then begin with the first sentence, and ascertain the meaning of every word and phrase, as exactly as possible. If it consist of members, see if they cannot be transposed to advantage. After deciding upon the member of the sentence with which to begin, think how it can be expressed in the most easy, familiar, and intelligible prose. You will sometimes find it necessary to use twice as many words as your author, in order to express the same ideas; and you may now and then intersperse an idea of your own, when you can do it with perfect ease. In this manner you may proceed, till you have furnished twenty or thirty lines, which will be enough for one exercise. Figurative language may be retained or not, just as is most convenient; but always endeavor to be consistent with yourself in this particular.

As an illustration, he has selected and transposed the following lines from the *Night Thoughts*, near the middle of the *Relapse*, *Night V.*:

Our funeral tears from different causes rise :
 As if from separate cisterns in the soul,
 Of various kinds they flow. From tender hearts,
 By soft contagion call'd, some burst at once,
 And stream obsequious to the leading eye.
 Some ask more time, by curious art distill'd.
 Some hearts in secret hard unapt to melt,

Struck by the magic of the public eye,
 Like Moses' smitten rock, gush out amain.
 Some weep to share the fame of the deceased,
 So high in merit, and to them so dear:
 They dwell on praises which they think they share;
 And thus, without a blush, commend themselves.

Transposed, the passage may read thus:

Though tears are generally considered as an expression of sorrow, yet they are extremely diverse, especially those shed at funerals, and flow from a variety of causes. Some are possessed of hearts so feeling, and sympathetic, that they cannot cease for a moment to weep with them that weep. Some whose emotions are less vigorous, require more time to work themselves up into a weeping frame, and thus show their condolence by their tears. Some who in secret will not heave a single sigh at the woes of a brother, will weep in public lest the world should think them destitute of natural affection. [“Like Moses’ smitten rock,” is a comparison I dislike.] Some weep in order to participate the praises of the dead, to show that they were the friends, to imply that they were the beloved of the wise and honorable. They dwell with enthusiasm on those qualities of which they suppose themselves possessed in common with the deceased, and in this way have the impudence to commend themselves without a single blush.

LESSON CXXVI.

IMPROVING THE STYLE OF OLD AUTHORS—AND ABRIDGING
 MODERN AUTHORS.

Let a half page or more of some good writer of the seventeenth century, such as Barrow, be selected, abounding in parentheses, and in ill-arranged sentences or clauses, and let the same matter be presented, according to the rules given in the previous portions of this work, in as good a style as the student may be able to command.

This task will give exercise to judgment and taste. It will make him acquainted with the changes for the better which our language and literature have undergone within two centuries past, and it will habituate him to such a style as would give satisfaction at the present day.

This exercise would be still more useful, if the student were required to append his criticism upon the departures from approved rules, which he had noticed in the author quoted, or upon the excellencies of style or thought which he had discovered.

To the last exercises may be added frequent experiments in *abridging pages of some of the best writings of our own age*, some of the pages of Irving, Bancroft, Prescott, Everett, and others, preserving only the most important facts and circumstances, and connecting them together in as happy a manner as possible.

The more capable students might also add *such analyses of the original passage, and literary criticisms* upon the beauties or faults therein found, as their own knowledge of rhetorical rules and their taste might suggest.

LESSON CXXVII.

TRANSLATIONS AND PARAPHRASE.

1. The practice of frequently *translating Latin, Greek, French, German, or Italian passages into good, idiomatic, and expressive English*, would be attended with the double advantage of imparting a more full and accurate acquaintance with the foreign language and a more complete command of our own.

Sir Walter Scott, in writing to his son, observes: "You should exercise yourself frequently in trying to make translations of the passages which most strike you, trying to invest the sense of Tacitus *in as good English as you can*. This will answer the double purpose of making yourself familiar with the Latin author, and giving you the command of your own language, *which no person will ever have, who does not study English Composition in early life*."

2. The task of *paraphrasing a sentence or a paragraph* will be found a help in preparing to write on general sub-

jects. It consists in expanding the thought or thoughts presented, expressing them in clearer terms, and holding them up in various lights, and occasionally, in illustrating them by a reference to experience or to history.

The Bible furnishes an inexhaustible supply of the best passages for such a form of composition. The following example shows how the exercise is, in general, to be conducted :

“ Answer not a fool according to his folly, lest thou also be like unto him : answer a fool according to his folly, lest he be wise in his own conceit.”

This paradox has been well explained, thus :

“ The *fool* is one who does not make a proper use of his reason. When he speaks in the folly of *passion*, answer him not with folly, but give a ‘ soft answer, which turneth away wrath.’

“ Answer not the folly of mere *talkativeness* with similar folly. Perpetual prating about nothing may often be put down by a dead silence. Answer not the folly of *unreasonableness*, *false argument*, or *prejudice*, by like folly ; but ‘ prove all things, and hold fast that which is good.’

“ Answer not the folly of *profaneness* by folly like his own, but by marked silence, or well-timed reproof.

“ Answer not the folly of *malignity*, with like folly. ‘ There is that which speaketh like the piercings of a sword ; but the tongue of the wise is as a healing medicine. In the mouth of the foolish there is a rod of pride ; but the lips of the wise shall preserve them.’

“ Answer not the folly of *peevishness* according to its folly, but pity, forbear, and forgive ; and

‘ The tear that is wiped with a little address,
May be follow’d, perhaps, with a smile.’

“ Answer not the folly of *captiousness* with similar folly. Be not displeased when you are contradicted ; above all, do not wait for an opportunity of contradicting in your turn, to pay off the supposed affront.

“ Answer not the folly of *flattery* according to itself, but turn to it a deaf ear, a disgusted heart ; for he that flattereth his neighbor, spreadeth a net for his feet. Flattery cherishes pride, self-love, and self-ignorance.

“ But ‘ answer a fool according to his folly, lest he be wise in his own conceit ;’ that is, answer him so as to refute him on his own false principles, lest his being left without an answer, should lead him to suppose that his folly is unanswerable, and so confirm him in his mistake. Answer him, if he fancies himself right when he is clearly in the wrong, if possible to prevent him deluding others.

LESSON CXXVIII.

SOURCES OF ILLUSTRATION.

The following *sources of illustration* may be resorted to:

(1.) *Simile and Metaphor*.—These may be sought in the Bible and other books.

(2.) *Proverbs and Wise sayings*.—Not only Solomon's Book of Proverbs, but the "Proverbial Philosophy" of Tupper, Trench's "Lessons in Proverbs," Bohn's "Handbook of Proverbs," and the biographies of wise and good men will furnish material.

(3.) *The events of Daily Life*.—A battle, a shipwreck, a railway accident, a noble action, a base deed—any occurrence may be employed to illustrate some truth.

(4.) *History and Biography*.—The historical and biographical portions of sacred Scripture alone are peculiarly rich in material for the illustration of every moral and religious subject: but to these other histories and biographies will contribute a large addition.

Here it occurs to the author, to recommend to the young to begin at once the practice of inserting in a Common-place Book, under appropriate heads, such historical and biographical incidents as may be met with in the course of daily reading; or at least to enter references to the book and page in which such topics are illustrated.

(5.) *Manners and Customs* afford endless illustrations.

LESSON CXXIX.

ADDITIONAL SOURCES OF ILLUSTRATION.

1. *The Physical Sciences* are a copious source of illustration, on every subject. In writing, therefore, it will be well to reflect what illustrations of any given topic we may derive from Zoology, from Botany, Physiology, Astronomy, Natural Philosophy, Physical Geography, and Chemis-

try. From Mr. Groser's little work on "Illustrative Teaching," the following appropriate illustrations are drawn:

The duty of a firm, unmovable adherence to the truth is thus illustrated from Zoology:

"Let us take a walk on the sea-shore. Do you see that round, pointed pyramid of shell, resting on yonder rock? That is the house of the limpet; the animal is inside. Try to lift up the shell. In vain—you cannot move it. Use all your force; it is of no avail. So closely does the limpet cling to the rock, that although you may break the shell, you cannot remove it from its place. Learn a lesson from this little creature. Cling closely to the rock of *right*; let every attempt to withdraw you from it only make your grasp more firm and resolute, and suffer any thing, yea, death itself, rather than loose your hold."

Astronomy may thus be employed:

"You say that there are difficulties in the Bible which you cannot explain. True; but how many difficulties are there in God's other book—the book of creation? You cannot explain how yonder silver-shining moon is kept in its appointed path, never turning aside, but circling continually around our earth. Yet you know that it really does this. And so the Bible has its mysteries; if it had not, it would not be like the other works of God."

The "Importance of those every-day occurrences, which are often termed trifles," is thus illustrated from Chemistry:

It is too often forgotten how great an influence the little occurrences of each day have over our thoughts and dispositions. They are ever acting upon us, either for good or for evil. Chemists tell us that a single grain of the substance called *iodine* will impart color to 7000 times its weight of water. It is so in the higher affairs of life. One companion, one book, one habit, may affect the whole life and character. We should be ever watchful lest our hearts, when we least suspect it, become tinged with evil.

2. The *Useful and the Fine Arts* furnish numerous illustrations of moral and other subjects.

The Daguerreotype process, for instance:

"However painful the troubles and afflictions of this life may be, we know that they are sent for our good; and it is quite certain that, if rightly improved, they will render us holier, and therefore happier, although, as the Bible says, they at first 'seem grievous.' You have often seen a daguerreotype portrait, and, I dare say, have admired its wonderful accuracy. How faithful is the copy! every feature, every line of the original, has been portrayed on the surface of the polished metal. Much of that strange

process was carried on *in the dark*. The portrait was drawn in a darkened box; then carried into a darkened room, and hidden from the daylight, until each part of the image grew clear and perfect. So if God places us in the dark chamber of affliction, it is that we may become more like Him—that He may impress His own image more plainly on our hearts and lives.”

3. *Fiction*, such as Allegories, Parables, Fables, Tales, and Legends, are useful for purposes of illustration. Thus, “The folly of useless boasting,” may be shown by such a Fable as the following:

“A gourd wound itself round a lofty palm, and in a few weeks climbed to its very top.”

“How old mayest thou be?” asked the new-comer.

“About a hundred years!”

“About a hundred years, and no taller! Only look, I have grown as tall as you, in fewer days than you count years.”

“I know that well,” replied the palm; “every summer of my life a gourd has climbed up around me, as proud as thou art, and as short-lived as thou wilt be.”

4. *Poetic Quotation* often furnishes a happy and beautiful illustration of subjects upon which we may be writing.

LESSON CXXX.

ADDITIONAL SOURCES OF ILLUSTRATION.

1. *Observation, conversation, and daily reading*, will supply much illustrative matter to be used in our writing.

We must keep our eyes open to observe all that passes before them in the fields of nature—our eyes and ears open to notice all that may be seen and learned of human nature in our intercourse with our fellow-men. The sayings of men—a casual remark—an anecdote reported to us—a phrase used—newspaper items—many of these may be turned to a good account, and for this purpose should be stored up in the memory, or recorded in a commonplace book, with an appropriate heading, to indicate the subject which it may illustrate.

Dr. Aikin has written a fine dialogue, entitled “Eyes and No Eyes,” or “The Art of Seeing,” that may be read with great profit by the young, in this connection.

2. For purposes of illustration and greater impression, *incidents* or *stories* should occasionally be presented in the dramatic form, instead of being narrated in the ordinary method. The writings of Mr. Jacob Abbott, owe much of their interest and value to this method of instruction. Thus, in showing how to proceed wisely in correcting the errors of our friend, he advises us to understand fully the position of that friend, to see with his eyes, remembering that error appears reasonable to all who embrace it. "If," adds he, "instead of this we keep at a distance, and fulminate expressions of reprobation at a man's errors, we may gratify our own censoriousness, but can do him no good." He then proceeds thus to illustrate his meaning:

"Father," says a little child, sitting on his cricket by the fireside, on a winter evening: "Father, I see a light, a strong light, out the window, over across the road."

"Nonsense, you silly child, there is no house across the road, and there can be no light there this time of night."

"But I certainly see one, father—a large, bright light."

"No such thing," insists the father; "it cannot be so. There is nothing over there that can burn. I can see out of the window myself, and it is all a white field of snow."

This is one way of combating error. The boy is silenced, not convinced; and were he not awed by parental authority, he would not even be silenced.

"Where?" says another father, in a similar case. And though from his own chair he can see the field across the road, he goes to the child, and putting his eyes close to his son's, says, "Where? let me see."

"Ah! I see it: well, now, walk slowly with me up to the window."

Thus he leads the boy up, and shows him the grounds of his illusion, in a reflection of the fire from a pane of glass.

LESSON CXXXI.

DESCRIPTIVE WRITING.

A description is a statement of the particular circumstances by which persons, places, and objects, are distinguished from other persons, places, and objects.

The description of a person sometimes refers only to the figure and countenance.

"Leah was tender-eyed, but Rachel was beautiful and well-favored." "Joseph was a goodly person, and well-favored." "In all Israel there was none to be so much praised as Absalom for his beauty, from the sole of his foot even to the crown of his head, there was no blemish in him." "The stature of William the Conqueror was *tall*, and the composition of his bones and muscles uncommonly strong." "The exterior of Henry V., as well as his deportment, was engaging; his stature was somewhat above the middle size; his countenance beautiful; his limbs genteel and slender, but full of vigor."

Descriptions of a person sometimes refer only to appearance, manners, or habits.

"And he said unto them, What manner of man was he which came up to meet you, and told you these words? And they answered him, He was an hairy man, and girt with a girdle of leather about his loins. And he said, It is Elijah the Tishbite."—2 *Kings* i. 7, 8.

Sometimes the description of a person refers to his mental faculties or attainments.

"Behold, I have seen a son of Jesse, the Beth-lehemite, that is cunning in playing, and a mighty valiant man, and a man of war, and prudent in matters, and a comely person, and the Lord is with him."—1 *Sam.* xvi. 18.

"JOHN WESLEY AT OXFORD.—At college he continued his studies with all diligence, and was noticed there for his attainments, and especially for his skill in logic, by which he frequently put to silence those who contended with him in after life. No man, indeed, was ever more dexterous in the art of reasoning. A charge was once brought against him that he delighted to perplex his opponents by his expertness in sophistry. He repelled it with indignation. 'It has been my first care,' says he, 'to see that my cause was good, and never, either in jest or earnest, to defend the wrong side of a question; and shame on me if I cannot defend the right after so much practice, and after having been so early accustomed to separate truth from falsehood, how artfully soever they are twisted together.'"
—*Southey's "Life of Wesley."*

Sometimes the description is not of a person, but of a character. See the description of a good wife in the last chapter of Proverbs. This description consists in an enumeration of particulars.

A description of a Place may include its situation, climate, productions, both of nature and art, and its peculiar beauties, curiosities, advantages, and inconveniences. But such full descriptions

occur chiefly in books of history and geography. A description intended to be used in reasoning, embraces only the chief point in which that country, city, town, village, &c., differs from others of the same class. See a description of Tyre, in the 27th chapter of the Prophet Ezekiel. See, also, a description of the Land of Canaan, *Deut.* viii. 7-9.

Descriptions of Objects are of two kinds,—one relating to living forms, and the other to such as are inanimate.

“Hast thou given the horse strength? Hast thou clothed his neck with thunder? Canst thou make him afraid as a grasshopper? 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. He saith among the trumpets, Ha, ha; and he smelleth the battle afar off, the thunder of the captains, and the shouting.”—*Job* xxxix. 19-25.

See, also, Proverbs xxiv. 30-32.

LESSON CXXXII.

QUESTIONS SUGGESTIVE OF IDEAS FOR DESCRIPTION.

Questions to Suggest Ideas in Preparing a Description.

1. Of *Persons*:

What is the personal appearance, stature, form, complexion, color of eyes, the arms, the hands? &c.

What is the expression of countenance—the character indicated? Which are his prominent features?

What are the age, personal habits, accomplishments, attainments, and occupation?

What is the intellectual, moral, social character, and position of the person?

For what particular virtues, or vices, or manners, is he distinguished? &c.

2. Of *sensible and inanimate Objects*:

Where is it?—What is it made of?—Who was the maker?—When was

it made?—Under what circumstances?—What is it like?—What is its intended use?—Is it well adapted to such use?—How does it compare with other objects of a similar kind or purpose?—What are the benefits it confers, the disadvantages it overcomes?—What are its constituent parts, and properties, and dimensions, and relations to each other?—What is its color, strength, durability?—Of what things does it remind one?—What does it illustrate?—What impressions does it convey? &c.

Descriptive compositions should be so arranged, and so written, as to communicate, in as great a degree as possible, the pleasure and the information which might have been derived from the actual presence of the thing described. It is necessary to this end that the writer strongly imagine the presence of the object described, so as to *select judiciously* the prominent or more striking features, *specify them picturesquely*, and *describe impressively*.

EXERCISES.

- Describe, 1. Your native place, and surroundings.
2. Any river or smaller stream.
3. A favorite walk, or ride, and the scenery passed through.
4. A party for pic-nic, hunting, or fishing, &c.
5. The manner of spending some holiday season—thanksgiving—Christmas—Fourth of July, &c.
6. Your habits of study—pursuit of particular studies.
7. Habits of your instructor as to modes of teaching.
8. Some public occasion—consecration of a church edifice, opening of a public hall, reception of some great man, &c.

Whoever aspires to be a good descriptive writer must adopt rigorously the *plan pursued by Sir Walter Scott*, who, perhaps, has no superiors in this kind of writing, either for style of language, or for faithfulness and accuracy in his word-pictures. Mr. Meritt (in Lockhart's "Life of Scott") thus speaks of *the labor which Sir Walter performed to secure accuracy and originality in his descriptions of nature*:

"On his visiting Rokeby, he said to me, 'You have often given me materials for a romance; now I want a good robber's cave, and an old church of the right sort.' We rode out, and he found what he wanted in the old slate quarries of Brignal, and the ruined Abbey of Egglestone. I observed him noting down *even the peculiar little wild-flowers and herbs that accidentally grew around*, and on the side of a bold crag, near his intended cave of Guy Denzil; and could not help saying, that as he was not

to be upon oath in his work, *daisies, violets, and primroses would be as poetical as any of the humbler plants he was examining.* I laughed, in short, at his scrupulousness; but I understood him when he replied, 'that in nature herself no two scenes are exactly alike; and that *whoever copied truly what was before his eyes, would possess the same variety in his descriptions, and exhibit apparently an imagination as boundless as the range of nature in the scene he recorded*; whereas, whoever trusted to imagination, would soon find his own mind circumscribed and contracted to a few favorite images, and the repetition of these would, sooner or later, produce that very monotony and barrenness which had always haunted descriptive poetry in the hands of any but patient worshippers of truth. Besides which,' he said, 'local names and peculiarities make a fictitious story look so much better in the face.' In fact, from his boyish habits, he was but half satisfied with the most beautiful scenery when he could not connect with it some local legend; and when I was forced sometimes to confess, with the knife-grinder, 'Story! God bless you! I have none to tell, sir,'—he would laugh, and say, 'Then let us make one,—nothing so easy as to make a tradition.'"

LESSON CXXXIII.

NARRATIVE COMPOSITION.

This consists of a statement of events that have happened or that are imagined, and of persons engaged in bringing them about, or in some way related to them. These events are generally stated in the order of time in which they occurred.

This form of writing embraces tales, fables, novels, travels, biography, history.

Mr. Jacob Abbott, one of the most prolific, agreeable, and successful writers of narratives, real and fictitious, may here be quoted with great advantage. He says:

Every object in the room is the subject for a story of half an hour. A pin, a wafer, a key, a stick of wood—there is nothing which is not full of interest to children, if you will only be *minute* enough. Take a stick of wood. Tell how the tree it came from sprung from the ground, years ago; how it grew every summer by the sap; how this stick was first a little bud, next year a shoot, and by-and-by a strong branch; how a bird perhaps built

her nest on it; how squirrels ran up and down, and ants crept over it, how the woodman cut down the tree, &c., &c., expanding all the particulars into the most minute narrative.

Besides this class of subjects, i. e., descriptions of common things, there is not a half-hour in a day whose history would not furnish a highly interesting narrative to a child. Take, for instance, your first half-hour in the morning; how the room looked when you awoke—what you first thought of—how you proceeded in dressing—the little difficulties you met with, and their remedies—what you first saw when you came down stairs, and what you did, &c.

A walk in a village, any imaginary history of a man's bringing a load of wood to market, or an account of a boy's making a collection of playthings for a cabinet,—what he had, and how he arranged them; or the common every-day adventures of a cat about the house, now sleeping in the corner, now watching at a mouse's hole in the dark cellar, and now ascending to the house-top and walking along on the edge of the roof, looking down to the boys in the yard below. These are mentioned, not to propose them, particularly, but to show how wide is the field, and how endless the number and the variety of the topics which are open before you.

As to the *method of writing a story*, every thing should be presented in such a way as to convey vivid pictures to the mind. This is the key to one of the great secrets of interesting the young. *Approach their minds through the senses. Describe every thing as it presents itself to the eye and to the ear.* A different course is, indeed, often wise; as, for example, when you wish to exercise and develop the power of generalization and abstraction; but, generally, when your wish is merely to interest, or to convey knowledge, i. e., where you wish to gain the readiest and most complete access to the heart, these are the doors.

Another direction: *Be exceedingly minute in the details of what you describe.* In writing even for the mature, the success of the composition depends much upon the degree of fidelity with which those most minute circumstances which give to any scene its expression, are described to the mind. Every event, every incident, every fact, every phenomenon, however common, and every object of sight or hearing is connected with a thousand associations and trains of thought, which may be expanded.

Another direction: *Let the style be abrupt and striking, and give the reins entirely to the imagination.* For a more full illustration of these topics, refer to Abbott's "Way to Do Good," chap. ix., whence the preceding observations and illustrations have been taken.

PERSONAL NARRATIVE.

The following *directions* for this may be observed: Imagine the ordinary events of your daily experience. Dwell on the subject till you feel an interest in it. Ask yourself the *questions*, what did I do first, what did I see, whom did I meet, what was said or done by me, or by the person met, and other questions of the sort. The answers to such questions presented in a connected order will furnish the desired narrative. An example is subjoined from "Smart's Manual."

1. MY HISTORY OF TO-DAY.

I rose at six o'clock. It was a fine summer's morning, and as my hour of study was not till seven, I went to take a walk. The air was fresh; the sun shone; and the larks were singing above my head. I passed through corn-fields, meadows, and pastures; returning by the road that winds with the river. Reaching home at the appointed hour, I sat down to my task, and prepared for construing, parsing, and scanning twenty lines of Virgil, beginning at the second Book. Then we breakfasted, and played for an hour. At nine I went up with my class, and got successfully through the lesson I had prepared. From ten till twelve we were employed in writing and ciphering; and then came our lessons in history and geography; after which we dined. When dinner was over, we had another hour's play. Our lesson in English followed, and the drawing-master came at four. At five I had a lesson in music, which occupied me till our evening meal. Afterwards came the dancing-master, and he tired us out; so that, having furnished you, at your request, with this history, I am glad to say good night, and go to bed.

It is plain that all this might be a little more particularized. The twenty lines of Virgil are stated, but the other lessons are spoken of in general terms. The morning's walk might have been more minutely described, and the fields specified. But it is only fair to leave to the narrator a choice of circumstances for description; it is in the selection that he shows his taste; and his taste will improve, if he observes how far he fails, and how far he succeeds, in every attempt to frame a description of the kind here exemplified.

2. *The narration of a story unconnected with yourself*, will also be a useful occasion of trying your powers.

Doubtless this occasion has often happened. What you have been told by one person you have reported to others; and you may have related in a worse, or in a better manner, the tale which you heard. Your aim must be to relate, in the best manner you can, whatever narrative is proposed: all that your teacher ought to do, is, to put you in possession of the subject and the facts; and when your exercise is brought to him, to point out to you, as a guide for future attempts, how it might have been better.

Suppose you are required to tell, from early Roman history, the story or legend of Camillus, and the schoolmaster of the Falisci? Starting on this suggestive title, and presuming you to know the rest, or to be told of it, or have it read to you, you can have no difficulty in reporting the facts to another person,—namely, “that the schoolmaster having under his care the sons of all the principal families of the place, led them out of the town under pretence of a walk for pleasure and exercise, and then went and gave them up to the commander of the besieging army; but Camillus, disdaining such baseness, refused to take advantage of it, and ordered the boys to flog the schoolmaster back into the city.” When you have thus briefly repeated the facts, you may be required to write them down, and improve the effect of the whole by certain additions, which will not fail to suggest themselves to your fancy, *provided you think very earnestly on what you have to communicate, and try, as you go on, to make the strongest impression you can on your reader.* You should, in the first place, consider what qualities of heart or mind the chief actors in the story exhibit; and you may state these qualities by way of title, as the moral purpose or intention of your story.

BASENESS AND GENEROSITY CONTRASTED.

When Camillus, in the early times of Rome, was besieging Falerii, a city which belonged to the people called Falisci, he was one day surprised to see a man approach him from the town, who brought with him a number of boys that seemed to be under his care. “Camillus,” said the man, as soon as he was in the general’s presence, “I deliver into your hands these youths, and in delivering them, I deliver to you the city you are besieging. am a schoolmaster; and there is not one person of any rank in the town

whose son is not here among the number of my scholars. With these in your power, you may require, for ransom, the immediate surrender of the city, and almost any further advantage you please. Such is the great service which, in hopes of a correspondent recompense, I am happy to render to you." Camillus, instead of accepting the offer, contemplated the man with all the indignation of a noble soul. Without condescending to answer him, he ordered his hands to be tied, and his cloak removed; then putting rods into the hands of the boys, he desired them to flog him back into the town, and make their fathers acquainted with all that had taken place. This act of magnanimity affected the citizens greatly, and led the way to a pacification which satisfied both parties, while it brought more honor to Camillus than could have been procured by the most successful operations of war.

LESSON CXXXIV.

In the act of composing, much advantage will be gained by *not thinking it a task*. Get rid of your repugnance to it by contending with it. Find, or frame, some occasion for telling a story that has pleased you. Endeavor to recollect your expressions while you were animated with your subject; write them down, and correct them yourself, or get another to correct them. Thus will be acquired a style, easy, yet not slovenly; such a style as is fitted for the ordinary business of life. You may not please yourself in your first attempts; and it is better that you should not. You ought to keep before your mind an exalted standard of excellence, through the influence of which your attempts may be always rising higher and higher, though the degree of excellence which your imagined standard of excellence holds forth be unattained, and perhaps unattainable.

SUBJECTS FOR EXERCISE.

PERSONAL SUBJECTS.

1. My History of Yesterday. 2. My Name, Country, Parentage, Date of Birth, Present Age, and such other Circumstances as might be stated at

the beginning of an Autobiography. 3. The Earliest Things I can remember. 4. The Events of a Remarkable Day about — weeks, months, or years ago. (Several Exercises may be framed with this title, if several remarkable days can be called to mind). 5. Narrative of my Journey to — (several exercises). 6. Account of a Conversation I held with — (several exercises). 7. Statement of the Studies I am pursuing, which I find difficult or easy, and which I take the most delight in.

NARRATIVE OR STATEMENT OF FACTS FROM ENGLISH HISTORY.

In developing these and the similar subjects which follow, books of reference must be entirely dispensed with *during the time of writing*. Preparation for writing, if not already made by the learner's previous studies, may be made before the time of writing; but there should be some interval between the preparation and the exercise; and no notes, except of dates, should be taken.

1. The Early People of England; the Facts of the Roman Invasion; the Story of the Romans and the State of the Britons when the Romans left them. 2. How England came into possession of the Saxons. 3. Chief Facts in the History of King Alfred. 4. Story of Canute rebuking the Sea. 5. The Battle of Hastings and its immediate Consequences. 6. The Three Sons of William the Conqueror—their Conduct to each other, and their Several Destinies. 7. The Quarrel between Henry II. and Thomas à Becket, with the Issue. 8. The Crusades—What they were, and how far the fortunes of Richard II. were connected with them. 9. Facts showing the bad Character of King John. 10. Chief Facts in the History of the Maid of Orleans. 11. Arrest and Last Days of Cardinal Wolsey.

FROM ROMAN HISTORY.

1. The Legend of Romulus and Remus. 2. The Founding of Rome, and the Death of Remus. 3. Legend of Horatii and Curiatii. 4. The Stratagem by which Servius Tullius, the Sixth King of Rome, succeeded his father-in-law, Tarquinius Priscus. 5. Story of the Conspiracy which ended in the condemnation of the sons of Brutus by their own father. 6. Story of Mutius Scaevola. 7. Story of Coriolanus.

FROM GRECIAN HISTORY.

1. The Stratagem of the Wooden Horse, by which, after a Ten Years' Siege, the Greeks obtained possession of Troy. 2. Patriotism of Codrus, the last king of Athens. 3. Dionysius of Syracuse and Damocles; Story of the Pendent Sword. 4. Story of Damon and Pythias.

FROM AMERICAN HISTORY.

1. The arrival of the Mayflower at Plymouth. 2. The destruction of Tea at Boston. 3. The Battle of Bunker's Hill. 4. The Capture of Major André, and the treachery of Arnold. 5. Smith and Pocahontas.

LESSON CXXXV.

BIOGRAPHY.

The purpose of biography is to place before the reader the characteristics of some particular person, as displayed in the actions and events of his life. It is a successive account of the events which have affected or distinguished him.

The *Topics* to be treated are such as these: 1. Name; 2. Family or descent; 3. Education; 4. Circumstances and influences affecting character; 5. Doings; 6. Surroundings, such as marriage, friends, business, &c.; 7. Effects produced in himself and on society; 8. Character; 9. Sickness and death; 10. Results, permanent or otherwise.

A very brief illustration of these topics may be thus presented, in their order which might be written out, as an exercise, in full:

1. William Shakspeare. 2. John Shakspeare and Mary Arden, daughter and heiress of Arden of Wellingcote. 3. Stratford Grammar-School. 4. His father, a wool-dealer and general hosier; beautiful natural scenery, historic reminiscences prevalent, and great mental activity of the age. 5. Love and pleasure pursued, intellect awakened, and plays. 6. Anna Hathaway—three daughters and a son. 7. Theatrical connections, profits, retirement, &c., popularity, and everlasting honor. 8. Saving, genial in company, watchful over property, heedless of fame, conscious of greatness, &c. 9. Stratford, 23d April, aged 52. 10. Commentators, editions and quotations, biography, historic value of writings; notes of life, philosophy and morals, important estimates of his works, monuments, and affection entertained for his memory.

The following rules apply to Biographical Composition:

1st. Confine the incidents selected for narrative to those closely connected with *the* individual.

2d. Give just statements of facts, and fair, i. e., neither partial nor adversative, expositions of character.

3d. Let the style be easy, clear, elegant, but natural.

EXERCISES.

1. Sketch of Lady Jane Grey.
2. Sketch of Regulus.
3. Sketch of Pocahontas.
4. Sketch of Henry Kirke White.
5. Sketch of Washington in his boyhood.
6. Sketch of Benjamin Franklin.

For other biographical subjects, consult the general list of subjects at the end of the volume.

LESSON CXXXVI.

HISTORICAL COMPOSITION; TRAVELS; NOVELS.

I. HISTORY.

History contains a record of national events, for our information as regards the past, and our guidance in the future.

The following particulars demand attention in historical writing:

1. The geographical situation and physical characteristics of the country. 2. Events and their chronology, or time of occurrence; in the country described and in neighboring countries. 3. Means employed to increase happiness, and their effects. 4. Obstacles to public welfare, whence they arose, and how they were overcome. 5. Form of government; institutions, civil and religious, their changes and effects. 6. Education and freedom—their influence on public happiness. 7. The men and women on whom progress depended. 8. Home and foreign policy. 9. Condition of the people. 10. Wars, sciences, arts; their origin, progress, and results.

In the attempt to treat of any historic period, no exercise can be better than the thorough study of the period in the best

authors; nurturing thought on the period by reflections; then, taking some standard work on chronology, and noting the most important events given therein, work them up in the order given above.

Historical narration demands—1. Skill in the selection and arrangement of events. 2. Fidelity. 3. Diversity of style; simplicity, gravity, chasteness, and clearness being “chief over all.”

For *examples*: Refer to Bancroft’s History of the United States, Prescott’s Histories, Irving’s Columbus and Washington, Motley’s Dutch Republic, Abbott’s Histories, Hume, Robertson, Gibbon, Alison.

II. BOOKS OF TRAVEL.

These should be interesting, novel, simple, chronological; and free from egotism, satire, or caricature.

It would be gratifying to quote largely from the numerous and highly interesting Travels of distinguished writers of the present century, who have favored the world with their observations and criticisms; but this volume already transcends the limits originally proposed, and reference must be made to the class of works referred to, for the requisite illustrations.

III. NOVELS.

(1.) In general, *the incidents*, though usually connected as cause and effect, and leading to some determined result, *should not be too obvious and direct*, that the uncertainty may stimulate curiosity and sustain interest.

(2.) Besides this, *probability, unity, and variety of character and incident must be observed*. The characters should be distinct, well chosen, sustained, uniform, and consistent; the *incidents* clearly traced, well arranged, skilfully varied, and so intricate as to be interesting.

LESSON CXXXVII.

LETTER-WRITING.—RULES FOR IT.

This is one of the necessities, one of the amenities, and may become one of the high accomplishments of life. Great skill and excellence in the performance of it should therefore be earnestly sought, and, if possible, attained.

It should be made as much like conversation as possible. It should communicate on paper what you would communicate orally to your correspondents, could they present themselves before you. The best *preparation* for it, therefore, is to consider what you would say were the time for conversation very limited, admitting of no more to be said than your letter-sheet can include. This thought will give conciseness, terseness, importance, and comprehensiveness to every sentence.

RULES FOR LETTER-WRITING.

1. *The style should be simple and natural*, as that which should be observed in conversation. Sprightliness and wit, however, if spontaneous and easy, may be happily and advantageously introduced.

2. *The style should not be too highly polished*, as it will then appear elaborate. It ought to be neat and correct, but no more. The best letters, commonly, are those which are written with rapidity, under the dictation of a warm heart or a glowing imagination.

3. *What has been said does not imply that the style or manner of writing may be careless or slovenly*. In writing even to a most familiar friend, a certain degree of attention and care to please, is due to him and to yourself.

4. In letter-writing, as in conversation, it is *necessary to attend to all the decorums which our own character, and that of others, demands*. We should never be rude or disrespectful.

5. Another good rule in letter-writing is, that we must *never say what is not true, and should seldom tell what is not worth*

knowing. Truthfulness and importance in our statements should be studied.

6. *In writing to a man of business*, on affairs of business, as *brevity* is the soul of wit, so is it *the soul of the business letter*. Three counsels here are appropriate: first, use as few compliments as common courtesy will allow; secondly, never say any thing that has nothing to do with the subject; and, thirdly, write all that the subject really requires, and say that in the most perspicuous manner, that your correspondent shall not be able to misunderstand what you have written. Let not brevity lead you to omit any important particular.

7. *The dignity of the style must be adapted to the age and attainments of our correspondent.* It would be ridiculous to write to a child in the same strain as to a person of mature mind; to an uneducated person, as to a man of learning and varied acquirements. Here good sense must guide us, as it would in conversation.

“That epistolary style,” says a judicious writer, “is clearly the best, whether easy or elaborate, simple or adorned, which is best adapted to the subject, to time, to place, and to person; which, upon grave and momentous topics, is solemn and dignified; on common themes, terse, easy, and only not careless; on little and trifling matters, gay, airy, lively, and facetious; on jocular subjects, sparkling and humorous; in formal and complimentary addresses, embellished with rhetorical figures, and finished with polished periods; in persuasion, bland, insinuating, and ardent; in exhortation, serious and sententious; on prosperous affairs, open and joyous; on adverse, pensive and tender. A different style is often necessary on the same topics: to old people, and to young; to men, and to women; to rich, and to poor; to the great, and to the little; to scholars, and to the illiterate; to strangers, and to familiar companions.”

LESSON CXXXVIII.

ADDITIONAL RULES FOR LETTER-WRITING.—SPECIMENS.

8. *The careful perusal of such well-written letters* as are met with in good authors, sometimes in newspapers; but, above all, a regular and frequent correspondence with persons who write well,

should be practised, as among the best means of excelling in this most useful, ornamental, and delightful art.

9. In letters of friendship and affection, *beware of extravagant professions, and of affected sentimentalism*. Never express more than you feel. Expressions of unalterable attachment sometimes outlive what you express, and may expose you to reproach. Letters of condolence should be written in the most prudent and unaffected manner, and be limited to the occasion referred to. In letters of introduction, a sedulous regard to truth should be paid. It is usual to leave them unsealed, and to place on the back the name of the person therein introduced.

10. *Do not regard as too formidable a task the writing of a letter*. It is not to be regarded as a trial of skill, or a display of fine words, empty compliments, and pompous expressions; but as the communication to some friend, as if present, of what we really think, and feel, and desire. It is, to "say, in few and simple words, the things most important to be said; then things of minor importance, which yet may be interesting. If time and paper allow, put them all in; if not, leave out the most trifling. If, on the other hand, all is said, make a close, and do not, for the sake of filling your sheet, drawl on when you have nothing to say."

11. *Not only write in a legible and good hand, but studiously avoid all errors in spelling, in the use of capitals, in punctuation, grammar, and rhetoric*. When the length of your letter and the variety of topics justify the act, divide it into paragraphs of suitable length, so that the main topics may each be considered by itself.

12. As to the *proper form* and the *several parts* of a letter, the *method of arranging the matter, the commencement and the close*,—these things may be learned from the numerous specimens appended, some of which have been copied, with some slight alterations, from a recent London work, entitled "The Ladies' and Gentlemen's Letter-Writer."

It requires some judgment and good sense, in certain cases, to decide whether we should commence a letter with "Sir," "Dear Sir," "My dear Sir;" or with "Madam," "Dear Madam," "My dear Madam;" or "Miss —," "Dear Miss —," "My dear Miss —." Which of these should be adopted, depends on the relative position and familiarity of the parties.

Relatives are of course addressed by the titles of relation which they

bear; those of about the same age, or intimate friends, may be addressed by their Christian names: "My dear Fanny," "My dear Edward," &c.

The name of the person referred to in the address, if inserted at all, may be placed on the first line, at the left, on the first page; or on the lowest line, at the left, on the last page.

13. *Be careful what you write*, since "what is written is written," and may be produced long after the occasion which prompted the letter. What you write may cost unavailing regret to yourself, or unhappiness and injury to others; therefore, "*think before you write, and think while you are writing.*"

14. It is a matter of expediency to *answer every letter, requiring an answer, as soon as practicable*. This will save you and others, perhaps, from inconvenience or disappointment. In matters of business, delay may be attended with injury to parties concerned.

From a Young Lady at school to her Mother.

MY DEAREST MAMMA—Although I was almost heart-broken at parting from you, for the first time in my life, I felt that you would never have let me quit home but for my own good; and I hope I am not ungrateful enough to prefer mere selfish gratification to future welfare.

I find school much less disagreeable than I had expected. There are, of course, many varieties of disposition—for a school is like a little world; but, for the most part, the girls make themselves very pleasant to me.

Mrs. — is kindness itself, and sets an example of mutual good-will to all of us.

My studies are, I think, progressing satisfactorily, although I am, of course, in the background as yet, especially in my French. The music-master is rather passionate, especially if we play out of time, which you know, dear Mamma, used to be an unfortunate fault of your Julia's. But he takes great pains, and you will have less to complain of in my playing when I return.

How I long to kiss and embrace you again! God bless you, dear Mamma, and believe me,

Your ever affectionate child,

To Mrs. — —.

— —.

Announcing the Vacation.

MY DEAR PARENTS—It is with mingled feelings of regret and pleasure, that I announce that the termination of this half year's work is fixed for the —th instant. I sincerely hope that I shall not only find you in excellent health, but that you will be satisfied with my improvement since I last left home. No pains have been spared by any of my teachers to ren-

der me worthy of your good opinion; and I must ever feel grateful both to them, and to yourselves, for the pains bestowed upon my education.

Mrs. (or Miss) — desires me to present her best compliments; and, with my best love to my sisters and brothers, believe me to remain,

My dear parents,

Your ever dutiful and affectionate daughter,

To — —.

— —.

Addressing a Firm, for a Clerkship.

GENTLEMEN—Perceiving by your advertisement in the — of —, that you are in want of a clerk, I beg to inclose testimonials, and venture to hope that from my previous experience in the line of business you pursue, I should be of some use in your establishment. My habits of life are such as to insure regularity in the discharge of my duties, and I can only assure you that, should you honor me with your confidence, I shall spare no pains to acquit myself to your satisfaction.

I remain, Gentlemen,

Your obedient servant,

To Messrs. —.

— —.

Requesting the loan of some Books during Sickness.

DEAR — —I am far from well; indeed, I have been confined to my sofa for some days past, and have enjoyed no amusement but such as my few books afforded me. I write to beg the loan of some of the “Waverley” novels, of which I know you possess a complete set. They shall be taken every possible care of, and returned as regularly as read. Pray look in for an hour now and then, and speak a few words of comfort to

Yours ever sincerely,

To Miss —.

— —.

The Answer.

DEAR — —How grieved I am to hear of your illness! I send you half a dozen volumes, which I hope will lighten the tediousness of your sofa-confinement, and will come and see you to-morrow morning. I should have done so ere now, but have been so variously engaged that I have scarcely had a minute to myself.

Wishing sincerely to find you better,

I am, dear —,

Yours ever affectionately,

To Miss —.

— —.

On returning a Borrowed Book.

DEAR SIR—I return you the book which you were kind enough to lend me, and, with it, accept my best thanks for your kindness. The work is both interesting and instructive, and I have been much gratified by its

perusal. If I can in any thing return the favor, it will give me much pleasure to do so.

I am sir,

Yours, much obliged, _____.

To —, Esq.

A Note requesting the Payment of a small Debt.

DEAR SIR—I must remind you that I still hold your due-bill for the sum of Fifty Dollars, and hope you will give it early attention, as I am just now much troubled for ready money.

Yours, very truly, _____.

To — —, Esq.

In answer to the above.

DEAR SIR—I am happy in being able to inclose you the sum for which I have been already too long your debtor. Assuring you that unforeseen dis-appointments have been the sole cause of want of punctuality,

Believe me,

Dear Sir,

Your obliged and faithful servant, _____.

To — —.

Delaying the Payment of a Debt.

SIR—I really must beg of you to defer the settlement of your account till after the middle of next month, when I shall be in a condition to meet your demand. Regretting that circumstances prevent my being more prompt in attention to your wishes,

I remain, Sir,

Your obedient servant, _____.

To Mr. — —.

Answer to a Letter soliciting a Loan.

MY DEAR SIR,—I have just received your letter soliciting the loan of Twenty Dollars, and it gives me much pleasure that I have it in my power to be able to accommodate so old and valued a friend. I therefore lose no time in forwarding you a check upon Messrs. — for the above sum, in reimbursing which I beg you will suit your convenience, and thereby oblige

Your old and

Very sincere friend, _____.

To — — Esq.

An Invitation to a Private Dinner.

DEAR — —: My old friend — is coming to take dinner with me on —, the —th, and I hope you will come and join us, at six o'clock. I

know you are not partial to large parties, and trust you will think us two sufficient company.

Yours, ever truly,

To ———, Esq.

————.

An Invitation to a Pic-nic Party.

MY DEAR SIR—We are endeavoring to get up a small excursion to visit ———, on the —th of this month. Will you do us the favor of making one of our number? Mrs. ———, and my family, send their compliments, and request me to mention that they have taken upon themselves the task of providing the “creature comforts” for that occasion, and trust that their exertions will meet with unanimous approval. Should you have no previous engagement for that day, and feel disposed to join our party, a carriage will be at your door by — o’clock on — morning; and believe me to be,

My dear Sir,

Yours, most sincerely,

To ———, Esq.

————.

P. S.—The favor of an early answer will oblige.

NOTES, CARDS, &C.

Complimentary cards must always have the address, &c., at the bottom.

An Invitation to Dinner.

Mr. S.’s compliments to Mr. D., and will feel much pleasure in his company to dinner on Thursday next, at six o’clock. An early reply will oblige.

Reply, accepting the Invitation.

Mr. D. presents his compliments to Mr. S., and accepts with pleasure his invitation for Thursday next.

Declining the Invitation.

Mr. D. presents compliments to Mr. S., and much regrets that a previous engagement (or continual indisposition, or his unavoidable absence from town) will prevent him from joining Mr. S.’s party on Thursday next.

LETTERS OF WM. COWPER AND OF DR. SAMUEL JOHNSON.

Wm. Cowper to the Rev. John Newton.

July 12, 1781.

MY VERY DEAR FRIEND—I am going to send what, when you have read, you may scratch your head and say, I suppose, there’s nobody knows, whether what I have got, be verse or not—by the tune and the time, it ought to be rhyme; but if it be, did you ever see, of late or of yore, such a ditty before?

I have writ charity, not for popularity, but as well as I could, in hopes to do good; and if the reviewer should say, "To be sure, the gentleman's muse wears Methodist shoes, you may know by her pace, and talk of grace, that she and her bard have little regard for the taste and fashions, and ruling passions, and hoidening play of the modern day; and though she assume a borrowed plume, and now and then wear a tittering air, 'tis only her plan to catch if she can the giddy and gay, as they go that way, by a production, on a new construction; she has baited her trap, in hopes to snap all that may come, with a sugar-plum." His opinion in this will not be amiss; 'tis what I intend my principal end; and if I succeed, and folks should read, till a few are brought to a serious thought, I should think I am paid, for all I have said and all I have done, though I have run, many a time, after a rhyme, as far as from hence to the end of my sense, and by hook or crook, write another book, if I live and am here another year.

I have heard before, of a room with a floor laid upon springs, and such like things, with so much art, in every part, that when you went in, you were forced to begin a minuet pace, with an air and a grace, swimming about, now in and now out, with a deal of state, in a figure of eight, without pipe or string, or any such thing; and now I have writ, in a rhyming fit, what will make you dance, and as you advance, will keep you still, though against your will, dancing away, alert and gay, till you come to an end of what I have penned; which that you may do, ere Madam and you are quite worn out with jogging about, I take my leave, and here you receive, a bow profound, down to the ground, from your humble me,

W. C.

Wm. Cowper to Wm. Hayley, Esq.

WESTON, April 23, 1793.

MY DEAR FRIEND AND BROTHER—Better late than never, and better a little than none at all! Had I been at liberty to consult my inclinations, I would have answered your truly kind and affectionate letter immediately. But I am the busiest man alive; and when this epistle is dispatched you will be the only one of my correspondents to whom I shall not be indebted. While I write this, my poor Mary sits mute, which I cannot well bear, and which, together with want of time to write much, will have a curtailing effect on my epistle.

My only studying time is still given to Homer, not to correction and amendment of him (for that is all over), but to writing notes. Johnson has expressed a wish for some, that the unlearned may be a little illuminated concerning classical story and the mythology of the ancients; and his behavior to me has been so liberal that I can refuse him nothing. Poking into the old Greek commentators blinds me. But it is no matter I am the more like Homer.

Ever yours, my dearest Hayley,

W. C.

To Lady Hasketh.

HUNTINGDON, Oct. 10, 1765.

MY DEAR COUSIN—I should grumble at your long silence, if I did not know that one may love one's friends very well, though one is not always in the humor to write to them. Besides, I have the satisfaction of being perfectly sure that you have at least twenty times recollected the debt you owe me, and as often resolved to pay it; and perhaps while you remain indebted to me, you think of me twice as often as you would do if the account was clear. These are the reflections with which I comfort myself under the affliction of not hearing from you; my temper does not incline me to jealousy, and if it did, I should set all right by having recourse to what I have already received from you.

I thank God for your friendship, and for every friend I have; for all the pleasing circumstances of my situation here, for my health of body, and perfect serenity of mind. To recollect the past, and compare it with the present, is all I have need of to fill me with gratitude; and to be grateful is to be happy. Not that I think myself sufficiently thankful, or that I shall ever be so in this life. The warmest heart, perhaps, only feels by fits, and is often as insensible as the coldest. This at least is frequently the case with mine, and oftener than it should be. But the mercy that can forgive iniquity will never be severe to mark our frailties; to that mercy, my dear cousin, I commend you, with earnest wishes for your welfare, and remain your affectionate

W. C.

Dr. Samuel Johnson to Miss Susanna Thrale.

DEAREST MISS SUSY—When you favored me with your letter, you seemed to be in want of materials to fill it, having met with no great adventures either of peril or delight, nor done nor suffered any thing out of the common course of life.

When you have lived longer, and considered more, you will find the common course of life very fertile of observation and reflection. Upon the common course of life must our thoughts and our conversation be generally employed. Our general course of life must denominate us wise or foolish, happy or miserable. If it is well regulated, we pass on prosperously and smoothly; as it is neglected, we live in embarrassment, perplexity, and uneasiness.

Your time, my love, passes, I suppose, in devotion, reading, work, and company. Of your devotions, in which I earnestly advise you to be very punctual, you may not perhaps think it proper to give me an account; and of work, unless I understood it better, it will be of no great use to say much; but books and company will always supply you with materials for your letters to me, as I shall always be pleased to know what you are reading, and with what you are pleased; and shall take great delight in knowing what impressions new modes and new characters make upon you,

and to observe with what attention you distinguish the tempers, dispositions, and abilities of your companions.

A letter may be always made out of the books of the morning, or talk of the evening, and any letters from you, my dearest, will be welcome to

Your, &c.,

S. J.

The *formula at the close of a letter* deserves considerable attention. The following forms, taken from the letters of distinguished writers, may prove useful and instructive:

From Lady Russell: "In all circumstances I remain, Sir, your constantly obliged friend and servant." — —

From Mr. John Locke: "I shall be very glad if, in this, or any other occasion, I may be able to do you any service; for with great sincerity and respect I am, Sir, your most humble servant." — —

From Lord Shaftesbury: "So farewell. I am your good friend to serve you." — —

From the same: "And so God prosper you." — —

From the same: "Continue to inform me of your reading and of new books; and God be with you." — —

From Dr. Doddridge: "Not merely in form, but with the utmost sincerity and tenderness of heart, I am, dear Sir, your most faithful and affectionate friend, and humble servant." — —

From Nathaniel Neal: "I am, my dear and worthy friend, most faithfully and entirely yours." — —

From Wm. Cowper: "Yours, my dear friend,"

W. C.

"Yours ever,"

W. C.

"Believe me, my dear friend,
Affectionately yours,"

W. C.

"I love you and yours; I thank you for your continued remembrance of me, and shall not cease to be their and your

Affectionate friend and servant,"

W. C.

"Yours, faithfully,"

W. C.

From William Wirt:

"In haste,
Yours affectionately,"

W. W.

"I am yours, as always,"	W. W.
"Very sincerely, Your friend and obedient servant,"	W. W.
"Yours,"	W. W.
"Our love to you all,"	W. W.
"God bless you for ever and ever,"	W. W.
"I am—why need I tell you what?"	W. W.
"Love to all, Again, yours,"	W. W.
"Your ever affectionate friend,"	W. W.
"Our love attend you all. Your friend, as ever, till death,"	W. W.
<i>From Thomas Jefferson:</i> "Accept the assurance of my constant friendship and respect,"	TH. J.

LESSON CXXXIX.

ESSAYS, DISSERTATIONS, ETC.

Under this term are included writings different in character and design, and of all degrees of merit, ranging from the early productions of the school-room, to the most refined performances of the skilful writer. The term signifies an *attempt* or *experiment* in the elucidation of some subject, and is generally applied to short and unpretending pieces, illustrative of some phases of life, manners, or morals—or some sketches and criticisms of literary matters, such as appear in the papers of the *Spectator*, and in the more modern Review and Magazine, in the editorials and some other articles of the newspaper.

An elaborate and systematic essay bears the name of *Treatise*, or, where it is brief, of *Tract*

A *Thesis* or *Dissertation* is an argumentative discussion of some question or proposition in literature, science, or theology.

The term *Disquisition* is applied to an argumentative discussion that is more limited in its range of topics than the Thesis, or Dissertation.

The term *Disputation* is applied to oral reasonings conducted on opposite sides of some question of philosophy, law, politics, or religion.

SUGGESTIONS TO THE TEACHER IN CORRECTING COMPOSITIONS.

1. The teacher, in the amount of correction bestowed, should have respect to the age and progress of the pupil in composition. With beginners, the less change that is made in correcting the composition, consistent with perspicuity and correctness, the better; for too great a change might discourage effort. We must allow the writer to express his own ideas, and only make such slight alterations in the form of expression as the rules of good composition render imperative. With more advanced writers, whatever changes are needed, not only for correctness, but for elegance, may properly be suggested.

2. It will be found advantageous to read before the class whatever important blemishes have been found in each composition, withholding, however, the name of the writer; and the class should be requested to propose corrections in spelling, construction, ideas, or any thing else needing correction.

3. After such corrections have been made, the composition should be copied correctly in a book provided for that purpose, and preserved for future comparison with subsequent productions. The labor, and care, and time thus employed will be well rewarded by the beneficial effect in securing greater accuracy and excellence in future essays.

DIRECTIONS FOR THE REVISION OF A COMPOSITION.

1. For the convenience of the writer, it is best to write upon letter-sheets of the ordinary size, leaving a considerable margin on the left and right hand of the page for corrections, should they be found necessary.

2. Among the things requiring attention in revising, are these—

the spelling, the punctuation, the use of capital letters, quotation marks, apostrophe of the possessive case, observance of grammatical rules, and rules for Purity, Propriety, Precision, Unity, and Harmony; also, correctness in the use of the figures of speech. It must be ascertained, also, whether some of the sentences are not too long, or faulty in construction, and whether they are properly arranged into paragraphs. It is important to make a proper division of a word, according to its syllables, when room cannot be found for the whole of it at the end of a line. After the syllable or syllables at the end of a line, must be placed a hyphen (-); it must not be placed in the midst of the letters of a syllable.

After the writer has carefully revised the composition, and made it clear of all ambiguity, obscurities, and other blemishes, as far as he is able, a correct and handsome copy of it should be made, to be submitted to the teacher, leaving two inches of margin on one or both sides of each page, as space for the corrections which the teacher may find it necessary to supply.

LESSON CXL.

"TOPICS" SUGGESTIVE OF IDEAS.

[These topics are derived from Sturtevant's "Preacher's Manual," and presented in a condensed form.]

1. There are *certain questions*, which, on entering upon the consideration of a subject, should be proposed to one's self, as means of eliciting or directing thought. These are—

- (1.) *Who?* referring to the agent—the person who has done or spoken such a thing.
- (2.) *What?* What has he done or said?
- (3.) *Where?* Where did the action take place, or where were the words spoken?
- (4.) *By what means?* By what means was the action done, or by whose authority was the thing said?
- (5.) *For whom?* For whom, or for what, was the act done, or the utter

ance made? Was it done for his own personal benefit, or for the honor and advantage of another?

(6.) *How?* How was the act done? how were the words spoken—openly or privately? Was it done partially or thoroughly? In what temper and frame of mind?

(7.) *When?* When was the thing done or said?

(8.) *Why?* From what motives, and with what results in view?

Some of these questions are involved in the Topics now to be considered, but they are given here together as a matter of convenience in thinking upon ordinary subjects.

2. *Rise from Species to Genus.*—For example, we read in Ps. l. 14, of the *particular* offering of thanksgiving; this may lead us to reflect on the nature and design of sacrifices *in general*, and to treat the subject thus:

1. Consider the general history of sacrifices—
From Abel's time to Moses, including the age of Job.
From Moses to Christ.
2. Their real design and instructive lessons.
3. Their adaptation to such design.
4. Their utility to us.

3. *Descend from Genus to Species*—from the more general to the more particular:

Dr. Blair, on Phil. iv. 5. *Moderation* is the genus. He says, exercise moderation: 1. In your *wishes*; 2. In your *pursuits*; 3. In your *expectations*; 4. In your *pleasures*; 5. In the *indulgence of your passions*.

4. *The various particulars belonging to the thing described.*—These may be presented in a descriptive, a philosophical, or an historical manner.

LESSON CXLI.

"TOPICS" SUGGESTIVE OF IDEAS.

5. *Observe the Relation of one subject to others.*

Thus the idea of God as a *Father*, suggests our obligations and duties to him as *Children*; the idea of Him as a *Sovereign*,

suggests our duty of respect and obedience as *Subjects*; if he is held up to us as our *Master*, this suggests our duty as *Servants*.

Doctrine is related to other *doctrine*; *doctrine* to *precept*; *privilege* to *obligation*; *promises* to *threatenings*; *hope* suggests *fear*, joy, sorrow, &c.

Types, in Scripture, suggest their antitypes; this includes typical persons, typical institutions, and typical events.

6. *Observe whether some things be not supposed which are not expressed.*

Thus, an arrival at a certain place supposes a place of setting out; a covenant supposes contracting parties; a reconciliation supposes previous contest or ill-feeling; a victory supposes enemies, arms, combat, loss of territory, &c.

A sermon is often properly treated under the two heads, of (1) what is implied; (2) what is expressed.

Example from Eph. vi. 10: "Be strong in the Lord." I. What is implied in the words—(1) That Christians have need of strength; (2) That they have no strength in themselves; (3) That there is enough in Christ Jesus the Lord. II. What is expressed, "Be strong," &c. There are two things to which these words exhort us—(1) To rely on Christ for strength; (2) To do this with assured confidence.

On the other hand, it is useful sometimes to consider *what is not implied* in any given declaration, or text of Scripture; or to point out *in what senses it is not true*, as John xvii. 16; what sins are not included in some general expression, as Heb. x. 29, &c.

7. *Reflect on the person speaking or acting.*

Thus: Whether they be wise or unwise; learned or ignorant; righteous or wicked; angels or men; chief or subordinate; venerable or otherwise; old or young; whether they have proper authority to say or do what is referred to; whether their example be salutary or the reverse; what reasons existed to show the propriety or impropriety of words uttered or actions performed by them.

In our estimate of character, we must discriminate between such acts as are done after mature consideration, and such as are done hastily. We can best judge of character when restraints are removed—when a change of situation takes place, and when persons suppose themselves to be unobserved. It is also discovered.

under afflictions and unusual trials. In drawing a portraiture of character, the influence of bad associates or instructions should be noticed.

LESSON CXLII.

"TOPICS" SUGGESTIVE OF IDEAS.

8. *The State of the Persons speaking or acting.*

When Paul addressed Felix, *with the chain upon his arm*, and the tyrant's sword over his head, his speech had infinitely greater power and authority than if he had addressed a letter to Felix from a place of safety. So when Paul, writing to the Philippians *in a prison* at Rome, says, "I have learned, in whatsoever state I am, therewith to be content" (Phil. iv. 11), the declaration challenges our immediate belief.

The use of this topic is, principally, to suggest observations adapted either to give force to any precept, admonition, or reproof, or to illustrate some part of the subject.

9. *Remark the Time of a word or action.*

A consideration of the time when an action was performed, a duty enjoined, a caution or a promise given, &c., frequently throws strong light upon the action or expression, enables us to see it under a new aspect, to perceive its propriety, and more deeply to feel its force.

The choice of Moses (Heb. xi. 24, 25) receives great illustration from a notice of the *time* when it was made: not in his minority, but when he was mature and capable of judging calmly; also, when he was surrounded by the luxuries of an Egyptian court, and was heir apparent to the Egyptian sceptre; and further, when his people were oppressed and enslaved, and he must calculate on sharing their afflictions.

10. *Observe Place.*

11. *Persons addressed, and the State of Persons addressed.*

Take Rom. xii. 17, as an example: "Recompense to no man evil for evil." This was addressed to Romans, whose maxim it was to revenge

sèverely all public injuries, and the same course probably was pursued in regard to private ones.

Again, the Roman Christians were at that time greatly persecuted, and that by the Jews, against whom it would have been easy to excite the heathen Romans as being the objects of their dislike and hatred. Hence the precept means, "hurt not the most violent enemies of Christ, his gospel, and yourselves."

The distinct characteristics of persons addressed should be kept in view; also, the state of persons as to worldly circumstances—wealth, information, &c. The considerations presented must be suited to these varieties, in order to make a suitable impression.

12. *Consider the principles of a word or action.*

In other words, consider the source or origin whence they proceeded—that, in consequence of which the word was spoken or the action done. So the Scriptures proceed on the principle that man is a degraded, ignorant, and guilty being. This is assumed in all its doctrines, precepts, promises, &c.

LESSON CXLIII.

"TOPICS" SUGGESTIVE OF IDEAS.

13. *Consider consequences and inferences.*

This is the converse of the preceding topic, and leads us to point out the effects, the good or evil consequences, immediate or remote, which follow a word or an act.

The *inferences* that may be drawn from any doctrine or precept, are to be considered. You must so write as to leave no just grounds for the objections of an opponent; and if he charges your opinions with bad consequences, you must not only disprove the allegation, but prove on the other hand that good consequences will flow from them.

14. *Reflect on the purpose or design of a word or action.*

Says Pope: "In every work consult the author's end." To be acquainted with the scope of his writing, or the end he had in view, is to possess a key to all that he says.

The scope or intention of a book or passage, may be collected :

(1) From the author's express mention of it somewhere; (2) from some declaration which exhibits the reason or occasion of a book or passage being written; (3) from considerations growing out of the state of the persons to whom the writing was originally addressed. Thus you will discover the scope of Paul in his letter to the Hebrews, by attending to the distressed condition of the people addressed; (4) from the known errors of the times; (5) from some conclusions drawn from any argument; (6) from the general drift or tenor of a book.

The "*end proposed*" will suggest the best method of treating many subjects.

Dr. Blair, on Eccl. vii. 2-4: "It is better to go to the house of mourning," &c.; that is, viewing the end proposed, it is so. That end is the improvement of the heart; to this end the whole discourse inclines. (1) The house of mourning gives some check to levity; (2) It awakens sentiments of piety; (3) It arouses our sensibilities and sympathies toward sufferers; (4) It gives seasonable admonitions to prepare for what may soon be our own state; (5) Excessive fondness for life will thereby be moderated.

LESSON CXLIV.

"TOPICS" SUGGESTIVE OF IDEAS.

15. *Consider whether there be any thing remarkable in the manner of a speech or action.*

This may be illustrated in passages from Scripture. John iii. 16: "God *so* loved," &c. By the word *so*, greater emphasis is given to the expression of God's love and God's great gift, than could be given by any more definite expression.—Mal. iii. 16: "*Then* those that feared the Lord," &c. *Then* is emphatic, for it was a time of great degeneracy.

Besides *single words*, noticed in the above examples, this Topic includes the notice of *phrases* and *sentences* in which the style or manner of expression may be in any degree remarkable.

16. *Compare words and actions with similar words and actions.*

Suppose the character of Martha, the sister of Lazarus, were the subject

of a composition or discourse; you would naturally compare her conduct with that of Mary, and show the superiority of the latter.

If the Philippian jailer were the subject, he might be compared, in his conversion, with the publican Zaccheus, in this respect, that each had his prominent sin subdued—cruelty, in the former; avarice and injustice in the latter.

Passages of Scripture may also be compared with others, in which some synonymous expressions are employed, whether with a view to elucidate the meaning, or for the purpose of furnishing materials for comment or illustration.

Passages of Scripture that treat upon the threatenings of God may be compared with those which record their fulfilment, or which show that the threatenings have been suspended or reversed.

So, also, passages containing divine commands may be compared with others which promise the grace that is needful to obedience.

Comparison may also be made with nature.

As Dr. Jortin observes: "Every creature conveys some useful doctrine. We may learn constancy from the sun, moon, and stars, which keep their appointed course. We may learn honesty and gratitude from the earth, which faithfully preserves what is committed to her care, and repays our labor with interest. We may learn industry from the animals which provide against hunger, change of seasons, and the assaults of enemies. We may learn obedience and obligation from the domestic animals, which love their master and serve him in their respective characters."

17. Remark the differences of words and actions on different occasions.

Seeming differences in Scripture are reconciled by showing that on different occasions it was proper to say and unsay, to allow and disallow, to establish an economy and to dissolve it. God commanded certain daily sacrifices to be offered under the law; yet, by his prophets, he declares his abhorrence of them, because abused and perverted from their proper end. The brazen serpent was to be preserved as a memorial in the holy place; and yet, for good reasons, Hezekiah, in God's behalf, broke it in pieces. In the Patriarchal state one code of laws was necessary; under the Mosaic dispensation, another; and afterwards, under the Gospel, a third, differing circumstantially from both the former. Different occasions demanded different modes of address; hence, we meet with these.

LESSON CXLV.

"TOPICS" SUGGESTIVE OF IDEAS.

18. *Contrast words and actions.*

Divine revelation is illustrated by contrasting it with any system of false religion, or with Judaism. So, the character of true ministers may be contrasted with that of pretenders; the wisdom of Providence with the folly of those who complain of it, &c.

The volumes of nature and of providence abound in materials for contrast, in expressing spiritual ideas; day and night, light and darkness, winter and summer, &c.; barren and fruitful soils, lofty mountains and deep valleys; animals, fierce and tame, large and minute; vegetables, bitter and sweet, &c.

An *example of contrast* is furnished in a sermon of Mr. Jay, on Rom. v. 5: "Hope maketh not ashamed." Here the words *not ashamed* suggested the antithesis, for if the Christian's hope be distinguished as one which maketh not ashamed, it is implied that all other hopes make ashamed. He says:

- I. Certain kinds of hope do make ashamed.
 - (1) The hope of the worldling, by the insufficiency of its objects.
 - (2) That of the Pharisee, by the weakness of its foundation.
 - (3) That of the Antinomian, by the falseness of its warrant.
- II. The believer's, on the contrary, "maketh not ashamed."
 - (1) It is accompanied by divine love.
 - (2) This love characterizes its possessors.
 - (3) It qualifies for that future glory upon which its interests are fixed.

19. *Examine the grounds of an action or expression, and show the truth or equity of it.*

In treating of the Resurrection or Ascension of Christ, show the credibility of the testimony in support of them. In treating of predictions, bring forward history to prove their fulfilment, or show, by argument, the divine wisdom in such utterances.

It is especially necessary to use this topic when any thing uncommon, surprising, or hard to credit, is in question; or when any difficult or disagreeable duty is urged.

This topic comprehends all the points of consideration on which

any doctrine or practice is founded—the proofs or arguments by which any truth is supported, or any practice enforced. This topic may also be turned against error, false grounds, and vain pretences.

20. *Remark the good and the bad in expressions and actions.*

This topic is of great use in explaining the histories of the Bible, wherein you will sometimes find a record of *mixed* words and actions, proceeding from good principles, yet displaying much weakness and infirmity.

For example, in Matt. xvi. 22: "Then Peter took him, and began to rebuke him, saying, Be it far from thee, Lord," &c., you may observe what there is good, and what is bad in this language. 1. You see his love to his Master. 2. Not a cold and lukewarm regard, but a most lively affection. 3. An honest freedom. 4. A strong faith in his Master's power. But, on the other hand, you see 1. Gross ignorance of the plan of redemption. 2. Low views of the true glory of Christ, as secured, not by preservation of the temporal life, but by achieving man's salvation. 3. A troublesome and criminal boldness, implying that he was wiser than his Master. 4. Peter seems to have imagined that his Saviour was laboring under timid apprehensions of danger, and he labors to cheer him up, as we do those whose fears exceed the bounds of reason.

The excellencies and deformities of human character, the mixture of truth and error in human sentiments, open a wide field of profitable observation and comment. Only one character of *unmixed* excellence is presented in the character of Jesus.

LESSON CXLVI.

"TOPICS" SUGGESTIVE OF IDEAS.

21. *Suppose things.*

To disprove, for instance, the merit of good works, you may say: Suppose that Christ and his Apostles held and taught the doctrine, would Jesus then have said, "When you have done all these things, say, We are unprofitable servants?" or would he have said that the miserable publican went down to his house

justified, rather than the Pharisee who gloried in his works? or would the Apostle have said, "If it be by grace, it is no more of works," "You are saved by grace, through faith," "Not of works, lest any man should boast?"

In matters of controversy, suppositions are raised to throw an opponent into a dilemma, and to show that his conclusions are irreconcilable with things which he cannot but admit, or that they are contrary to common-sense.

22. *Guard against objections.*

The objections referred to must be natural and popular, not far-fetched, nor too philosophical; in a word, they must be such as it is absolutely necessary to notice and refute. It is never advisable to state objections, and defer the answers to them to another opportunity. Answer them directly, forcibly, and fully. Care must be taken not to violate the rules of candor, and to refute objections by clear and sober arguments, such as the people can understand.

23. *Consider characters of majesty, meanness, infirmity, necessity, utility, evidence, &c.*

Thus, John xiv. 1: "Let not your heart be troubled; you believe in God, believe also in me." These words are characterized by a *majesty* which exalts Jesus Christ above all ordinary pastors and above all the prophets; also by especial *tenderness* and love to his disciples.

In Acts i. 6: "Wilt thou at this time restore the kingdom to Israel?" may be observed characters of *meanness* and *infirmity*. Even after the resurrection of Jesus they retained their low and carnal idea of a temporal Messiah. You also see a *rash curiosity* in prying into the future which God had seen fit not to reveal.

In regard to *necessity, utility, and evidence*, these may be exhibited in relation to certain doctrines, precepts, facts, promises, &c., of the Bible.

24. *Remark degrees.*

There are in a passage *degrees* of majesty, meanness, necessity &c.

25. *Observe different interests.*

Thus, in explaining the miracle wrought by Christ on the Sabbath day

when he healed the withered hand in the presence of the Herodians and Pharisees, this topic leads us to notice the different kinds of interest with which these various classes would regard the event, in consequence of their several peculiarities of education and opinion.

LESSON CXLVII.

"TOPICS" SUGGESTIVE OF IDEAS.

26. *Distinguish, Define, Divide.*

1. We *distinguish*, when we consider a thing in different views.

Thus, Christian faith may be considered with a view to *justification*, or with a view to *sanctification*. In the former view it is opposed to works, and in the latter it is the principle and cause of good works. So a man may be considered with reference to *civil society*, or with reference to *church fellowship*.

Pleaders at the bar often make use of this topic :

"Gentlemen of the jury, what my learned brother has told you is, no doubt, perfectly correct, according to the cases which he has cited; but these cases turned upon a different point, and have no relation to the point you are called upon to decide. The circumstances also of the one and the other are quite different, and require a very different decision." So with regard to disputed doctrines of philosophy or religion.

The confounding of one subject with another has given rise to most of the errors which are to be found in the Christian Church, as where penance is confounded with repentance, and the absolution of the priest with the pardon of heaven.

Whenever we perceive a subject to possess several qualities differing much from one another, we must, in the first place, distinguish them. Where one subject possesses properties which bear some general resemblance to those of other subjects, this topic is also required.

2. *Define.* To impart our ideas to others with clearness and force, we must not only distinguish them from other ideas with which they may have been confounded, but we must proceed to define what is thus distinguished.

The neglect of this has given rise to much misapprehension and angry debate. Men have thus failed to understand each other's meaning. A leading cause of this is a careless use of language.

Dr. Watts' *Rules for a just Definition*, are: (1.) It must be universal or adequate. (2.) It must be proper and peculiar to the thing defined, and agree to that alone. (3.) It must be clear and plain. (4.) It must be short, and have no superfluous words. (5.) Neither the thing defined, nor a mere synonymous term, should make any part of the definition.

A beautiful example of definition is given in 1 Cor. xiii.; another in the first chapter of the Epistle of James.

In order *to form a definition*, we must—(1.) Compare the thing to be defined with other things that are most like itself, and see wherein its essence or nature *agrees* with them. This is the general nature, or *genus*, in a definition. Thus, wine agrees essentially with cider, perry, &c., in being a sort of juice. (2.) Consider the most remarkable and primary attribute, property, or idea, wherein this thing *differs* from those other things that are most like it, and that is its essential or *specific difference*. So wine differs from cider, &c., and all other juices, in that it is pressed from the grape. (3.) Join the general and special nature together, that is, the genus and the difference, and then make up the definition. So the juice of the grape, is the definition of wine.

Not all things can be defined in so formal a manner. In most cases, a correct *description* of what we mean is all that is required. Thus we may define Covetousness to be an excessive love of money, or other possessions. Killing, is the taking away of the life of an animal. Murder is the unlawful killing of a man.

3. *Divide*. In all divisions, we should first consider the larger and more immediate parts of the subject, and not divide it at once into the more remote parts. One part of a division should not contain another.

Every subject should be divided according to the special design in view. A printer, in considering the several parts of a book, would properly divide it into sheets, the sheets into pages, the pages into lines, and the lines into letters. A grammarian would

divide it into periods, sentences, words; or into parts of speech, as noun, &c. A logician would divide it into chapters, sections, paragraphs, arguments, propositions, ideas. He would divide the propositions into subject, object, property, cause, effect, &c.

LESSON CXLVIII

THE ORATION OR DISCOURSE.

The rules now to be given apply in general to a popular oration or address, a discourse at the bar, or in the pulpit.

The parts that compose a regular discourse are six :

1. The introduction, designed to prepare the hearers for the discourse. 2. The statement of the subject. 3. The explanation of the facts connected with it. 4. The use of arguments to support our opinions, and to disprove those of an opposite character. 5. Address to the passions, if the subject admit of it. 6. Conclusion.

I. *The Introduction* (1.) Should be easy and natural, and should therefore not be planned until the substance of the discourse has been studied. (2.) Correctness in expression is important, as the hearers are at first more disposed to criticise. (3.) The introduction should be modest, and not promise too much; and dignified, as springing from a conviction of the importance of what afterwards we have to say. (4.) Generally, it should be calm; but there are occasions when an abrupt and vehement exordium is perfectly natural and proper. (5.) It should not anticipate any material part of the subject. (6.) It should be proportioned in length and kind to the body of the discourse. In a discourse at the bar, care should be taken not to employ an introduction which the opposite counsel may lay hold of and turn to his advantage.

II. The *enunciation of the subject* should be as clear and distinct as possible, and expressed in few and plain words.

With this is connected the *division of the subject*, or the outlines of remark. This method of the discourse may be

either formal and fully expressed, or when this is not advisable, it may be a concealed method. Order is essential to every good discourse; every thing said should be so arranged as to prepare the way naturally and easily for what is to follow.

Rules for the Division.

(1.) The several parts must be really distinct from one another; no one part should include any other part.

It would be absurd to propose to treat first of the advantages of virtue, and secondly of the advantages of temperance and justice. The first of these divisions includes the other.

(2.) Begin with the simplest points—those which are necessary to be first discussed, and proceed to those which are built upon the former.

(3.) The several divisions should exhaust the subject.

(4.) The terms in which the method is stated, should be as clear and concise as possible.

(5.) Let not the divisions or heads be too numerous.

(6.) A happy division is of prime consequence; and should be earnestly sought.

III. The Explication or Narration.

To be clear and distinct, to be probable, and to be concise, are essential characteristics in setting forth the facts upon which the subsequent parts of the discourse are grounded. Attention must be given to names, dates, places, and every material circumstance of the facts announced. The characters and motives of the persons referred to are to be described so as to give probability and force to the narrative. All superfluous circumstances must be omitted.

In sermons, where there is seldom occasion for narration, the *explication of the subject to be discoursed on* takes the place of narration, and is to be conducted according to the rules just stated. To give a full and perspicuous account of the doctrine or duty of the text, requires profound meditation. Aid will be derived (1), by considering what light other passages of Scripture throw upon it; (2), by referring to some other subject nearly related to it, from which it is necessary to distinguish it; (3), by

comparing it with or setting it in contrast with some other subject or thing; (4), by inquiring into causes, or tracing effects; (5), by pointing out examples, or appealing to the feelings of learners.

IV. *The Argumentative Part.*

Arguments are (1), to be invented; (2), to be properly arranged; (3), to be expressed in such style and manner as to give them their full force.

As to their *arrangement* (1), avoid blending arguments confusedly together, that are of a separate nature; (2), it is best, generally, to arrange the arguments in the order of their strength, putting the strongest last; (3), when the arguments are satisfactory, it is best to treat them apart and distinctly, but when they are weak it is better to run them into one another, to group them together, that by union they may give strength to the argument; (4), arguments should not be carried too far or multiplied too much, for a cause is thus suspected of weakness.

V. *The Pathetic.*

Arguments or narration must prepare the way for it. We must ourselves feel, in order to state that which will make others feel. The objects adapted to awaken the intended feeling must be vividly set before the mind, in a proper array of circumstances adapted to arouse feeling. Avoid interweaving any thing of a foreign nature with this part of the discourse, and let it not be too much prolonged. Unaffected and simple language is here essential, for true feeling uses such.

VI. *The Conclusion.*

This must vary with the strain of the discourse. Sometimes the pathetic part should form the conclusion. If the discourse has been chiefly argumentative, a summing up of the arguments, and presenting them in one clear view, makes a good conclusion. In sermons, inferences or reflections from what has been said, may form the close. But care should be taken, not only that they rise naturally, but that they should so much agree with the strain of the previous discourse, as not to break its unity. Inferences, however legitimately drawn from the doctrine of the text, have a

bad effect, if at the conclusion of the discourse they introduce some subject altogether new, and turn off our attention from the main object of the discourse.

A discourse should not end abruptly, nor should it be continued after we have encouraged an expectation of its coming at once to a close. It should not be ended with a languishing or drawling sentence, but with dignity and force, so as to leave a favorable and strong impression.

LESSON CXLIX.

AIDS IN ARGUMENTATIVE WRITING.

A large amount of aid may be derived from the use of the *topics* presented in previous lessons; but still further aid is furnished in this, and in subsequent lessons.

INVENTION is the faculty or the art of *finding* considerations or arguments fitted to inform, convince, persuade, or delight.

To succeed in this pursuit, we must (1.) Consider the character, the capacity, the present knowledge, and the ordinary motives, of the person or persons addressed. (2.) We must consider from what sources these arguments may be had, by which to affect the person or persons in such manner as we propose.

From the considerations first named, the argument will assume one of the forms now to be explained:

1. *Argumentum ad iudicium* (address to the judgment), is an address which is suited to operate on minds not deficient in understanding and common knowledge; not warped by prejudice or principle of some peculiar kind; and not so far under the government of the passions as to be incapable of being moved except by an appeal to them. It is an argument taken from the nature or existence of things, and addressed to the *reason* of mankind.

2. *Argumentum ad hominem* (an address to the individual man), is that which one uses to a person who is biassed by some peculiar principle or motive.

Thus, for instance, to a person whose sole motive is sensual enjoyment, it would be impossible immediately to recommend temperance on ordinary grounds; but an argument might be addressed to that very motive in its favor, namely, that by temperance the senses are preserved in a healthy state, and consequently in a better condition for receiving the pleasures peculiar to them.

When an argument is built upon the professed principles or opinions of the person with whom we argue, whether the opinions be true or false, it is an *argumentum ad hominem*, an address to his professed principles. St. Paul often uses this argument, when he reasons with the Jews, and when he says, "I speak as a man."

3. *Argumentum ad doctrinam* (an address to learning, or to people of learning), is an address which presumes the audience to be instructed in some branch or branches of learning in which mankind at large do not participate.

Thus, for instance, a physician, a lawyer, or a divine, discoursing to an audience of his professional brethren, would make frequent use of the *argumentum ad doctrinam*, a mode of address which he would not be justified in using if discoursing on the very same subjects to an ordinary audience. He would then, in order to succeed, be compelled to employ *popular* arguments, or such as are adapted to ordinary knowledge; and not till he had instructed his auditors could he, with effect, employ any other.

4. *Argumentum ad verecundiam* (an address to the sentiment of reverence or respect), is that which a speaker uses when, in support of his argument, he relies on that sentiment in his audience towards the source whence it springs—the man of science, of wisdom, or moral worth, who advocated the truth we seek to establish.

The sentiment may be special or universal. In ancient times, a disciple of Pythagoras was able to silence any opposition among his fellow-disciples by averring, in support of a proposition, that the master himself said so (*ipse dixit*). In modern times, a speaker may procure admission for a scientific truth which he is unable to demonstrate, by affirming it to be an ascertained principle of some established science, or the discovery of some accredited philosopher. In this case, instead of the appropriate physical proof, he uses the *argumentum ad verecundiam*.

5. *Argumentum ad fidem* (an address to religious faith), is that which a speaker uses when he grounds his argument solely on the religious tenets of his hearers.

With regard to an argument thus grounded, it must be evident,

tenets vary in different bodies of individuals as well as in individuals themselves, that though it may hold good in one place, or on one occasion, it will not hold good everywhere, and on all occasions.

6. *Argumentum ad ignorantiam* (an address to ignorance or ignorant persons), is an address which avoids the truth as it is, and advances something instead of it, as a nearer way of gaining over the ignorant hearer to the purpose in view.

Thus, a nurse deters an infant child from something he is inclined to do, not by showing the true ground of its impropriety or evil, which the child may be unable to comprehend, but by the terrors of a bugbear which has existence only through the ignorance of the little hearer. Thus, again, we deter thieves from trespassing on our grounds, not by showing the unlawfulness of the act, which would be an argument thrown away upon them, but by stating that a police force is ever ready near the premises, which statement, if not a fact, is an argument to their ignorance and their fears; and if a fact, and known to be so, is still an argument to their fears.

7. *Argumentum ad passiones* (an address to the passions), is such an address as at once rouses passions ready to be inflamed, when the speaker chooses this means to gain his end, instead of an appeal to judgment, or the *argumentum ad judicium*.

Thus, if a public magistrate stands in the way of a speaker's private interest, and the latter is a person of no principle, but of great popularity, he may at once gain his own ends by exciting auditors ready to go along with him against one whom they already hate, because he restrains them from illegal acts into which they are eager to plunge. The topics of the speaker may be, that the man is corrupt in his magisterial duties, an oppressor of the poor, an instrument of tyranny in the hands of the rich, without one proof of such allegations, which cool, instructed judgment would admit.

An address to the passions is not in itself morally wrong, when the motives of the speaker are disinterested, and he has recourse to it only when, to the best of his judgment, he has won his audience to the side of truth by proofs offered to their cool, instructed understanding.

In this case, however, it is more than probable that he will have to excite, not their most inflammable passions, but the passions of their better nature, dormant and inactive while the former are raging, or are ready to rage. Moreover, if under the word *passions* we include, as we are entitled to do, our imaginative sensibility, from which spring all those emotions that so often delight us, without urging us on to any particular course of action, then every address intended to awaken such emotions, including all the actions of poetry, will be an address to the passions.

LESSON CL.

AIDS IN ARGUMENTATIVE WRITING.

The *Topics* of our Arguments, that is, the *places* or sources whence they may be taken, are either external to the subject treated of, or included in it. Of the former are :

I. *Experiment and Testimony* are the sources of proof whenever an audience cannot be convinced by directing their attention to the subject as it exists in their own minds.

Thus if we have to prove the proposition that the air we breathe is a combination of two fluids, oxygen and nitrogen, our proof must either be *experiment* addressed to the senses, or the *argumentum ad verecundiam* derived from the *testimony* of scientific men.

Thus, again, if we desire to make out against a man the charge of theft, we must either detect him in the act before the eyes of those who are to judge of it, or we must bring credible witnesses of his guilt, to support our charge.

II. Of the *internal sources of argument*—those which the subject itself supplies, when attentively considered, are (1) *Definition*; (2), *Etymology*; (3), *Enumeration*; (4), *Genus*; (5), *Species*.

Thus, for instance, if a writer, for some reserved end, should think fit to enlarge on the subject of *Generosity*, he might, in the first place, urge the nobleness of this sentiment, by an argument derived from the nature or *definition* of generosity; which argument would likewise be an argument from *Enumeration*, if it contained a detail of particulars constituting the thing.

He might say, for instance, that generosity is a readiness to share with others advantages which the possessor has the power to keep to himself; a disposition to give and to forgive; candor, forbearance, and the absence of all envy; that these are the characteristics of a noble nature, and prove the nobleness of the virtue which includes them.

From this argument from Definition and Enumeration, another might be added from *Etymology*.

It might be said, *generous* originally meant *well-born*, and the transfer of the word from its first to its present meaning, is an evidence that as it formerly meant nobility of blood, it must now mean nobility of soul.

It is a rule that *the Genus can always be asserted of each species.*

Thus we can say, an oak is a tree, and an elm is a tree, and a vine is a tree. This shows that tree is a genus, and that oak, elm, and vine are species under that particular genus.

Genus and species have reference to moral ideas as well as physical.

Thus we may say, industry is a virtue, frugality is a virtue, temperance is a virtue. This shows that virtue is a genus, and that industry, frugality, and temperance are its species. While a genus may be divided into species, each species may be subdivided into individuals.

The mode of reasoning from *genus* and *species* is merely to show that a certain species is properly classed under a certain genus, and then to affirm or deny of the species what you may affirm or deny of the genus.

Thus you may say: All fruit is useful to health; the apple is a kind of fruit; therefore the apple is useful to health. This principle of reasoning, from genus to species, is the only kind of reasoning in which you gain any thing by placing it (as above) in the form of what is called a Syllogism. And even here the argument gains nothing in point of strength, but sometimes it gains a little in point of clearness, or at least it gives a clearer statement of the meaning of the reasoner.

The following are the examples given in the Logic of Dr. Watts:

“Every wicked man is truly miserable;
All tyrants are wicked men;
Therefore all tyrants are truly miserable.

He that’s always in fear is not happy;
Covetous men are always in fear;
Therefore covetous men are not happy.

Whatsoever furthers our salvation is good for us;
Some afflictions further our salvation;
Therefore some afflictions are good for us.

Nothing that must be repented of is truly desirable;
Some pleasures must be repented of;
Therefore there are some pleasures which are not truly desirable.”

In the first syllogism, the genus is, “Every wicked man,” and the species, “all tyrants.”

In the second syllogism, “He that’s always in fear,” is the genus, “and covetous man” is the species under that genus.

In the third syllogism, "Whatever furthers our salvation," is the genus, and "some afflictions" is the species.

In the fourth syllogism, "Nothing that must be repented of," is the genus, and "some pleasures" is the species.

In natural logic, we do not use these syllogisms. We should, in the above cases, express our reasons in the following manner :

All tyrants, are truly miserable, because they are wicked men.

Covetous men are not happy, because they are always in fear.

Some afflictions are good for us, because they further our salvation.

Some pleasures are not desirable, because they must be repented of.

LESSON CLI.

AIDS IN ARGUMENTATIVE WRITING.

Cause, Effect, Antecedents, Consequents, Adjuncts, are other topics whence internal arguments are derived.

Let it be imagined that a speaker has to recommend to his auditors the particular act of generosity already supposed, namely, a grant of relief to one who has been unfriendly to them and their interests,—he might reason from the act itself as a *cause* of certain effects that must follow : we may expect *a priori*, or independently of experience, he would say, that we shall be rewarded by the respect and esteem of men, and the favor of heaven. The opportunity of yielding relief under such circumstances, he might affirm to be the work of heaven in order to try their generosity ; an argument which is taken from the *final* cause, or that which affirms a *purpose* as the cause of what is stated to exist. This also is an *a priori* argument.

The orator then calling the attention of his auditors to the man's distressful state, might argue from that as an *effect* for which a cause was to be found ; which cause he might say, is not merely to try their generosity, but to punish the man for his former unfriendly conduct to them.

But this *a posteriori* conclusion becomes, when stated, an *antecedent*, that is to say, a statement connected with probable consequents. Among these *consequents*, the orator might assume this

to be included; that if Providence punishes, he does not call on man to punish also. But shall we not interfere with the punishment of heaven if we relieve this man? No: there is the clear command, "Do good to them that hate you," which forbids such a consequent to be derived from the antecedent.

Further, in order to combat an inclination not to relieve the man, the orator might argue from the topic *consequents*, thus: this man's prosperity may revive without your help, and he may be again a powerful enemy; heaven may punish the neglect of your present opportunity, by visiting you in your turn with distress.

And these arguments from consequents might be enforced by some from the topic *adjuncts*: from the adjuncts of the man,—namely, his talents, his power to conciliate friends, to injure enemies; from the adjuncts of the auditors,—namely, the dangers that in some quarters threaten their interests; the persons opposed to those interests, who already abound.

In regard to physical and moral causes, there are four methods of reasoning:

First, from the existence of the cause, we may infer the existence of the effect.

The *Second* mode of reasoning, is from the existence of the effect to infer the existence of the cause. All theories or systems are founded on this mode of reasoning.

The *Third* mode of reasoning, is from the non-existence of the cause to infer the non-existence of the effect.

The *Fourth* mode of reasoning, is from the non-existence of the effect to infer the non-existence of the cause.

In reasoning upon moral causes, we are exposed to much difficulty, from the circumstance that one effect is often produced by a variety of causes, and the greatest sophistry arises from imputing to one particular cause an effect which results from the joint operation of many causes.

We shall also fall into error, if we deny the existence of any one cause, because other causes contributed to produce the effect.

We should also fall into error, were we to infer that of two events one is the cause of the other, merely because it occurred first in the order of time.

This fallacy is often ridiculed by a reference to the building of Tenterden steeple being the cause of the Goodwin Sands. The story is told by old Bishop Latimer. There was a time when the Goodwin Sands, which lie in the neighborhood of Dover, were not there. Some time after they had collected, commissioners were appointed to ascertain the cause. They proceeded to the spot and examined witnesses. Among others, an old man assured them that the cause of the Goodwin Sands being there, was the Tenterden steeple. They asked him "how this could be?" He stated that he "could not tell how, but he knew it was so; for he recollected that when there was no steeple, there were no sands, but soon after the building of the steeple, in came the sands. He therefore inferred that the building of the steeple was the cause of the sands."

In order to prove that two events sustain the relation to each other of cause and effect, it is necessary to show, first, that the two events did actually occur; secondly, that the event which we call the cause, occurred in the order of time before the effect; and thirdly, that there was an adaptation in the cause to produce the effect.

We sometimes attempt to refute a doctrine by tracing the *absurd or injurious consequences* that must result from it. This mode of argument is called *reductio ad absurdum*.

Akin to this is an exposure of the fallacy of *proving too much*. This fallacy in an argument, which, if admitted to prove the point in dispute, would, if carried out to all its legitimate consequences, also prove other points which neither of the disputants admits to be true.

Arguments *founded on the advantages or disadvantages* that may result from any measure under consideration, come under the head of reasonings from the relation of cause and effect.

FINAL CAUSES.

The actions of intelligent beings are the effects of motives or feelings. Hence, *the motive or design of an action is called its final cause*. Moral causes refer to habits, events, and institutions. Final causes refer generally to individual acts.

EXAMPLES.—"The gentleman travels *for pleasure*." "The lady rides *for exercise*." "The soldier fights *for glory*."

The doctrine of Final Causes enters largely into the science of Natural Theology.

From the adaptation of certain arrangements to answer certain purposes, we infer that these arrangements were *designed* to answer these purposes. Thus, the eye is adapted for seeing; we infer that it was made for that purpose. See Paley's "Natural Theology."

From the manifold proofs of design in the world, we infer the existence of a *Designer*. These effects denote intelligence, and hence we infer the existence of an Intelligent Cause.

Again, from the manifestation of certain attributes or qualities in the works of creation and providence, we infer the existence of these attributes and qualities in the *Intelligent Cause*. Hence, we demonstrate the power, wisdom, goodness, and other attributes of God. We prove the goodness of God by facts, showing that the works of nature are so constructed as to produce pleasure as well as utility to his intelligent creatures. See Acts xiv. 17.

In the same way we reason on the *nature and character of the human mind*, and on the circumstances by which we are surrounded.

Man has a capacity for being happy; we infer that he was designed to be happy. Man has a capacity for acquiring knowledge; we infer that he was designed to acquire knowledge. Man has faculties adapted to an immortal state of existence; we infer that he is destined to immortality.

In the same way, from the attributes, qualities, and capacities of the *animal creation*, we infer the design or final cause of their creation.

Final causes form an important part of the investigation in cases of circumstantial evidence.

If we show that the prisoner had a strong motive for committing the offence, such as avarice, revenge, &c., or had stated beforehand a determination to commit it, this, with other circumstances, will be considered as tending to prove that he did commit it.

LESSON CLII.

AIDS IN ARGUMENTATIVE WRITING.

Similitude, Parity of case, Contraries, Proportion, A fortiori, are names of other topics whence internal arguments are derived.

Suppose, for instance, that the writer were desirous to enforce

his former arguments on generosity, and, by enforcing them to move the passions, he might *compare* generosity to the sun, which shines alike on fruitful and unfruitful soils.

Again, in order to enforce his former argument, that the case of the man needing relief was designed in Providence to try their generosity or their faith, he might insist that their own case with respect to God is a *parallel* or *analogous* case to that which is brought before themselves; deal with this man, the writer might say, as God deals with you:

“ We do pray for mercy,
And that same prayer doth teach us all, to render
The deeds of mercy.”—*Shakspeare*.

From *Contraries* the writer might argue that the proposed act of generosity will bring the esteem of men as a reward.

He might say: “ As selfishness brings contempt and execration, generosity brings honor and applause; as selfishness shuts out the sympathies of mankind, generosity opens those sympathies, and directs them all to the generous man.”

From *Proportion* he may argue thus:

It is impossible for man to equal the bounty of his heavenly Creator, but he may approach it in a certain humble degree, and the greater the degree, the more nearly will he resemble the Creator who formed him.

Lastly, in order to enforce the *argument drawn from a prudential regard to consequences*, the writer might say, that if, without regard to such consequences, it behooves his readers to yield the relief desired, then *a fortiori*, with those impending consequences in view, they cannot but resolve to yield it.

LESSON CLIII.

REASONING FROM EXAMPLES.

In reasoning from examples, we adduce examples in proof of the propositions we seek to establish. Thus our Saviour spoke, Mark ii. 23–28. Another instance is the following from Rev. Sidney Smith:

"It would go very far to destroy the absurd and pernicious association of genius and idleness, by showing them that the greatest poets, orators, statesmen, and historians,—men of the most brilliant and imposing talents, have actually labored as hard as the makers of dictionaries and the arrangers of indexes; and that the most obvious *reason why they have been superior to other men is, that they have taken more pains than other men.* Gibbon was in his study every morning, winter and summer, at six o'clock; Mr. Burke was the most laborious and indefatigable of human beings; Leibnitz was never out of his library; Peel killed himself by study; Cicero narrowly escaped death by the same cause; Milton was at his books with as much regularity as a merchant or an attorney,—he had mastered all the knowledge of his time; so had Homer. There are instances to the contrary; but, *generally speaking, the life of all truly great men has been a life of intense and incessant labor.*"

When from one or more examples you infer a general principle, that is called Induction, or Reasoning from Examples; when from the general principle you infer an individual case, that is called Deduction, or reasoning from genus to species. *Induction is reasoning from particulars to generals; Deduction is reasoning from generals to particulars.*

Be it observed, however, that generals cannot be inferred from particulars, unless you have reason to believe that all the particulars are alike. Our reasoning here must depend on the uniformity of nature. When a constant uniformity does not exist, I cannot reason so conclusively, and my reasonings will be weaker in proportion to this want of uniformity, and hence we shall have to descend from certain reasonings to probable or doubtful.

We use the inductive method in the physical sciences.

We see several instances in which fire melts lead; we infer it will always do so, and when we are satisfied that this is the case, we call it a law of nature. Thus also are the laws of Astronomy and other natural sciences discovered.

This kind of reasoning abounds in the sacred writings.

See Neh. xiii. 15–18, the Book of Psalms, the Prophets; and in the New Testament consult the eleventh chapter of Hebrews and first verse of chapter twelfth, which contains the inference; also James v. 10, 11, 16–18; 2 Tim. iii. 8, 9; 1 John iii. 11, 12; 1 Cor. x. 6–11.

Principles are often confirmed or illustrated by Examples; as, in Luke iv. 24–27, where they are adduced to show that a prophet has no honor in his own country.

The example of David, a man of decided piety, is adduced to show that in a case of necessity a positive law might be violated to satisfy hunger. Mat. xii. 1-4; Mat. xii. 39, 40; John iii. 14.

Moral injunctions are often enforced by Scriptural examples.

Reasoning by example is in great use among lawyers, by what is called a case in point, that is, an example in point.

When a case is in dispute, the plan is to show that a case similar to the present has already been decided. But the example or case adduced will not, of course, be the same in all its circumstances as the case under trial. If so, there would have been no ground for the lawsuit, as the point would then have been already decided. But it is the object of the advocate to show that the case adduced establishes a principle, and that this principle thus established will apply to the case under consideration.

Sometimes an individual case is adduced for the purpose not of establishing but of overthrowing a general principle; as in Mat. xv. 1-6.

As examples can often be adduced on both sides of a question, we shall have to *balance one set of examples against another*, in order to judge of the probability of the case under consideration.

All anecdotes are arguments. They all prove something, or may be so applied as to prove something, and they should, when related, be associated with the principle which they are adapted to prove.

The rule that when you have advanced arguments enough to prove your point you should advance no more, may be enforced by the following "*Eighteen Reasons for Absence*:"

The Prince of Condé passing through Beune, the public authorities went to meet him at the gates of the town. After many high-flown compliments the mayor added: "To display our joy, we wished to receive you with the reports of a numerous artillery, but we have not been able to fire the cannons for eighteen reasons. In the first place, we have none; secondly—" "My good friend," said the prince, "the first reason is so good I will excuse the other seventeen."

LESSON CLIV.

REASONING FROM ANALOGY, COMPARISON, AND CONTRAST.

By reasoning from *Analogy*, we mean, reasoning about one thing from its resemblance to another thing.

For an instance, see Mat. xii. 11, 12. Another we adduce from Paley : "The practice of passing bad money is sometimes defended by the vulgar excuse, that we have taken the money for good, and must therefore get rid of it ; which excuse is much the same as if one who had been robbed on the highway should imagine he had a right to reimburse himself out of the pocket of the first traveller he met."

Analogical reasoning is employed in several of the sciences, in moral reasonings, in legal arguments, in political economy, and theology. It is often used with great effect in refuting objections that have been advanced against Divine revelation. Read Butler's Analogy ; also, Malachi i. 6 ; Luke xiii. 14-16.

Analogy is the foundation of nearly all our figurative language. We must be cautious, however, in adopting Metaphors as arguments.

We make comparisons between different persons, qualities, and actions ; as, "Knowledge is better than riches ; virtue is better than knowledge ; therefore virtue is better than riches." This is an argument founded on comparison.

Our descriptions of persons, places, and things, consist chiefly of points of comparison with other persons, places, and things.

Thus, speaking of Holt, it is said, "He was not a statesman like Clarendon ; he was not a philosopher like Bacon ; he was not an orator like Mansfield, yet, &c,"

LESSON CLV.

REASONING BY FABLES AND PROVERBS.

The fable is a fictitious composition, designed to illustrate a *proposition*, which is called the *moral* of the fable (so called because the fable is commonly employed to illustrate *moral* truths).

It is not necessary that the machinery of the fable should bear any resemblance to any moral process to which the proposition may be applied (herein it differs from the parable) ; it is required only that the result shall illustrate a proposition.

In the fable found in Luke xviii. 1-5, the proposition to be illustrated is the advantage of perseverance in prayer. But there is no correspondence between the machinery of the fable and the parties to whom reference is made. In fact, the fable derives no small portion of its force from this want of resemblance. It amounts to an *a fortiori* argument.

The following is an example of the use of Fables :

That eminence in one kind of merit is often associated with deficiency in another, is thus illustrated :

"*The Nightingale and the Hawk.*"—A mellifluous nightingale was one day pounced upon by a hawk. "As you sing so charmingly," he exclaimed, "how deliciously must you taste !"

The *design of fables* is to teach us general maxims and propositions, which we are to apply, as we may have occasion, to practical purpose, in our progress through life.

In most of the "Fables of Æsop," actions are attributed to animals, because certain animals are supposed to represent certain characters or dispositions. Thus the lion is the representative of courage and magnanimity ; the fox, of cunning ; the peacock, of beauty ; but there are fables in which no animals are introduced.

Proverbs are often the morals of fables. They are not usually capable of being proved by reasoning. They are proved by observation and experience ; but referring chiefly to morals and manners, they possess only a moral universality, and hence it is often easy to point out cases in which they are not realized.

Thus, "The diligent hand maketh rich," "Train up a child in the way he should go, and when he is old he will not depart from it," are sound maxims, but cases occur in which they do not apply. This is no valid objection to them as rules for our guidance. In human affairs we must be contented with a high degree of probability. It is the part of true wisdom to submit our conduct to the guidance of this high degree of probability.

The *mode of reasoning from proverbs* is by the application of a general principle to an individual case, and falls under the class of genus and species. A fine illustration may be seen in Dr. Franklin's "Poor Richard's Almanac."

LESSON CLVI.

DESCRIPTIVE AND INTERROGATIVE REASONING.

1. *Descriptive Reasoning* is used when we describe an object with a view to reason about it.

For example: Were a lecturer on anatomy to describe the eye, with the view of showing its construction to his pupils, that would be a description, and nothing more. Were a theologian to describe the eye, in order to show that it must have had an intelligent author, then the description would become a specimen of descriptive reasoning. See Paley's "Natural Theology."

In all our reasonings great use is made of description. When a legislator proposes a new law, he begins with *describing* the present state of the law, shows what improvement is necessary, and then proposes his remedy. A lawyer opens his address to the jury, by a statement of the case; this statement is descriptive. Descriptions of past events, and of good and bad characters, form a large portion of the addresses from the pulpit.

Practical applications of Descriptive Reasoning :

In tracing the effects of any measure that we desire to have altered or abandoned, the effects are sometimes advantageously described with great minuteness.

In describing acts of injustice or oppression, it is seldom necessary to have recourse to any forms of reasoning. The description itself will usually produce all the impression that could be obtained by the most profound argumentation. So, also, in regard to abuses, to show that they ought to be corrected, it is enough to describe them.

2. *Interrogative Reasoning.*—This is a form of reasoning by asking questions. Of this, there are several kinds.

(1.) The *Socratical*, which is managed by questions and answers, in the form of a common conversation. It is a pleasing method, because the teacher takes the attitude of an inquirer, and the learner seems to convey the information sought.

The reasoning always arises out of something asserted or known in the

previous answer, and so proceeding to inquire after something unknown in the following question, which again makes way for the next answer. For an illustration, see "Watts on the Improvement of the Mind."

(2.) The *conversational* form. See Mrs. Marcet's "Conversations." It is such a form of reasoning as prevails in common life, and occurs in conversation. It is not by a full syllogism, but by a defective one, called *Enthymeme*; as, "Diamonds are jewels; *therefore* they are valuable;" "The human soul is immaterial; *consequently* it is immortal."

The occurrence of *for*, *because*, *therefore*, or any similar word, either in conversation or in reading, usually denotes an enthymeme; in other words, denotes a reason or argument expressed naturally, without the formality of scholastic logic.

(3.) *Sometimes we ask questions in order to answer them, with the view of removing from the discussion the topics to which they refer.* Thus, a writer on agricultural distress commences with questions in the form of inquiries, to which he replies:

"There is no denial, and there can be no doubt, that the whole agriculture of England is menaced with ruin. But what is the cause? Has Heaven stricken the land with barrenness?—the late harvest has been remarkably productive. Has the land been trampled by insurrection?—it has exhibited a contrast to all Europe in its tranquillity. Has commercial failure driven away its credit?—the panic of 1847 has virtually invigorated, by purifying, speculation. Again we ask, what is the cause? The cause is simply this," &c.

(4.) *Sometimes we place in the form of questions those objections which our opponents might advance against us.* St. Paul often reasons in this way. See the third, fourth, sixth, seventh, eighth, ninth, and eleventh chapters of the Romans.

(5.) *The relation of cause and effect is often intimated by interrogations.* When a wrong cause, as we think, has been assigned for an effect, and we desire to intimate the true cause, we can do this by asking questions.

"One man pines under a broken constitution. But let us ask him whether he can, fairly and honestly, assign no cause for this, but the unknown decree of Heaven? Has he duly valued the blessing of health, and always observed the rules of virtue and sobriety? Has he been moderate in his life, and temperate?"

LESSON CLVII.

LAW OF ARGUMENTATIVE WRITING.

Some of the laws which ought in general to be observed in the presentation of truths to the mind in argumentative discourses, are thus stated by Mr. Neil :

1. Never propose to prove a self-evident proposition.

Proof is impossible. The attempt is irksome, as well as displeasing to the parties addressed : irksome, because they already acknowledge the proposition ; and displeasing, because it insinuates a want of capacity in them.

2. Begin with a clear statement of your subject, or with an introduction which will naturally lead to that.

If an introduction is used, it should be striking, appropriate, and proportionate.

3. Observe a regular sequence in your arguments, that each one may naturally lead to the other.

4. Let your chief arguments be few and cogent ; and make them bear as directly on the point to be proven as possible.

Superfluous arguments efface stronger ones, exhaust patience, and encourage the idea that where weak arguments are used, the point is weak. If the few are strong, they will be effectual.

5. Express your arguments in as few words as possible, consistent with perspicuity.

6. Illustrations should be so intermingled with arguments, as to relieve and please the mind, and thus produce variety without confusion.

7. Arguments should be arranged in the inverse order of their importance ; the least important first, the strongest leading up the rear. They should form a climax.

8. Opposing arguments should be considered in the introduction or exordium ; suasive ones in the conclusion.

LESSON CLVIII.

SERMON-WRITING.

Many of the preceding lessons abound in suggestions highly appropriate to this species of writing. Nothing will here be attempted but to present a general view of the various methods of treating a text of Scripture.

1. *In the management of a text*, the first thing to be considered is, whether there be any thing which requires explanation, and if so to furnish it.

2. The text should always be taken in the precise sense which it bears in connection with the context, and be treated in that view.

3. The context often supplies the most suitable introduction.

4. There are two *methods of division*—the *textual* and the *topical*.

TEXTUAL METHODS OF DIVISION.

I. The *Natural Division*—following the order in which the words of the text stand; as on Ephes. i. 3, Claude's divisions are:

1. A grateful acknowledgment—"Blessed be God."
2. The *title* under which Paul blesses God—"The Father of our Lord Jesus Christ."
3. The *reason* why he blesses God—"He hath blessed us."
4. The *plenitude* of this blessing—"With all blessings."
5. The *nature* or kind of them—"Spiritual blessings."
6. The *place* where, &c.—"In heavenly places."
7. In *whom* he has blessed us—"In Christ Jesus."

II. The *Observational Division*.

1. When texts are clear in themselves, there is no need of explanation, and observations only should be made on what they teach.

2. Most historical texts must be discussed by observation. Henry's Commentary furnishes admirable examples.

3. Some texts require both explication and observation.

4. Observations, for the most part, should be theological. Occasionally and sparingly, observations historical, philosophical, and critical may be used.

5. Observational preaching ought to be a faithful delineation of persons, characters, and occurrences; the divine conduct; the consequences of a vicious course; the influence of divine agency on the affairs of men; the experience of God's people, their trials, their encouragements, their hopes, their fears, &c.

III. *Propositional Discourses.*

While a single discourse may embrace many observations, a single *proposition* may form the basis of a whole discourse, or of more. In *explication* we treat of the text, divide and discuss it; in *proposition* we adhere to the general doctrine or subject to be discussed, as stated in the preacher's *own words*; but if such statement contain any term of doubtful import, such term should at the beginning be explained, but briefly.

The *doctrine*, *theme*, or *proposition* may be divided into two or three other propositions, expressed in perspicuous language, and in as few words as possible.

The *arguments* should be solid, the proofs clear, the citations conclusive, the examples striking.

The *conclusion* should be animated and powerful; and worthy of the arguments advanced.

TOPICAL METHODS OF DIVISION.

These have been already considered, under the head of "Topics suggestive of Ideas," and of "The Oration or Discourse."

In preparing a sermon, no more important *rule*, perhaps, can be given than this (in the words of Dr. H. F. Burder): "*Endeavor to ascertain and to exhibit the leading sentiment intended to be conveyed by the text, and let that leading sentiment dictate the spirit and plan of the discourse.*"

It is thus (he adds) that the preacher will best secure unity of design in every discourse, and a suitable variety in his plans of arrangement. That variety will naturally grow out of the habit of

yielding his mind to the impression which the prominent idea of a text is calculated to produce; a diversity of method, without any direct effort to attain it, will then almost follow, of course, from a variety in the texts and subjects themselves.

LESSON CLIX.

THE WRITING OF POETRY.

An excellent writer, the late Prof. Henry Reed, recommends the writing of verse as an important help in attaining a good prose style. He says,

The study of English poetry being in close affinity with the prose, admits of an important use in the formation of a good prose style. A mind as earnestly practical as Dr. Franklin's observed this; and he recommended the study of poetry and the writing of verse for this very purpose; it was one of the sources of his own excellent English. It is a species of early training for prose writing which he recommended, having recognized it in his own case as having given a genuine copiousness and command of language. This certainly is worth reflection, too, that all the great English poets, Chaucer, Spenser, Shakspeare, Milton, Dryden, Cowper, Byron, Southey, and Wordsworth, have displayed high powers as prose writers.'

Poetic compositions must depend greatly on a native endowment for it; *yet a taste and capacity for writing well in verse, may in part be acquired by a careful and frequent perusal, in early life, of the productions of those who excel in this species of composition, and also by committing large portions to memory—a practice that is worthy of adoption by all.*

As daily communion with the wise, the intelligent, the well-informed, assists in attaining their traits of character; as we form our tastes, style of conversation, and manners, by those with whom we bring ourselves into frequent contact; so an early and studious familiarity with the poets cannot fail to imbue the mind with a love for poetic creations, and to aid in giving to our thoughts and sentiments and observations the poetic form.

Dr. Johnson, in his "Lives of the Poets," informs us that Cowley, Milton, and Pope are distinguished among the English poets

by the *early exertion of their powers*; but the works of Cowley were published in his childhood, and therefore of him only can it be certain that his puerile performances received no improvement from his maturer studies.

Pope, at the age of fourteen, wrote in smooth and harmonious verse; at sixteen he wrote his "Pastorals," which have been much admired. At twenty or twenty-one, he composed his celebrated poetical "Essay on Criticism," a work which, in Dr. Johnson's opinion, displays such extent of comprehension, such nicety of distinction, such acquaintance with mankind, and such knowledge both of ancient and modern learning, as are not often attained by the maturest age and longest experience.

Goldsmith, Henry Kirke White, Chatterton, and many others, have also distinguished themselves in writing verse while yet in childhood or early youth—a fact which is here cited for the purpose of encouraging the young to attempt to pursue them in the same walk of literature.

While the study and reading of the poets with great attention and interest, together with close and admiring observations of nature, and notice of the workings of one's own mind, are valuable means of cultivating the poetic spirit and of preparing to write in verse, it saves much labor to make one's self acquainted with the laws and forms and diction of versification, so as to be able the more readily to conform to them.

LESSON CLX.

VERSIFICATION.

This is the art of making verses, being a measured arrangement of words, containing a regular succession of accented and unaccented syllables. By the former is meant the syllables upon which stress of voice is laid in pronunciation.

A *verse* is a line of poetry, and consists of a certain number of accented (or strong) and unaccented (weak) syllables, following each other in regular order.

Each succession or group of such syllables is called a *measure*, or *foot*. These measures were called *feet*, because among the Greeks their time (in pronunciation) was regulated by the foot of the Corypheus, or director of the choirs.

Verse is of two kinds, *Rhyme* and *Blank* verse. Rhyme requires the last syllables of different lines to sound alike, such lines being arranged in some regular order.

Verses in which there is no such correspondence of sound, constitute Blank Verse.

Verses are also distinguished by *pauses*, which, in reading, occur at regular or measured distances. The *final* pause occurs at the end of each line. The *cæsural* pauses (so called because they *cut* or divide the line into two members), occur in other parts of the line or verse.

A *Stanza* consists of a certain number of verses, or lines. A *Couplet* (or *Distich*) is a stanza of two verses; a *Triplet*, of three. A *Hemistich*, is half a verse. But this division is not always equal; one of the half-verses does not always contain the same number of syllables as the other.

Scansion or *scanning*, is the act of dividing a verse into the measures or feet that compose it.

A complete verse (or line) is called *acatalectic*; if not complete, it is called *catalectic*; if it has a redundant syllable, the verse is called *hypermeter* or *hypercatalectic*.

Versification is perfect, so far as concerns measure (says Mr. Mulligan), when the arrangement of the words in a verse is such that, regarded as mere prose, the relative force which the syllables demand for correct pronunciation corresponds with the demands of the measure of the verse; in other words, when the good pronunciation of a passage naturally produces metrical melody. To this we may add, that the perfection of verse, as regards pauses, consists in so arranging the words that the metrical pauses demanded by the laws of the verse shall occur at places where a pause is allowable without injury to the sense. When in both these respects the demands of the particular measure and form of verse are complied with, without greater departure from the ordinary grammatical arrangement of language than is allowable and becoming in poetical compositions, the versification is good, so far as regards all but rhyme (if rhyme is present).

All the feet used in poetry consist either of two or of three syllables, and are reducible to eight kinds; namely, four of two syllables, and four of three, as follows:

DISSYLLABLE.

A Trochee — ◡
 An Iambus ◡ —
 A Spondee — —
 A Pyrrhic ◡ ◡

TRISYLLABLE.

A Dactyle — ◡ ◡
 An Amphibrach ◡ — ◡
 An Anapæst ◡ ◡ —
 A Tribrach ◡ ◡ ◡

A Trochee has the first syllable accented, and the last unaccented; as, "Hătefŭl, pétish."

An Iambus has the first syllable unaccented, and the last accented; as, "Bětray, consíst."

A Spondee has both the words or syllables accented; as, "The pale mŏon."

A Pyrrhic has both the words or syllables unaccented; as, "Ŏn thě tall tree."

A Dactyle has the first syllable accented, and the two latter unaccented; as, "Lăbŏrěr, pŏssible."

An Amphibrach has the first and last syllables unaccented, and the middle one accented; as, "Dělightfŭl, doméstic."

An Anapæst has the first two syllables unaccented, and the last accented; as, "Cŏntrăvĕne, acquiěsce."

A Tribrach has all its syllables unaccented; as, "Nŭmĕrăblĕ, cŏnquerable."

Some of these feet may be denominated *principal* feet, as pieces of poetry may be wholly or chiefly formed of any of them. Such are the Iambus, Trochee, Dactyle, and Anapæst. The others may be termed *secondary* feet; because their chief use is to diversify the numbers, and to improve the verse.

Iambic verses may be divided into several species, according to the number of feet or syllables of which they are composed.

Ex. 1.—The shortest form of the English Iambic consists of an Iambus, with an additional short or unaccented syllable; as,

Disdăining,
 Complăining,
 Consenting,
 Repenting.

We have no poem of this measure, but it may be met with in stanzas. The Iambus, with this addition, coincides with the Amphibrach.

Ex. 2.—The second form of Iambic is also too short to be continued through any great number of lines. It consists of *two* Iambuses.

What place is here!
 What scenes appear!
 To me the rose
 No longer glows.

It sometimes takes, or it may take, an additional short syllable; as,

Ūpōn ā mōuntain,
 Beside a fountain.

Ex. 3.—The third form consists of *three* Iambuses.

In placēs fār ōr nēar,
 Or famous or obscure,
 Where wholesome is the air,
 Or where the most impure.

It sometimes admits of an additional short syllable; as,

Oūr hēarts nō lōngēr lāngŭish.

Ex. 4.—The fourth form is made up of *four* Iambuses.

Ānd māy āt lāst mŷ wēarŷ āge,
 Find out the peaceful hermitage.

Ex. 5.—The fifth species of Iambic consists of *five* Iambuses; and is called *Iambic Pentameter*.

Hōw lōved, hōw vālued ōnce, āvails thēe nōt,
 To whom related, or by whom begot:
 A heap of dust alone remains of thee;
 'Tis all thou art, and all the proud shall be.

Bē wīse tō-dāy, 'tis mādness tō dēfer;
 Next day the fatal precedent will plead;
 Thus on, till wisdom is push'd out of life.

This is called the *heroic* measure. In its simplest form it consists of five Iambuses; but by the admission of other feet, as Trochees, Dactyles, Anapæsts, &c., it is capable of many varieties. Indeed, most of the English common measures may be varied in the same way, as well as by the different position of their pauses.

Ex. 6.—The sixth form of Iambic, is commonly called the *Alexandrine* measure. It consists of *six* Iambuses.

Fōr thōu ārt bāt ōf dūst: bē hūmblē ānd bē wīse.

The Alexandrine is sometimes introduced into heroic rhyme; and when used sparingly, and with judgment, occasions an agreeable variety.

Thē sēas shall wāste, thē skies in smōke dēcāy,
 Rocks fall to dust, and mountains melt away;
 But fix'd his word, his saving power remains:
Thy realm forever lasts, thy onn Messiah reigns.

Ex. 7.—'The seventh and last form of Iambic measure, is made up of *seven* Iambuses.

The Lōrd dēscēndēd frōm ābōve, ānd bōw'd thē hēavēns hīgh.

This was anciently written in one line ; but it is now broken into two, the first containing four feet, and the second three.

Whēn all thy mērciēs, O my Gōd !
My rising soul surveys,
Transported with the view, I'm lost
In wonder, love, and praise.

The stanza last given, is called *common metre*, or measure.

When the verse (line) contains four iambuses, it is called *long metre* ; but *short metre* when it has three iambuses in the first, second, and fourth verses, and four iambuses in the third.

In all these measures the accent or stress falls on the even syllables (second, fourth, &c.) ; and every line, considered by itself, is, for most part, melodious in proportion to the strictness of the observance of this rule.

In short, the wrong location of the accent is a great fault in versification. The words should be so disposed as to create a certain melody in the ear, without labor to the tongue in pronunciation, or violence to the sense.

The *Elegiac form* of verse consists of four heroic lines, rhyming alternately ; as that of Gray :

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

The *Spenserian stanza* contains eight lines in heroic measure, followed by an Alexandrine line. The first and third lines rhyme with each other ; the second, fourth, fifth, and seventh ; the sixth, eighth, and ninth. It is the stanza in which Spenser wrote his great poem, "The Faery Queen." Beattie's "Minstrel" is written in the same measure, from which is extracted the following stanza :

Oft when the winter-storm had ceased to rave,
He roam'd the snowy waste at even, to view
The cloud stupendous, from the Atlantic wave
High towering, sail along the horizon blue ;

When, 'midst the changeful scenery ever new,
 Fancy a thousand wondrous forms describes,
 More wildly great than ever pencil drew ;
 Rocks, torrents, gulfs, and shapes of giant size,
 And glittering cliffs on cliffs, and fiery ramparts rise."

Trochaic verse is of several kinds.

Ex. 1.—The shortest Trochaic verse consists of one Trochee and a long syllable.

Tūmūlt ceāse,
 Sink to peace.

This measure is defective in dignity, and can seldom be used on serious occasions.

Ex. 2.—The second form of the Trochaic consists of *two* feet; and is likewise so brief, that it is rarely used for any very serious purpose.

Ōn thē mōuntāin,
 By a fountain.

It sometimes contains two feet or trochees, with an additional long syllable ; as,

In thē dāys ōf ōld,
 Fables plainly told.

Ex. 3.—The third species consists of *three* trochees ; as,

Whēn ōur hēarts āre mōurnīng ;

or of three trochees, with an additional long syllable ; as,

Rēstlēss mōrtāls tōil fōr nāught ;
 Blīss in vain from earth is sought ;
 Blīss, a native of the sky,
 Never wanders. Mortals, try ;
 There you cannot seek in vain,
 For to seek her is to gain.

Ex. 4.—The fourth Trochaic species consists of *four* trochees ; as,

Rōund ūs rōars thē tēmpēst lōudēr.

This form may take an additional long syllable, as follows :

Īdlē āftēr dīnnēr in hīs chāīr,
 Sat a farmer, ruddy, fat, and fair.

But this measure is very uncommon.

Ex. 5.—The fifth Trochaic species is likewise uncommon. It is composed of *five* trochees.

Āll thāt wālk ōn fōot ōr rīde in chārīōts,
 All that dwell in palaces and garrets.

Ex. 6.—The sixth Trochaic form consists of *six* trochees; as,

Ōn ā mōuntāin, strētch'd bēnēath ā hōarŷ willōw,
Lay a shepherd swain, and view'd the rolling billow.

This seems to be the longest Trochaic line that our language admits.

In all these Trochaic measures, the accent is to be placed on the odd syllables.

The *Dactylic* verse being very uncommon, we shall give only one example of one species of it:

Frōm thē lōw plēasūres ōf thīs fallēn nātūre,
Rise we to higher, &c.

Anapæstic verses are divided into several species.

Ex. 1.—The shortest anapæstic verse must be a *single* anapæst; as,

Būt In vāin,
They complain.

This measure is, however, ambiguous; for, by laying the stress of the voice on the first and third syllables, we might make it a trochaic. And therefore the first and simplest form of our genuine Anapæstic verse is made up of *two* Anapæsts; as,

Būt hīs cōurāge 'gān fāil,
For no arts could avail.

This form admits of an additional short syllable:

Thēn hīs cōurāge 'gān fāil hīm,
For no arts could avail him.

Ex. 2.—The second species consists of *three* Anapæsts

Ō yē wōods, sprēad yōur brānchēs āpāce;
To your deepest recesses I fly;
I would hide with the beasts of the chase;
I would vanish from every eye.

This is a very pleasing measure, and much used, both in solemn and cheerful subjects.

Ex. 3.—The third kind of the English Anapæstic consists of *four* Anapæsts.

Māy Ī gōvērn mŷ pāssīōns wīth ābsōlūte swāy;
And grow wiser and better as life wears away.

This measure will admit of a short syllable at the end; as,

Ōn thē wārm cheēk ōf yōuth, smīles ānd rōsēs āre blēndīng.

Poetry is varied and improved, by the admission of *secondary* feet into its composition; for example:

Mūrmuring, and with him fled the shades of night.

The first foot here is a Dactyle; the rest are Iambics.

O'er mány á frōzen, mány a fiery Alp.

This line contains three Amphibrachs mixed with Iambics.

Innūmērāblē before th' Almighty's throne.

Here, in the second foot, we find a Tribach.

Seē thē bōld yōuth strāin up the thrēat'ning stēep.

In this line, the first foot is a Trochee; the second, a genuine Spondee by quantity; the third, a Spondee by accent.

5. In the following line, the first foot is a Pyrrhic, the second a Spondee

Thāt ōn wēak wings from far pursues your flight.

LESSON CLXI.

POETICAL PAUSES.

There should be a pause at the close of every line, even where no pause is required by the sense. The pause for sense, or *cæsural* pause, is at, or not far from, the middle of the verse, and is naturally made by the voice in a correct reading of the verse. If it always occurred in the same place, monotony would be the result.

It is a distinguishing advantage of English verse, that it allows the pause to be varied through four different syllables in the line.

The pause may fall after the 4th, the 5th, the 6th, or the 7th syllables; and according as the pause is placed after one or other of these syllables the melody of the verse is much changed, its air and cadence are diversified. By this means, uncommon richness and variety are added to verse.

When the pause falls earliest, that is, after the fourth syllable, the briskest melody is thereby formed, and the most spirited air given to the line.

EXAMPLE.—In the following lines of the Rape of the Lock, Mr. Pope has, with exquisite propriety, suited the construction of the verse to the subject:

On her white breast | a sparkling cross she wore
Which Jews might kiss | and infidels adore ·
Her lively looks | a sprightly mind disclose,
Quick as her eyes | and as unfix'd as those;

Favors to none, | to all she smiles extends,
 Oft she rejects, | but never once offends.

When the pause falls after the fifth syllable, dividing the line into two equal portions, the melody is sensibly altered. The verse loses that brisk and sprightly air, which it had with the former pause, and becomes more smooth, gentle, and flowing.

EXAMPLE.—Eternal sunshine | of the spotless mind,
 Each prayer accepted, | and each wish resign'd.

When the pause proceeds to follow the sixth syllable, the tenor of the music becomes solemn and grave. The verse marches now with a more slow and measured pace, than in either of the two former cases.

EXAMPLE.—The wrath of Peleus' son, | the direful spring
 Of all the Grecian woes, | O goddess, sing!

But the grave solemn cadence becomes still more sensible, when the pause falls after the seventh syllable, which is the nearest place to the end of the line that it can occupy.

EXAMPLE.—And in the smooth description | murmur still.
 Long-loved, adored ideas! | all adieu.

Besides the *cæsural*, there are sometimes lesser or *half-pauses*, as in the lines:

Warms' in the sun," refreshes' in the breeze,
 Glows' in the stars," and blossoms' in the trees;
 Lives' through all life," extends' through all extent,
 Spreads' undivided," operates' unspent.

LESSON CLXII.

RULES FOR THE PRINCIPAL OR CÆSURAL PAUSE.

- 1 There should be only one principal or full pause in a line.
2. This pause may occur after the fourth, the fifth, the sixth, or the seventh syllable. This distribution of the pause lays a foundation for dividing English heroic verse into four kinds. Each kind, as above shown, has its own peculiar melody.

3. A full pause should never divide a word; thus,

A noble super | fluity it craves.
Abhor, a perpe | tuity should stand.

The same rule does not apply to a *half-pause*, which, being short and comparatively slight, is not disagreeable though it divide a word; as,

Relent | less walls | whose darksome round | contains.
For her | white virgins | hyme | neals sing.
In these | deep solitudes | and aw | ful cells.

Yet even here the melody suffers in some degree. *It is desirable that a word should be pronounced without any pause between its component syllables.*

4. *The best place for the full pause* is where there is a pause in the sense; but there may be a pause in the melody where the sense requires none, but it may not come after any word indifferently. Some words, like syllables of the same words, are so intimately connected as not to bear a separation even by a pause; hence,

5. A substantive must not be separated, by a pause, from its article; as,

If Delia smile, the | flowers begin to spring.

It should be pronounced—

If Delia smile, | the flowers begin to spring.

6. The full pause must not come between an adjective and the noun following it, and qualified by it: thus,

Of thousand bright | inhabitants of air
The sprites of fiery | termagants inflame,
The rest, his many-color'd | robe conceal'd, &c.

But when the noun precedes its adjective, a full pause may be interposed, for a conception of a noun may be formed though unaccompanied by an adjective.

7. When an adverb precedes the verb, it should not be separated from it by a full pause; when it follows the verb, a pause may be interposed. Hence these lines are unmelodious:

And which it much | becomes you to forget.
'Tis one thing madly | to disperse my store.

At the close of a line, where a pause always occurs, it may come between the verb and the adverb which commences the following line; as

While yet he spoke, the Prince advancing drew
Nigh to the lodge, &c.

8. A full pause may occur between a subject (or nominative) and the verb, and whether active or passive, if the verb follow it, but not otherwise.

9. A full pause *may* come between a transitive verb and its object, even when the object precedes the verb, thus:

The peer now spreads | the glittering forceps wide.
As ever sullied | the fair face of light.
No happier task | these faded eyes pursue.

10. Words connected with conjunctions and prepositions admit a full pause between them, as:

Assume what sexes | and what shape they please.
The light militia | of the lower sky.

11. Conjunctions, prepositions, and articles, being dependent for meaning and utility upon the words that follow them, must not be separated from those by a full pause, as:

Talthybius and | Emybates the good.

LESSON CLXIII.

RULES FOR FINAL PAUSES.

1. In the first line of a couplet, the concluding pause differs little, if at all, from the cæsural pause that divides the line, and hence the preceding rules apply to it.

2. The concluding pause of the couplet (that of the second line) is not graceful unless there be also a pause in the sense. Hence it follows that a couplet ought always to be concluded with some close in the sense, at least to the amount of a comma. This rule is seldom transgressed; but the following deviations are found in Pope:

Nothing is foreign: parts relate to whole;
One all-extending, all-preserving soul
Connects each being—

Another:

To draw fresh colors from the vernal flowers,
To steal from rainbows ere they drop in showers
A brighter wash—

A *general rule* is, that the sense must never be impaired or obscured by the position of any pause, as it is the following lines:

Ulysses, first | in public cares, she found.

And:

Who rising, high | the imperial sceptre raised.

With respect to *inversion*, many words which cannot bear a separation (by a pause) in their natural order, admit a pause when inverted. And it may be added, that when two words, or two members of a sentence, in their natural order, can be separated by a pause, such separation is always allowable in an inverted order. An inverted period, which deviates from the natural train of ideas, requires to be marked in some measure, even by pauses in the sense, that the parts may be distinctly known. Take the following examples:

As with cold lips | I kiss'd the sacred veil.
With other beauties | charm my partial eyes.
Full in my view | set all the bright abode.
With words like these | the troops Ulysses ruled.
Back to the assembly roll | the thronging train.
Nor for their grief | the Grecian host I blame.

The same when the separation is made at the close of the first line of the couplet:

For spirits, freed from mortal laws, with ease,
Assume what sexes and what shapes they please.

The pause is tolerable even at the close of the couplet, for the reason just now suggested, that inverted members require some slight pause in the sense:

'Twas where the plane-tree spreads its shades around
The altars heaved; and from the crumbling ground
A mighty dragon shot.

Variety in verse is due to the place of the pause.—A number of successive lines having the pause in the same place is fatiguing, and ought not to occur, except where there is a uniformity in the members of a thought, as in the following examples:

By foreign hands | thy dying eyes were closed,
 By foreign hands | thy decent limbs composed,
 By foreign hands | thy humble grave adorned.

Again :

Bright as the sun, | her eyes the gazers strike,
 And, like the sun, | they shine on all alike.

It has been laid down as a *general rule*, that heroic verse admits a cæsural pause only in one of four parts of a line—after the fourth, the fifth, the sixth, or seventh syllable. But *this rule may be varied* where the sense or expression requires a variation, and that, so far, the melody may be sacrificed. Hence, in Milton, we not unfrequently find the cæsural pause after the first, the second, or the third syllable—a license that sometimes adds vigor to the expression, as in the following examples :

—— Thus with the year
 Seasons return, but not to me returns
 Day, | or the sweet approach of even or morn.

Celestial voices, to the midnight air,
 Sole | or responsive each to other's note.

And over them triumphant Death his dart
 Shook, | but delay'd to strike.

—— And wild uproar
 Stood ruled, | stood vast infinitude confined.

—— And hardening in his strength,
 Glories, | for never since created man
 Met such embodied force.

From his slack hand the garland wreathed for Eve
 Down dropp'd, | and all the faded roses shed.

LESSON CLXIV.

ACCENTS IN VERSE.

Supposing every long syllable to be accented, there is in every line one accent more prominent than the rest, being that which precedes the cæsural pause. It is distinguished into two kinds—one that is immediately before the pause, and one that is divided

from the pause by a short syllable. The former belongs to lines of the first and third order; the latter to those of the second and fourth.

Examples of the first kind:

Smooth flow the wâves | the zephyrs gently play,
Belinda smiled | and all the world was gay.

He raised his azure wând | and thus began.

Examples of the other kind:

There lay three gârters | half a pair of gloves,
And all the trôphies | of his former loves.

Our humble prôvince | is to tend the fair,
Not a less pléasing | though less glorious care.

And hew triumphal ârches | to the ground.

It is a great defect in the composition of verse to put a low word incapable of an accent, in the place where this accent should be; and no single circumstance contributes more to the energy of verse than to put an important word where the accent should be—a word that merits a peculiar emphasis. The following are faulty lines:

Of leaving what | is natural and fit.
Not yet purged off, | of spleen and sour disdain.
No pardon vile | obscurity should find.
When love was all | an easy monarch's care.

When this fault is at the end of a line that closes a couplet, it destroys the melody altogether:

But of this frame the hearings, and the ties,
The strong connections, nice dependencies.

For a fuller exhibition of the subject, consult the Author's edition of "Kames' Elements," whence the observations on Pauses and Accents have been drawn, pp. 309–342.

RULES FOR RHYMING SYLLABLES.

1. The syllables must be accented syllables.
2. The vowel *sounds* must be the same.
3. If these syllables end with consonants, the consonantal sounds must be the same.
4. The consonants preceding the vowel must be different from

each other in form and sound; that is, no syllable must be put in rhyme with itself.

5. It is to be noticed that *not the letters, but the sounds of the letters, constitute rhyme*; hence such words as *plough* and *enough*, though ending in similar letters are not words that rhyme together, being different in sound when pronounced. The words *buff* and *rough* though unlike in form, yet being of the same sound, rhyme together.

6. Lines ending in trochees require the last two syllables to rhyme; those ending with a dactyle, require the last three to rhyme.

7. *The more numerous the consonants that enter into the rhyming syllables, the stronger and better is the rhyme.*

Examples of strong and perfect rhymes:

It is not that I may not have incurr'd
 For my ancestral faults, or mine the wound
 I bleed withal, and, had it been conferr'd
 With a just weapon, it had flow'd unbound;
 To thee I do devote it—*thou* shalt take
 The vengeance, which shall yet be sought and found,
 Which if *I* have not taken for the sake—
 But let that pass—I sleep, but thou shalt yet awake.

Childe Harold.

The rhymes in the first and third lines above, abounding in consonants after the vowel are particularly rich and strong. The consonants *before* the vowel in all the rhymes, it will be observed, are unlike; in the first *nc*, in the third *nf*; in the second *w*, in the fourth, *nb*, &c. The above rules are exemplified in the next quotation:

Three days before my Mary's death,
 We walk'd by Grassmere shore;
 "Sweet lake!" she said with faltering breath,
 "I ne'er shall see thee more!"

John Wilson.

LESSON CLXV.

IMPERFECT RHYMES.

Imperfect rhymes end in syllables whose vowel *sounds* and whose consonants are not exactly the same, but more or less

nearly approach to sameness, and hence are less or more imperfect in their rhymes.

1. There are *rhymes addressed to the eye which are not rhymes when addressed to the ear*, and hence are not admissible: *head and bead; breath and beneath; increase and ease.*

2. *Rhymes when they sound alike are admissible, though they differ to the eye in form*; thus, *soul and stole; eye and sky; smile and isle.*

3. As *h* is not an articulate sound it is not to be counted in the beginning of a word; hence *air* and *hair*, *I* and *high*, are not legitimate, because parts before the vowels *a* and *i* are not different.

Examples of imperfect rhymes:

And without utterance, save the shrug or sigh
Deal round to happy fools its speechless obloquy. *Byron.*

That we become a part of what has been
And grow upon the spot, all-seeing but unseen. *Ib.*

Of an enamor'd goddess, and the cell
Haunted by holy love—the earliest oracle. *Ib.*

DOUBLE, TRIPLE, AND MIDDLE RHYMES.

The following examples are taken from Fowler's English Grammar:

Double Rhymes, where an unaccented follows an accented syllable:

The sportive Autumn claim'd by rights
An archer for her *lover*;
And even in winter's dark, cold nights,
A charm he could *discover*.

Her routs and balls and fireside joy,
For this time were his *reasons*;
In short, Young Love's a gallant boy
That likes all times and *seasons*. *Campbell.*

Treble Rhyme, shows an accented syllable followed by two unaccented syllables:

O ye immortal gods! what is *theogony*?
Oh thou, too, immortal man! what is *philanthropy*?
O world that was and is! what is *cosmogony*?
Some people have accused me of *misanthropy*. *Byron.*

Middle Rhyme is that which exists between the last accented syllables of the two sections of a line.

You, *bustling* and *jostling*,
 Forget each care and pain;
 I, *listless* yet *restless*,
 Find every prospect vain. *Burns.*

And now there came both mist and snow,
 And it grew wondrous cold;
 And ice, mast-high came floating by
 As green as emerald.
 The ice was *here*, the ice was *there*,
 The ice was all around;
 It crack'd and *growl'd*, and roar'd and *howl'd*
 Like noises in a swoond. *Coleridge.*

"The cheering and enlivening power of Rhyme," says Lord Kames, "is remarkable in poems of short lines, where the rhymes return upon the ear in quick succession; for which reason, rhyme is perfectly well adapted to gay, light, and airy subjects."

Oh, the pleasing, pleasing anguish,
 When we love and when we languish!
 Wishes rising,
 Thoughts surprising,
 Pleasure courting,
 Charms transporting,
 Fancy viewing
 Joys ensuing,

Oh, the pleasing, pleasing anguish!

For that reason, such frequent rhymes are very improper for any severe or serious passion; the dissonance between the subject and the melody is very sensibly felt. Witness the following

Now under hanging mountains,
 Beside the fall of fountains,
 Or where Hebrus wanders,
 Rolling in meanders
 All alone,
 Unheard, unknown,
 He makes his moan,
 And calls her ghost,
 For ever, ever, ever lost;
 Now with furies surrounded,
 Despairing, confounded,
 He trembles, he glows,
 Amidst Rodope's snows.

LESSON CLXVI.

BLANK VERSE.

Blank verse is a more free and noble species of versification than rhyme. The principal defect in rhyme, is the full close which it forces upon the ear at the end of every couplet. Blank verse is freed from this, and allows the lines to run into each other with as great liberty as the Latin hexameter permits, perhaps with greater. Hence it is particularly suited to subjects of dignity and force, which demand more free and manly numbers than rhyme.

The constraint and strict regularity of rhyme, are unfavorable to the sublime, or to the highly pathetic strain. An epic poem, or a tragedy, would be fettered and degraded by it. It is best adapted to compositions of a temperate strain, where no particular vehemence is required in the sentiments, nor great sublimity in the style; such as pastorals, elegies, epistles, satires, &c. To these it communicates that degree of elevation which is proper for them; and without any other assistance, sufficiently distinguishes the style from prose. He who should write such poems in blank verse, would render his work harsh and unpleasing. In order to support a poetical style, he would be obliged to affect a pomp of language unsuitable to the subject.

The present form of English heroic rhyme in couplets, is a modern species of versification. The measure generally used in the days of Queen Elizabeth, King James, and King Charles I., was the stanza of eight lines, such as Spenser employs, borrowed from the Italian; a measure very constrained and artificial.

Waller was the first who brought couplets into vogue; and Dryden afterwards established the usage. Waller first smoothed our verse; Dryden perfected it. Pope's versification has a peculiar character. It is flowing and smooth in the highest degree; far more labored and correct than that of any who went before him. He introduced one considerable change into heroic verse, by totally throwing aside the triplets, or three lines rhyming together, in which Dryden abounded. Dryden's versification, however, has very great merit; and, like all his productions, has much spirit, mixed with carelessness. It is not so smooth and correct as Pope's; it is, however, more varied and easy. He subjects himself less to the rule of closing the sense with a couplet; and frequently takes the liberty of making his couplets run into one another, with somewhat of the freedom of blank verse.

In blank verse it is an important *general rule* that *each line shall close with an important word*, e. g. :

What though the field be lost,
 All is not lost; the unconquerable will
 And study of revenge, immortal hate,
 And courage never to submit or yield,
 And what is also not to be overcome;
 That glory never shall his wrath or might
 Extort from me.

Paradise Lost.

LESSON CLXVII.

PRELIMINARIES TO VERSIFICATION.

1. The easiest preliminary is to *scan various kinds of verse*, and to render the measures of each familiar to the mind.

It will be best to confine the attention at first to one kind, the Iambic measures, as being those in most common use. The Heroic is adapted to every kind of subject, and is fitted equally for rhyme or blank verse.

2. Another preliminary, is that of *arranging words in proper order to meet the conditions of certain kinds of verse, without regard to the sense of the passage*. These are called *nonsense verses*. Example :

Heroic verse.

Their robes obsequious at their wholesome fare,
 O'er hill supply their beds and cheerful cups.

3. Another useful preliminary, is *the providing of epithets suitable to any words that may be assigned*, as they constitute so important a feature in every good description.

An epithet (descriptive of the qualities or properties of any object) consists either of single words, as *gloomy cavern*, *extended plain*; or of compound words, such as *half-filled vase*, *white-washed room*, *laughter-loving nymph*, *meek-eyed moon*, *head-strong passion*, &c.

If *passion* were the word, such epithets as the following might be selected as applicable: *strong, impetuous, boiling, ardent, vehement, ungovernable, irregular, boisterous, horrid, gloomy, sad, morose, implacable, dreadful, severe, secret, blind, flaming, unbridled, unruly, cruel, untamable, headstrong, &c., &c.*

Much of the beauty of descriptive poetry depends on a right choice of epithets, and hence good care should be observed in the use of them. *They should not be mere expletives*, to fill out a line or to make the rhyme correspond. Every epithet should either add a new idea to the word it qualifies, or at least serve to elevate its known signification.

General epithets, that leave the signification of the word undetermined, and are become trite and hackneyed in poetical language, are not to be used. They may indeed raise the style above that of prose, but they fail to illustrate and make prominent and impressive the object described. On the other hand, it is in the power of a man of genius, by one well-chosen epithet to execute a description, and by means of a single word to paint an entire scene to the imagination. The best descriptions are simple and concise; they give us ideas which a painter or statuary could work after; and this is the best test of merit in any description.

LESSON CLXVIII.

PRELIMINARIES TO VERSIFICATION.

4. Another preliminary is *the finding of rhymes to correspond with words prescribed*, of which, for this purpose, the teacher may give out a list—an exercise to be often repeated, until considerable facility shall be acquired. To those who intend to make versification a pursuit and a practice, such a work as “Walker’s Rhyming Dictionary” would prove a great saving of time and labor.

(1.) Thus if the word assigned were *blame*, the following are among those which rhyme with it: *came, dame, same, game, name, tame, frame, shame, inflame, became, overcame, defame, misname, &c.*

Perfect rhymes are, *aim, claim, maim, acclaim, declaim, exclaim, proclaim, reclaim.* *Admissible rhymes* are, *dam, ham, clam, sham, dram, &c.; hem, them, phlegm, &c.; theme, scheme, ream, dream, gleam, &c.*

(2.) *Find rhymes, perfect and imperfect, for the following words:* Lakes, lands, voice, rapture, soar, hour, sing, cloud, knew, bathe, lays, oend, fear, adore, forgiven, born, complain, day, reign, led, rage, horn, heap, return, lyre, poor, lust, care. &c., &c.

5. Change the words in *italics* and substitute others that will form rhymes and give the same sense.

Now I gain the mountain's *summit*,
What a landscape lies below !
No clouds, no vapors intervene,
But the gay, the open *view*
Does the face of nature show,
In all the hues of heaven's *arch* ;
And, swelling to embrace the light,
Spreads around beneath the *prospect*.

Old castles on the cliffs arise,
Proudly towering in the *heavens* !
Rushing from the woods, the spires
Seem from hence ascending *flames* !
Half his beams Apollo *pours*
On the yellow mountain heads !
Gilds the fleeces of the *sheep*
And glitters on the broken rocks !

Below me trees unnumber'd rise,
Beautiful in various *colors* :
The gloomy pine, the poplar blue,
The yellow beech, the sable yew,
The slender fir that taper grows,
The sturdy oak with broad-spread *branches* ;
And beyond the purple *forest*,
Haunt of Phillis, queen of love !
Gaudy as the opening *morning*,
Lies a long and level lawn,
On which a dark hill, steep and *elevated*,
Holds and charms the wondering eye !

I hate that drum's discordant *noise*,
Parading round and round and round :
To thoughtless youth it pleasure *gives*,
And lures from cities and from fields,
To sell their liberty for charms
Of tawdry lace and glittering *weapons* ;
And when Ambition's voice *enjoins*,
To march, and fight, and fall in foreign lands.

I hate that drum's discordant *din*,
Parading round and round and round ;

To me it talks of ravaged plains,
 And burning towns, and ruined *rustics*,
 And mangled limbs and dying groans,
 And widows' tears, and orphans' *sobs*,
 And all that misery's hand *confers*
 To fill the catalogue of human woes.

The multiplication of exercises of this kind would greatly assist in preparing one to write original verses in rhyme. Teachers will find no difficulty in preparing the exercise as above indicated.

LESSON CLXIX.

VERSIFICATION—(CONTINUED).

6. Another preliminary to Versification, is *the adjustment of lines to the demands of verse, the words of which have been disarranged*. The words must be restored to such order as the measure, or the rhyme also, may require.

(1.) Replace the words in the following lines so as to conform to the rhymes peculiar to the *Sonnet* :

When I roved last these green winding wood-walks,
 Shady sweet pathways and green winding walks,
 Anna would oft-times seek the silent scene,
 In the lone retreat her beauties shrouding.
 I hear no more in the shade her footsteps ;
 Only her image in these pleasant ways
 Me self-wandering meets, where in happier days
 With the fair-haired maid I free converse held.
 The little cottage which she loved I pass'd,
 The cottage which did once my all contain ;
 Of days it spake which come again must ne'er—
 To my heart spake, and my heart was moved much.
 "Gentle maid, now fair befall thee," said I,
 And turned me from the cottage with a sigh.

To prepare the way for performing the exercise just given, it may be necessary to anticipate what was intended for another chapter, and describe the SONNET, of which an example is furnished above.

It is a composition of fourteen lines of the same length. These lines are Iambic, of eleven syllables each, and divided into two divisions, the first embracing the first eight lines, which contain but two rhymes; the second division is subdivided into two parts, of three lines each, containing two more rhymes. The rhymes in these parts, however, are not uniformly governed by the same rules. The best arrangement is where the first line rhymes with the fourth, the fifth, and the eighth: and the second rhymes with the third, sixth, and seventh.

Another approved arrangement is this: rhymes are formed in respect to the first, fourth, fifth, and eighth; the second and third; the sixth and seventh; the ninth, eleventh, and thirteenth; and the tenth, twelfth, and fourteenth.

In the above example, the rhymes do not exactly conform to either of the arrangements just described.

(2.) Put the words of the following verses in their proper places, so as to conform to the principles of the *Iambic Tetrameter*:

Night closed the conqueror's way around,
 And lightnings show'd the distant hill
 Where those that dreadful day who lost
 Stood, faint and few, but still fearless!
 The patriot's zeal, the soldier's hope,
 Dimm'd forever, and forever cross'd—
 Oh! who what heroes feel shall say,
 When all's lost but life and honor!

Of freedom's dream the sad last hour,
 And slowly by moved valor's task,
 While they watch'd mute till morning's beam
 And give them light to die should rise!—
 There is a world where souls are free,
 Where tyrants nature's bliss taint not;
 If death be that world's bright opening,
 Oh! who in this would live a slave?

(3.) Place in right order the words of the following *Spenserian Stanza*:

All earth are still and heaven—though not in sleep,
 But as when feeling most breathless we grow;
 And as we stand silent too deep in thoughts:—
 Still we are all earth and heaven: from the high nost
 To the lull'd lake of stars and mountain coast,
 All concentred is in a life intense,

Where not a beam, nor leaf is lost nor air,
 But of being hath a part and a sense
 Of that which of all is Creator and defence.

(4.) Place in proper order the words of the following passage in *Blank Verse*.

Oh, friendly to the best pursuits of man,
 Friendly to peace, to thought, to virtue,
 Domestic life pass'd in rural pleasure !
 Few thy value know, and thy sweets few taste ;
 Thy favors though many boast, and affect
 To choose and understand thee for their own
 But foolish man his proper bliss foregoes,
 As his first progenitor even, and quits
 In Paradise though placed (for Earth still has
 Of her youthful beauty some traces left),
 For transient joy substantial happiness.
 Scenes for contemplation form'd, and to nurse
 Of wisdom the growing seeds ; that suggest,
 By ev'ry pleasing image they present,
 Such reflections as meliorate the heart,
 Exalt the mind, and compose the passions ;
 Such scenes as these, 'tis his supreme delight
 To defile with blood, and fill with riot.

(5.) It is recommended to the teacher to dictate frequently to the class, passages of various forms of poetry, with words displaced as above, to be properly arranged by the student, in order to cultivate a taste for the melody of verse, and to acquire the art of arranging words so as to meet the demands of melody in every kind of verse.

(6.) The writer of verse must be acquainted, not only with the Figures of Rhetoric already illustrated, but with the Figures of Etymology and Syntax—and also with certain grammatical irregularities and other peculiarities in which poets are allowed to indulge, in view of the difficulties encountered in meeting the demands of verse.

LESSON CLXX.

ETYMOLOGICAL AND SYNTACTICAL FIGURES.

The former relate to certain modifications of the *form* of words :

1. *Aphæresis*, is the omission of one or more of the *first* letters of a word ; as, 'gan, 'scape, 'mid, 'bove, 'neath, 'gainst, 'havior, *I'll* remember, for began, escape, amid, above, beneath, against, behavior, I will remember.

2. *Apocope*, omits one or more of the last letters of a word—*tho'*, *th'*, *t'*, *o'clock*, for though, the, to, of clock.

3. *Syncope*, cuts out one or more letters from the middle of a word ; as, *e'en*, *se'ennight*, *wat'ry*, *heav'n*, *o'er*, *plum'd*, *rais'd*, &c., for even, sevensnight, watery, &c.

4. *Prosthesis*, prefixes a letter or syllable to a word ; as, *adown*, *surceased*, *bepaint*, *agoing*, *beloved*, *enchain*, &c., for down, ceased, &c.

5. *Paragoge* annexes a letter or syllable to a word ; as, *with-outen*, *awaken*, *holden*, *kindly*, for *without*, *awake*, *hold*, *kind*.

6. *Diæresis* separates a diphthong into two separate sounds and syllables ; as, *aërial*, *reiterate*, *coördinate*.

7. *Synæresis* contracts two syllables into one ; as, *learn'd*, *dost*, *lov'd*, instead of *learn-ed*, *do-est*, *lov-ed*.

8. *Tmesis*, is the insertion of a word between the elements of a compound word ; as, *which* side *soever*, *how* long *soever*, *to* us *ward*.

SYNTACTICAL FIGURES.

These involve changes in words, in position, in meaning, use, or omission :

1. *Pleonasm*, which introduces words not necessary to the structure or complete meaning of a sentence ; as,

Up, *up*, dull swain.

I sit *me* down, &c.

The moon *herself* is lost in heaven.

2. *Ellipsis*, is the omission of a word or words in the construction of a phrase or sentence ; as,

St. Peter's (Cathedral). "*To be*, or not *to be*—that's the question," for, "Am I *to be*, or not *to be*—that's the question ;" "Ah, me !" for "Ah, pity me !" "Dost ask ?" for "Dost thou ask ?"

3. *Parenthesis* introduces a circumstance within the limits of a sentence ; as,

The planets cry, "Forbear !"
They chase our double darkness : Nature's gloom,
And (*kinder still* !) our intellectual night.

4. *Syllepsis* involves the personification of a word, and the use of it, not according to strict grammatical rules, but according to the sense obviously intended by the writer ; as,

"A dauntless *soul*, erect, *who* smiles on death."

"The whole *city* came out to meet Jesus, and when *they* saw him, *they* besought him to depart," &c. Here *city* is to be regarded as meaning *the people of the city*. So, in the previous instance, *soul* is put for the person who has a dauntless soul—or *soul* is personified.

5. *Hyperbaton* transposes words and clauses in a sentence, in order to increase the vivacity and variety of composition ; as,

"Great is Diana of the Ephesians ;" "He wanders *earth around* ;" "Now come we to the last ;" "A man *he was* to all the country dear ;" "His voice *sublime* is heard afar."

6. *Enallage* uses one part of speech, or one form of a word, in the place of another, as an adjective for an adverb : "They fall *successive* and *successive* rise ;" "A world *devote* to universal wreck ;" *we* used for *I*, or *ye* for *thou*, when a single individual is denoted.

LESSON CLXXI.

POETIC LANGUAGE AND CONSTRUCTION.

Not all the specifications that follow are *peculiar*, but they most abound in poetry :

1. It is the custom of poets to employ words and phrases which are antiquated, and seldom or never used in prose ; as,

- "Of features stern, selvaggio well *yclep'd*."
 "When, where, *likes me best*, I can command."
 "Was never knight on ground *mote* be with him compared."
 "Thy voice we hear, and thy *behests* obey."
 "To *feel me* in the solitude of kings."
 "In *sooth*, he was a strange and wayward *wight*."
 "He was *to weet*, a little roguish page."
 "Sir porter *sat him* down, and turn'd to sleep again."
 "*Withouten* that would come a heavier fall."

In addition to the words above quoted as not used in prose, may be mentioned—

Of verbs : *ken, wend, trow, astound, rue.*
 Of adverbs : *oft, inly, haply, &c.*
 Of adjectives : *blithe, born, darksome, darkling, dank, doughty, fell, rife, rapt, sear, &c.*

2. Poets delight in compound epithets; as,

- "From the *far-off* isles enchanted."
 "From the wreck of hopes far scatter'd,
 Tempest-shatter'd,
 Floating, waste, and desolate."
 "Of *vice-entail'd* corruption; they," &c.
 "A gray and *grief-worn* aspect of old days."

3. The natural and prose arrangement of words is often departed from; for instance:

(1.) The nominative follows its verb; as,

- "*Float* some *fragments* of a song."
 "Nor *wants* some *interchange* of rule."
 "So *pass'd* he," &c.

(2.) The object precedes its verb; as,

- "Who had seen *him* then *had deem'd*
 By the proud steed-like tossing of his crest."
 "He little merits bliss who *others* can annoy."
 "The *which* to *gain* and *keep*, he sacrificed all *rest*."

(3.) The adjective follows its noun; as,

- "Gleams *Elysian*
 In the tropic clime of youth."

(4.) The verb in the infinitive precedes the word on which it depends, or by which it is governed; as,

"When first thy sire *to send* on earth
Virtue, his darling child, *design'd*."

(5.) Adverbs precede the words which they modify; *as*,

"The ploughman *homeward* *plods* his weary way."

(6.) Prepositions succeed the object depending upon them; *as*,

"When beauty Eden's *bowers within*."

"The Muses fair, these peaceful *shades among*."

(7.) Adverbs are inserted between *to* and the infinitive; *as*,

"*To slowly* *trace* the forest's shady scenes."

(8.) The imperative mood is used in the first and third persons; *as*,

"*Turn we* a moment fancy's rapid flight."

"*Be* man's peculiar *work* his sole delight."

"And what is reason? *Be she* thus *defined*."

(9.) Ellipsis is more frequently and largely used than in prose; *as*,

"To whom thus Adam: (i. e., *spoke*)

"*Gross he* who judges so."

"*Time is* our tedious song should here have ending."

"Bliss is the same in subject as in king

In who obtain defence, or who defend."

(10.) Adjectives are often connected with nouns which they do not properly qualify; *as*,

"Imbitter'd more from *peevish* day to day."

"And *drowsy tinklings* lull the distant folds."

"The ploughman *homeward* *plods* his *weary* way."

(11.) *Or* and *nor* are used in the place of *either* and *neither*; *as*,

"*Or* by the lazy Scheldt or wandering Po."

"Is *nor* of heaven nor earth."

(12.) Adjectives are used like abstract nouns; *as*,

"And on the *boundless* of thy goodness calls."

"Meanwhile whate'er of *beautiful* or *new*,
Sublime or *dreadful*, in earth, sea, or sky."

(13.) Intransitive verbs are made transitive; *as*,

"They *lived*

The rural *day*, and *talk'd* the flowing *heart*."

"He *mourn'd* no recreant friend."

(14.) Foreign idioms, not allowed in prose, are allowed in poetry; as,

- "Could save the son of Thetis *from to die*."
 "He *knew to sing* and *build* the lofty rhyme."
 "Yet *to* their general's will they all *obey'd*."
 "*Give* me to seize rich Nestor's shield of gold."
 "*Long were* to tell what I have seen."

(15.) The article is often dropped; so also is the relative pronoun:

- "Like *shipwrecked mariner* on *desert coast*."
 "For is there aught in sleep *can charm* the wise?
 "*Air* blacken'd, roll'd the thunder," &c.

(16.) The antecedent is very often omitted; as,

- "So pass'd he; *who* had seen him then, had deem'd,
 By the proud," &c.
 "*Who* loves, raves; 'tis youth's frenzy."

(17.) The auxiliary only of a compound tense is often used, and the principal verb omitted; as,

- "What for ourselves we *can*, is always ours."
 "Angels *could* no more."
 "What *would* this man? Now upward will he soar."

(18.) The noun is repeated after the pronoun that referred to it; as,

- "*It* ceased, the melancholy *sound*."
 "My *banks they* are furnished with bees."
 "His prayer *he* saith, this holy *man*."

(19.) The comparative follows a positive; as,

- "*Loud* and *more loud* was heard the sound."
 "*Wide* and *more wide*, the o'erflowings of the mind."

(20.) Nouns are abbreviated; as,

Morn for morning; *helm* for helmet; *targe* for target; *fount* for fountain, &c.; *eve* for evening; *acclaim* for acclamation; *consult* for consultation; *lore* for learning.

(21.) Adjectives are abbreviated; as,

Submiss for submissive; *hoar* for hoary; *yon* for yonder; *lone* for lonely; *dread* for dreadful, &c.

(22.) Verbs also are abbreviated; as,

Ope for open; *list*, for listen; *illum* for illuminate.

(23.) Prefixes to verbs are supplied; as,

Disport, *distain*; *evanish*, *emove*, *bedim*: or prefixes are omitted; as, *lure* for allure, *wail* for bewail, *reave* for bereave, &c.

(24.) Relative pronouns and other connectives and adverbs are removed from their regular position:

“Not half so dreadful rises to the sight

Orion’s dog, the year *when* autumn weighs.”

“Erect the standard *there* of ancient night.”

(25.) The antecedent is often placed after the relative; as,

“*Who* dares think one thing and another tell,

My soul detests *him* as the gates of hell.”

(26.) The adverb *there*, belonging to the first part of a clause, is omitted; as,

“*Was* naught around but images of rest.”

(27.) Adjectives are used for adverbs:

“*Gradual* sinks the breeze.”

LESSON CLXXII.

VARIETIES OF POETIC COMPOSITION.—NARRATIVE POETRY.

1. *The Epic Poem.*

In this the poet tells the story, and as he lays claim to inspiration by the Muses, his language adapted to this, his supposed character, must be elevated and as elegant as possible. In dramatic writings the poet never appears, but various characters are introduced who say all that is said.

An Epic Poem is the recital in verse of some illustrious enterprise. The most *regular* compositions of this sort are “The Iliad” of Homer, “The Æneid” of Virgil, the “Jerusalem Delivered” of Tasso, and the “Paradise Lost.”

Other forms of the Epic, as described by Dr. Beattie, are (1.) The *mixed*, such as the “Faery Queen” of Spenser, and the “Orlando

Furioso" of Ariosto; in which are less probability, less unity, and great extravagance of invention. (2.) The *Historical poem*, in which the events are generally true, and arranged in chronological order, such as the "Pharsalia" of Lucan, and Addison's "Campaign." (3.) The *Heroic Tale*, which is wholly or nearly fabulous: has more unity and regularity than the former, and turns for the most part upon some one event. Such are some of the tales in Ovid's "Metamorphoses," and some of the serious pieces in Chaucer's "Canterbury Tales." (5.) The *Didactic Epic*, in which there is more philosophy than narrative; such as Milton's "Paradise Regained." (6.) *Serious Romance*; such as Fenelon's "Telemachus," a sort of prose poem. (7.) *Comic Epic poetry*; such as "Don Quixote," and "Hudibras."

2. *Dramatic Poetry.*

(1.) The modern regular *Tragedy* of five acts. It is the office of tragedy to exhibit the characters and behavior of men as they appear in some of the more trying and critical situations of real life. It does not, like the Epic, exhibit characters by the narration and description of the poet, but the personages themselves are set before us, acting and speaking what is suitable to their particular characters. It is a kind of writing which requires an extensive knowledge of the world, and a deep insight into the workings of the human heart.

The style and versification of tragedy ought to be free, easy, and varied. Blank verse is best adapted to it.

(2.) The modern regular *Comedy* of five acts. The best example is Shakspeare's "Merry Wives of Windsor." The particular aim of Comedy is to hold up to ridicule the foibles, follies, improprieties, awkwardnesses, and vices of mankind; while Tragedy deals in the great sufferings and passions of men.

(3.) The *historical tragi-comedy*: such as Shakspeare's Julius Cæsar, Henry IV., Richard III., &c.

(4.) *Poetical tragi-comedy*: such as the Othello, Hamlet, Macbeth, and Lear of the same author. This kind is generally founded in fiction or at, obscure tradition; the former is a detail of the historical events and delineation of *real* characters, with some occasional deviations from historical truth.

(5.) The *Ballad Opera*: a sort of comedy or farce, with songs or ballads included.

(6.) The *Pastoral*: such as the Pastorals of Pope and Phillips, and the Eclogues of Spenser, being presented in the dialogue form or soliloquy. Milton's "Lycidas," and Mason's "Monody on the death of Pope," come into this class.

(7.) The *Dramatic Pastoral*: a sort of comedy, or tragi-comedy in verse, with songs or odes interspersed, and in which the persons are supposed to be shepherds, or persons living in the country. The "Pastor Fido" of Guarini, and the "Aminto" of Tasso, are of this sort.

(8.) The *Mask*: a sort of tragic poem, more wild in invention and more ornamented in language than a regular tragedy should be. Milton's "Comus" is the best specimen.

LESSON CLXXIII.

LYRIC POETRY.

1. The *Pindaric Ode*, which admits bolder figures, and requires more varied harmony than any other form of composition. Examples: Dryden's "Alexander's Feast," Gray's Odes on Poetry and the Death of the Welsh Bards. Pindar's Odes are employed in the praise of heroes and in the celebration of their martial achievements.

2. The *Horatian Ode*, which has more simplicity than the Pindaric, and less wildness of invention, and less variety of harmony. Gray's Odes on Spring, on Adversity, and on Eton College, Dryden's Ode on St. Cecilia, and many of the Odes of Aken-side, belong to this class.

3. The *Descriptive Ode*, which paints the beauties of nature. The two most remarkable poems of this sort, are the Allegro and the Penseroso of Milton, which are exquisitely beautiful and harmonious.

4. The *Song*: a short composition, adapted to music, and intended not so much to tell a story or present poetical images, as to express some human passion, as joy, sorrow, love, &c.

The *Sacred Song* is composed on some religious subject, or bears the form of an address to the Deity.

5. The *Pastoral Ballad*, nearly allied to the song, but referring

more particularly to the events and passions of rural life; such as Shenstone's ballad in four parts.

6. The *Epic Ballad*, which is narrative, and describes actions or events, either warlike or domestic, as "Chevy Chase," &c.

7. *Elegy*: divided into, (1.) The *plaintive* elegy, expressive of sorrow, as Pope's "Elegy on an Unfortunate Lady." (2.) The *moral* elegy, expressive of moral sentiments, with an air of dignity and melancholy. Gray's "Elegy in a Churchyard," is the best poem extant of this species. (3.) The *epistolary* elegy, embracing various subjects in the form of a letter in verse, with a mixture of complaint and tenderness. Pope's "Eloisa to Abelard" is the best in our language. (4.) The *love* elegy, designed for pleasure and amusement. (5.) Young's "Complaint" belongs to the elegiac class, and must be considered as a species by itself. It has much sublimity and pathos, much elegant description, and devout and moral sentiment, delivered with uncommon energy of expression.

LESSON CLXXIV.

DESCRIPTIVE POETRY.

Descriptive poetry is employed to describe the appearances and objects of external nature, and is to be found more or less in every good poem.

Thomson's poem on "The Seasons" is uniformly descriptive, or nearly so, for which it has been censured, on the ground that description, though highly ornamental, ought not to form the essence of it. However this is a delightful work, and deserves to be studied, especially by the young; as it draws their attention to the beauties of nature, and abounds in pious and benevolent sentiments. His "Castle of Indolence" is more faultless in its versification; and is indeed one of the most pleasing poems in the language.

Parnell's "Tale of the Hermit" is a beautiful descriptive narration, but no descriptive poem surpasses in style Milton's *Allegro* and *Penseroso*.

The *Epigram*, strictly so called, is a short copy of verses, written on some occasion not very important, and ending with an unexpected turn of wit.

In the selection of circumstances lies the great art of picturesque description.

(1.) They should not be common ones, but new and original and such as will draw attention. (2.) They should particularize the object and mark it definitely and strongly. (3.) All the circumstances selected should correspond in the effect; that is, in describing a great object, they should tend to aggrandize it; and in describing a gay and pleasant one, should tend to beautify. (4.) The circumstances should be described with simplicity and conciseness. Brevity contributes to vivacity. See Blair, Lecture XI.

DIDACTIC POETRY.

This is designed to give instruction in philosophy, natural or moral, deriving its name from a Greek word which signifies "to teach." Of this class is,

(1.) The *Philosophical Poem*: such as Armstrong on "Health," Akenside's "Pleasures of Imagination," Pope's "Essay on Man," "Cider" by Phillips, and "The Fleece" by Dyer.

(2.) The *Comic Satire*, exhibiting the follies of mankind in such a light as to make them ridiculous. Dryden, Pope, and Young have produced this species of poem.

(3.) The *Serious Satire*, which inveighs against the vices and crimes of mankind. Its style is more vehement and solemn than the preceding species. Dryden and Pope excel in it, the former in his "Absalom and Ahithophel."

(4.) The *Moral Epistle*, which presents themes in philosophy, criticism, and the affairs of common life. Horace is the great master of this species of verse. Pope also has succeeded well.

(5.) The *Moral Apologue* or *Fable*, is designed to illustrate some one moral truth by a short allegorical tale. Gay is eminent among English poets as a writer of Fable.

The great art of rendering a didactic poem interesting, is to relieve and amuse the reader, by connecting some agreeable Episodes with the principal subject.

LUDICROUS POEMS.

Of many sorts of poems the end is to excite laughter: such are *mock-heroic* poems, *mock-tragedies*, *mock-pastorals*, and *ridiculous epitaphs*.

Any serious writing may be turned into burlesque, or made

ludicrous, by preserving the manner, or the phraseology, and changing the matter, from important and solemn, to frivolous and vulgar.

Of *mock-heroic* poems, the best are the "Battle of the Frogs and Mice," erroneously ascribed to Homer; "The Dunciad" and "Rape of the Lock" by Pope, and "The Dispensary" by Garth. Fielding's "Tom Thumb" is a mock-tragedy; Gay's Pastorals are a burlesque on the Eclogues of Virgil; Prior's "Alma" is ludicrous, didactic, and full of exquisite humor.

SUBJECTS FOR COMPOSITION.

- | | |
|--|--|
| 1. The morning. | 28. Benefits of studying the natural sciences. |
| 2. The evening. | 29. Benefits of studying the modern languages. |
| 3. Day. | 30. Benefits of studying English grammar and rhetoric. |
| 4. Night. | 31. Benefits of studying English literature. |
| 5. Spring | 32. Benefits and proper methods of reading. |
| 6. Summer. | 33. Benefits and disadvantages of reading novels and other light literature. |
| 7. Autumn. | 34. Benefits of reading history. |
| 8. Winter. | 35. " " biography. |
| 9. The city. | 36. " " poetry. |
| 10. The country. | 37. " " newspapers. |
| 11. Childhood. | 38. " " reviews. |
| 12. Youth. | 39. Benefits of literary correspondence. |
| 13. Old age. | 40. Benefits of travelling. |
| 14. A morning walk. | 41. Benefits of hunting and fishing. |
| 15. An evening walk. | 42. Disadvantages and inconveniences of travelling. |
| 16. A storm on land. | 43. Importance of the habit of meditation. |
| 17. A storm at sea. | 44. Importance of forming habits of close observation. |
| 18. A moonlight scene. | 45. Habits of neatness. |
| 19. Advantages of solitude. | 46. Habits of industry. |
| 20. Advantages of society. | 47. Habits of economy. |
| 21. Advantages of order. | |
| 22. True politeness. | |
| 23. The art of making one's self happy. | |
| 24. The value of a good character. | |
| 25. The causes and evils of family quarrels. | |
| 26. The advantage of classical learning. | |
| 27. Benefits of the study of mathematics. | |

48. Habits of circumspection and caution.
49. Habits of courtesy.
50. Habits of meekness.
51. Habits of religious devotion.
52. Respect for conscience.
53. Respect to superiors.
54. Affability to inferiors.
55. Kindness to brutes.
56. Our obligations to the horse.
57. Our obligations to the cow and the ox.
58. Our obligations to the birds.
59. The ever-varying beauty of the clouds.
60. The beauty of the deer.
61. Beauty and advantages of rain.
62. Beauty and advantages of snow.
63. Beauty and advantages of flowers.
64. Description of some stream.
65. Description of a mountain.
66. Description of a valley.
67. Description of a village.
68. A country church.
69. Rural customs.
70. Rural sports.
71. Rural discomforts.
72. City discomforts and perils.
73. City advantages.
74. Scenes in a railcar.
75. Scenes at a railway station.
76. The telegraph.
77. The post-office.
78. Opening of the mail.
79. The power of newspapers.
80. The demagogue.
81. The ballot-box.
82. The common-school.
83. The college.
84. Female seminaries.
85. Necessity of popular education.
86. The habit of attention.
87. How pride displays itself.
88. Remarks on what the Bible says of pride.
89. Remarks on what it says of humility.
90. The orphan asylum.
91. House of refuge for juvenile offenders.
92. The alms-house.
93. Asylums for the deaf and dumb.
94. Asylums for the blind.
95. Asylums for the insane.
96. Influence of Christianity in founding benevolent institutions.
97. Its influence in elevating the female sex.
98. Also in improving the condition of the poor.
99. Also in promoting science and the arts.
100. Also in advancing domestic happiness.
101. Its influence on the human intellect.
102. The progress of Christianity.
103. Duty of promoting its progress.
104. Methods of promoting its progress.
105. The social culture imparted by Christianity.
106. The moral culture which it confers.
107. The light it throws on a future state.
108. On the resurrection of the body.
109. Various forms of idolatry.
110. Various superstitions.
111. National customs.
112. National jealousies.
113. Evils of war.
114. Evils of polygamy.
115. Dramatic entertainments.
116. Thoughts at the beginning of the year.
117. Thoughts at the close of the year.
118. Thoughts at the beginning of a term of study.

119. Thoughts at the close of a term of study.
120. Duties to schoolmates.
121. A journey to some place.
122. Importance of punctuality in school-duties.
123. Pleasures of school.
124. " of home.
125. " of vacation.
126. The occupations of the farmer.
127. The occupations of the merchant.
128. The occupations of the sailor.
129. The occupations of the carpenter.
130. The occupations of the mason.
131. The occupations of the printer.
132. The occupations of the cabinet-maker.
133. The occupations of the tanner.
134. The occupations of the blacksmith.
135. The occupations of the engineer.
136. The occupations of the editor.
137. The occupations of the author.
138. Importance of perseverance.
139. A journey through the State of New York.
140. A journey through the State of Pennsylvania.
141. A journey through the State of Virginia.
142. A journey through the State of Connecticut.
143. A journey through the State of Massachusetts.
144. Is the game of backgammon to be encouraged?
145. The state and prospects of Chili.
146. The state and prospects of Peru.
147. The state and prospects of Mexico.
148. Is suicide a proof of courage, or of the want of it?
149. A journey through Canada East.
150. A journey through Canada West.
151. A journey from Portland to Montreal.
152. A journey from Albany to Montreal.
153. A journey from St. Louis to New Orleans.
154. A sail up the Hudson river.
155. A sail up the Potomac river.
156. A sail up the Connecticut river.
157. A sail up the Ohio river.
158. Is it best to encourage the celebration of the birthdays of great men?
159. The necessity of attention to health, in a life of study.
160. A good heart necessary to enjoy the beauties of nature.
161. On reading merely with a view to amusement.
162. Which was the greater reformer, Peter the Great of Russia, or Henry VIII. of England?
163. Venture nothing, gain nothing.
164. On true patience as distinguished from insensibility.
165. A sail from St. Louis to St. Paul's.
166. A ride through Michigan.
167. Which is the most enlightened and civilized country at the present time?
168. Never too old to learn.
169. Power of music.
170. Power of eloquence.
171. Does climate affect the character of a people?
172. On the beauty and happiness of an ingenuous disposition.
173. Ought the sale of ardent spirits, for use as a drink, be prohibited by law?
174. Keep out of debt.
175. A journey through Wales.
176. A journey through Scotland.

177. A journey through Ireland.
178. A journey through England.
179. Who is the hero of Paradise Lost?
180. A journey from New York to San Francisco.
181. The Sandwich Islands.
182. Is card-playing a justifiable amusement?
183. Present state and prospects of New Holland.
184. The West India Islands.
185. Mohammedanism—has it produced more evil than good?
186. The state and prospects of Brazil.
187. Evils of intemperance.
188. " ignorance.
189. " snuff and tobacco.
190. " opium.
191. " fashion.
192. " games of chance.
193. " idleness.
194. " being overworked.
195. " the press.
196. " the slave-trade.
197. " an ill-temper.
198. " extravagance in expenditure.
199. Evils of penuriousness.
200. " large cities.
201. Innocent amusements.
202. Questionable amusements.
203. Ruinous amusements.
204. Taste for simple pleasures.
205. The beauty of nature enhanced by associating it with the Creator.
206. Good and bad effects of ridicule.
207. Things, as well as books, to be studied.
208. Moral influence of painting and sculpture.
209. The wonders of the human frame
210. The existence of God.
211. The wonders of the eye.
212. " " hand.
213. " " mind.
214. The lessons taught by health.
215. " " sickness.
216. " " prosperity
217. " " adversity.
218. Dangers of childhood.
219. Pleasures of childhood.
220. Dangers of youth.
221. Pleasures of youth.
222. Proper restraints in childhood and youth.
223. The game at ball.
224. The game at battledore and shuttlecock.
225. Description of other games.
226. The Spanish bull-baiting.
227. Gladiatorial shows.
228. Tournaments.
229. The duel—its absurdity and wickedness.
230. Decision of character.
231. The necessity of being able to say No.
232. Envy, its bad effects on the subject as well as object.
233. Flattery.
234. Slander.
235. Talkativeness.
236. Taciturnity.
237. Dramatic entertainments.
238. Jealousy.
239. Self-control.
240. Trust in God.
241. Fortitude.
242. Affectation.
243. A mother's influence.
244. Obligations to a mother.
245. " " father.
246. " " brother.
247. " " sister.
248. Obligations to kind neighbors.
249. " to the Sabbath.
250. " " pulpit.

251. Obligations to the press.
252. " " library.
253. The faithful friend.
254. " " husband.
255. " " wife.
256. " " son.
257. " " daughter.
258. " " pastor.
259. " " teacher.
260. " " magistrate.
261. " " statesman.
262. " " servant.
263. " " master.
264. " " steward.
265. " " student.
266. " " dog.
267. Habits of the dog.
268. " " cat.
269. " " mouse and rat.
270. " " hen and cock.
271. " " ox and cow.
272. " " horse.
273. " " elephant.
274. " " crocodile.
275. " " whale.
276. " " porpoise.
277. " " oyster.
278. " " singing-birds.
279. " " pigeon.
280. " " swallow.
281. " " ostrich, &c., &c.
282. Honesty the best policy.
283. Invention of the mariner's compass.
284. The invention of the art of printing.
285. The invention of the art of dactylography.
286. The invention of the art of telegraphing.
287. The invention of the cotton-gin.
288. " " telescope.
289. " " microscope.
290. Proper distribution of our time.
291. The domestic life of the Romans.
292. " " Greeks.
293. The domestic life of the ancient Egyptians.
294. The domestic life of the Hebrews.
295. Chaucer and his age.
296. Dryden and his age.
297. The education of the senses.
298. The Reformation under Luther.
299. The English Reformation.
300. The character of Byron.
301. " " Thomson.
302. " " Cowper.
303. American aristocracy.
304. Moral sublimity.
305. Home.
306. Alexander the Great.
307. The Crusades.
308. The influence of the fine arts upon true religion.
309. The use of a diversity of languages.
310. Religious intolerance.
311. The Union.
312. The art of pleasing.
313. Emulation.
314. Procrastination is the thief of time.
315. Opening of the ports of Japan.
316. Ballooning.
317. Skating.
318. American aborigines.
319. The effect of sectarianism upon the general spread and influence of Christianity.
320. Woman's rights.
321. Druidism and the Druids.
322. The sentiment—"Whatever is, is right," considered.
323. Should the main end of punishment be the reformation of the criminal or the prevention of crime?
324. Does disinterested benevolence exist among men?
325. The trials of the teacher.
326. The trials of the student.

327. The comparative service rendered to mankind by Columbus and Sir Isaac Newton.
328. Cast not pearls before swine.
329. Christians—the light of the world.
330. A new broom sweeps clean.
331. The Bible as an ordinary reading-book in schools.
332. Make hay while the sun shines.
333. "Begone dull care."
334. Are parochial schools to be encouraged?
335. The Cooly-trade.
336. Over-anxiety.
337. Which gives most pleasure, fact or fiction?
338. Christians—the salt of the earth.
339. The "fast" man.
340. The mineral kingdom as a subject of investigation.
341. The vegetable kingdom also.
342. The animal kingdom also.
343. "The battle is not to the strong."
344. The river Ganges and its towns.
345. " Danube " "
346. " Thames " "
347. May we expect the English language to become universal.
348. Ought secret societies to be allowed in colleges?
349. The localities of the English universities.
350. The localities of the Scottish universities.
351. Is it ever advisable to act from policy rather than from principle?
352. The universities of Germany.
353. State of education in Spain.
354. Comparative advantages of city and country life.
355. State of education in South America.
356. The great West.
357. Is pride to be commended?
358. The fop.
359. The gamester.
360. Character as affected by physical and moral causes.
361. Rome was not built in a day.
362. Labor overcomes all things.
363. Civilization in Africa.
364. Progress of Christianity in Africa.
365. Is labor a blessing, or a curse?
366. State of education in Turkey.
367. " " China.
368. " " Japan.
369. Is tea or coffee, as a drink, injurious?
370. Emulation in schools.
371. Uses of biography.
372. " history.
373. Man, accountable for his opinions.
374. Is it expedient to wear mourning apparel?
375. Make haste gently.
376. Resist the beginnings of evil.
377. Is a lie ever justifiable?
378. Should the truth always be spoken?
379. Avoid extremes.
380. Roman conquest in Britain.
381. The wisdom of aiming at perfection.
382. A cultivated mind necessary to make retirement agreeable.
383. The want of personal beauty a frequent cause of virtue and happiness.
384. The means of rendering old age honorable and comfortable.
385. The disadvantage of publicly adopting a new translation of the Bible.
386. On the multiplication of books.
387. The value of an honest man.
388. Music, as an amusement.
389. The influence of fashion.

390. The fear of growing old.
391. Is reading, or observation, the better source of knowledge.
392. Comparison of Alexander, Hannibal, and Napoleon I., as generals.
393. Does morality advance with civilization?
394. Comparative selfishness of the miser and the profligate.
395. Is there reason to suppose that other planets are inhabited?
396. Is childhood the happiest period of life?
397. Not all is gold that glitters.
398. Influence of Cromwell.
399. " " Peter the Great.
400. " " Charles II.
401. The advantage and disadvantage of critical reviews, to science and literature.
402. Ought a lawyer to defend what he knows to be the wrong side of a cause?
403. Are women equal to men in mental powers?
404. Comparative evil of loss of sight, and of hearing.
405. Was it right to execute Major André?
406. Example better than precept.
407. The Crusades—their effects.
408. Do real or imaginary evils cause, on the whole, the most suffering?
409. The comparative benefits of fire and water.
410. Is it true that "Every man is the architect of his own fortune?"
411. Is it expedient that women should vote at the ballot-box?
412. By which is man most strongly influenced—by hope, or fear?
413. Advantages of adversity.
414. The tendency of Sir Walter Scott's writings.
415. The tendency of Lord Byron's writings.
416. The tendency of Dickens' writings.
417. Does poverty or riches develop character best.
418. Early rising.
419. The love of money, the root of all evil.
420. Is language of human or of divine origin?
421. Is a public to be preferred to a private education?
422. Experience an invaluable teacher.
423. Evil communications corrupt good manners.
424. Should the course of study in academies and colleges, for all pupils be the same?
425. Inexpediency of devoting too much time to accomplishments.
426. No one should live for himself alone.
427. Ought males and females to be educated at the same school?
428. Is the pulpit or the bar more favorable to eloquence?
429. The tendency of the study of mythology.
430. Street beggary.
431. Does temptation lessen the blameworthiness of crime?
432. The assaults of Infidelity upon Christianity.
433. The death of Julius Cæsar.
434. Are women more given to revenge than men?
435. Was the fate of Sir Walter Raleigh deserved?
436. Infidel tendency of Pope's "Essay on Man."
437. He who gives to the poor will not find himself the poorer.

438. Bible religion knows nothing of monks and hermits.
439. Praise is a test which proves either a man's pride or piety.
440. A sympathizing friend refreshes the spirit.
441. Frequent change of business adverse to success.
442. Overpraising a man, makes him an object of envy.
443. We must not give that praise to our friend which belongs to God only.
444. He who listens to lies will be surrounded by liars.
445. Discipline is the order of God's government.
446. It is wisdom to keep every one in his proper station.
447. Anger opens the flood-gates to many evils.
448. The fear of man makes a man mean; the fear of God makes him great.
449. Good men love their worst enemies.
450. Time-servers.
451. Self-knowledge will make us humble.
452. Lessons taught by the ants, the conies, the locusts, and the spider.—*Prov.* xxx. 25-28.
453. Agur's excellent prayer.—*Prov.* xxx. 8, 9,
454. The lady's looking-glass.—*Prov.* xxxi. 10-31.
455. The dying remark of the learned Grotius—"I have spent my life in laboriously doing nothing."
456. Riches "make to themselves wings, and fly away."
457. Getting and hoarding.
458. Use and abuse of God's gifts.
459. Contentment with our lot.
460. Riches do not make men happy.
461. It is good to calculate how a thing will end.
462. We are not to expect perfection from our fellow-men.
463. The most powerful monarch cannot defeat death.
464. All men are guided by a Divine Providence.
465. The happy art of learning not to speak too much, and when we do speak, of speaking to some good purpose.
466. Let us avoid speaking evil, as well as doing evil.
467. No gayety will put off death.
468. The fear of God is the greatest safeguard.
469. Nothing so effectually hides what we are as silence.
470. Do not visit your neighbor so often that he shall say, "It is enough?"
471. He is truly rich who desires nothing.
472. He who considers consequences with too much attention is ordinarily a man of no courage.
473. Do good to him who does you evil.
474. Commit not the fault for which you reprove others.
475. Count that a lost day in which you have neither done some good action, nor acquired some useful knowledge.
476. Do nothing without design.
477. Never trust to appearances.
478. It is a double present when given with a cheerful countenance.
479. If you wish your enemy never to know your secret, never divulge it to your friend.
480. The best-expended riches are those which are given for God's sake.

481. It will be more profitable for thee to adorn thy inside than thy outside.
482. Labor for the other life that awaits thee.
483. The mind only affords contentment.
484. Sudden prosperity.
485. A wise man may gain from the society of all.
486. The uncertainty of life.
487. Dreams.
488. Ostentation.
489. Scandal.
490. Moderation.
491. The truly pious and amiable family.
492. The true patriot loves his country, and mourns over her calamities.
493. God's Book is not only a guide to a better world, but also a guide through this.
494. Money wrongly gained is a curse.
495. The honest industry of the poor.
496. Righteousness is better than riches.
497. Modesty is the best female ornament.
498. Liberality brings the best returns.
499. Importance of an interest in the Divine favor.
500. Reverence for parents.
501. Diligence not content with mere desiring.
502. He is a wise trader who deals in knowledge.
503. To mock at sin is to laugh at one's ruin.
504. Haughty deportment towards inferiors is sinful and selfish.
505. Truth is the cement of society.
506. Meekness is wisdom.
507. The poor form a necessary and useful part of society.
508. In reproaching the poor, we reproach the wisdom of God.
509. Modesty is the badge of wisdom.
510. Soft words the best remedy for hard arguments.
511. The tongue shows the man.
512. Knowledge is well used when it is dispersed.
513. Nothing in domestic life can compensate the absence of love and peace.
514. God sees through all disguises.
515. The countenance the index of the heart.
516. The brightest joys and bitterest tears flow from parents' hearts.
517. Not earth, but heaven, attracts the truly wise.
518. We speak wisely when we speak seasonably.
519. The covetous are mean and unjust.
520. The prudent man thinks before he speaks.
521. Female authorship.
522. Distinguished females.
523. They that learn well and obey well, are likely in time to teach well and to rule well.
524. Wisdom's grand lesson is the fear of God.
525. Our wisest decision is to determine that "whatever pleases God shall please us."
526. Man proposes, but God disposes.
527. The best way is that which avoids sin.
528. The wise man has something good to say on all occasions.
529. If we make religion our business, God will make it our blessedness.

530. The wickedness of sowing strifes, and of dissolving kindly friendships.
531. He that by God's grace conquers himself, is the greatest conqueror.
532. What seems to us like chance, is with God design.
533. Love in a cottage better than strife in a palace.
534. True dignity goes by merit, and not by position.
535. Sinners strengthen each other's hands.
536. We should never rejoice in the calamities of others.
537. Aged parents should not be reckoned a burden.
538. Money is one of the greatest corrupters.
539. The way to preserve peace in families and communities, is to make the best of every thing.
540. The passionate man.
541. Ingratitude is a crime which God will punish.
542. Extinguish the first spark of contention, ere it become a destructive flame.
543. Never palliate sin.
544. Constancy, the test of friendship.
545. Suretyship is in general an act of imprudence.
546. Ambition often ends in ruin.
547. Many a one has paid dear for an unbridled tongue.
548. Children, a blessing or a curse.
549. The greatest wrongs often done under the color of doing right.
550. A cool head, with a warm heart.
551. To acquire knowledge we must be ardent and diligent.
552. The prodigal and the idler are fools.
553. Pride, the presage of ruin.
554. Hear both sides before determining a question.
555. Contentions between brothers or sisters.
556. Care about the words we speak.
557. Riches promote pride.
558. Poverty promotes humility.
559. Friendship must be reciprocal.
560. Murmuring against God.
561. He is not wise who hastily takes offence.
562. Kindness to God's poor, is considered as kindness to Himself.
563. Angry persons never want woe.
564. Men project, but God overrules.
565. It is better to have a heart to do good, and want ability to do it, than to have ability for it, and want a heart to do it.
566. Sin may be pleasant in the commission, but it will be bitter in the reflection.
567. It is good in every thing to act with deliberation.
568. Tale-bearers and flatterers are to be avoided.
569. A bargain made by fraud will prove a losing bargain.
570. Our enterprises succeed as God directs and disposes.
571. Determine what you can bestow for holy purposes, and then bestow cheerfully.
572. Conscience, God's light in the soul.
573. The old and the young should mutually esteem each other.
574. Man often thinks his ways right, when God sees them to be wrong.
575. Diligence, essential to success in life.

576. Occupations pursued by men which should be relinquished to women.
577. The votaries of pleasure often become the victims of poverty.
578. The wicked, often brought to the very trouble which they designed for the righteous.
579. Expenses should be proportioned to our income.
580. Those that would keep their souls, must keep their lips.
581. The mere show of devotion is hateful to God.
582. There can be no success against God, nor without God.
583. Great riches often bring great cares.
584. A good name brings comfort.
585. The rich and poor may be mutually helpful to each other.
586. Many evils might, by foresight and reflection, be avoided.
587. Early lessons last long.
588. The idle never want excuses.
589. Avoid the testy and angry.
590. Never invade another's right.
591. Industry is the way to promotion.
592. The relief of oppressed innocence a solemn duty.
593. We are out of place when we ape the dignity and extravagance of those whom Providence has placed above us.
594. Hard words break no bones, but soft words do.
595. Pleasures of sense lose their sweetness by excessive use.
596. Kindness to enemies is the best conqueror.
597. Slanders would not be so readily spoken, if not readily heard.
598. The government of our tempers.
599. Avoid quarrelsome persons.
600. No certainty of to-morrow.
601. Envy—an implacable passion.
602. Coarse fare even, with a good appetite, should be matter of thankfulness.
603. Sin makes men cowards.
604. Man was not framed for solitude, but for society.
605. We are not born to be idle, but each one should attend to a proper calling.
606. On parental indulgence.
607. Life of Moses.
608. " Deborah.
609. " Joseph.
610. " the Prophet Samuel.
611. " Abraham.
612. " Job.
613. " Nehemiah.
614. " Queen Esther.
615. " Ruth.
616. " David.
617. " Solomon.
618. " Paul.
619. " Dorcas.
620. Martyrdom of Stephen.
621. Paul's shipwreck.
622. Remedy for discontent.
623. Moral, political, and religious effects of printing.
624. Importance of governing the temper.
625. Effect of the English translation of the Bible on style of composition.
626. Pleasures of reflection.
627. Hospitality and the civilities of common life.
628. Pleasures of a garden.
629. Duty of adorning life and of serving society by laudable exertion.
630. The best method of reading.
631. The propriety of sporting.
632. It is easier to blame than to do better.

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| 633. It is folly to fear what one cannot avoid. | 658. <i>Must</i> is a hard nut. |
| 634. It is good fishing in troubled waters. | 659. My No is as good as your Yes. |
| 635. It is hard to swim against the stream. | 660. Never do evil that good may come of it. |
| 636. Joy is like the ague: one good day between two bad ones. | 661. New come, welcome. |
| 637. Judges should have two ears: both alike. | 662. New loves drive out the old. |
| 638. Late repentance is seldom worth much. | 663. No corn without chaff. |
| 639. Less advice and more hands. | 664. No one is content with his lot. |
| 640. Lip courtesy avails much and costs little. | 665. No one is too old to learn. |
| 641. Little brooks make great rivers. | 666. Not all words require an answer. |
| 642. Little by little the bird builds its nest. | 667. Old trees are not to be bent. |
| 643. Live and learn. | 668. One beats the bush, and another catches the bird. |
| 644. Look before you leap. | 669. One fool praises another. |
| 645. Love begins at home. | 670. One has only to die to be praised. |
| 646. Love and poverty are hard to conceal. | 671. One half the world knows not how the other half lives. |
| 647. Love grows with obstacles. | 672. One learns by failing. |
| 648. Love rules without law. | 673. Opportunity makes the thief. |
| 649. Make use of the sun while it shines. | 674. Out of a great evil often comes a great good. |
| 650. Many cooks spoil the broth. | 675. Out of the abundance of the heart the mouth speaketh. |
| 651. Many heads, many minds. | 676. Practice makes perfect. |
| 652. Married to-day, marred to-morrow. | 677. Pride will have a fall. |
| 653. Money is an epitome of human power. | 678. Praise a fine day at night. |
| 654. Men are rare. | 679. Promising is one thing, performing another. |
| 655. Marrying is easy, but house-keeping is hard. | 680. Saving is getting. |
| 656. Mouth of honey, heart of gall. | 681. Wind and tide wait for no man. |
| 657. Much chatter, little wit. | 682. Second thoughts are best. |
| | 683. Sorrow seldom comes alone. |
| | 684. The golden key opens every door. |
| | 685. The art is not in making money, but in keeping it. |
| | 686. Proverbs are the daughters of daily experience. |

THE END.