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PREFACE.

AFTER devoting nearly thirty years of his life to the sacred cause of education, the author of this volume has been requested by many of his friends to arrange for publication the notes on Rhetoric and Poetry which he had gradually accumulated. These consisted partly of precepts carefully selected from the works of the best critics, ancient and modern, partly of choice models gathered from the works of the most distinguished writers, to which were added the results of his own observation and experience.

He began his task by publishing, last year, *The Art of Oratorical Composition*, for the benefit of those who aim at success in public speaking. Encouraged by the readiness with which that treatise has already been adopted in many leading colleges, and urged by his superiors and others to undertake a work of still wider usefulness, he has now written this *Practical Introduction to English Rhetoric* as a general text-book on Composition for the use of Colleges and Academies.

He rests his claims to the patronage of such institutions on the following points:

1. The work is so comprehensive as to embrace all the precepts of Rhetoric usually explained to the pupils of academies. In conjunction with *The Art of Oratori-*

cal Composition it contains the entire course of Rhetoric as studied in colleges and universities.

2. It is very practical, as will appear from even a cursory glance at the numerous exercises suggested in its pages. In the first part of the work many matters are explained and exercises suggested, which the teacher may utilize for the improvement of even young children in the lowest classes.

3. It contains a copious collection of choice quotations in prose and verse, to serve as models for the imitation of pupils. But it does not contain long lists of faulty sentences, etc., because the author thinks that students, in their daily exercises, supply the professor with a sufficient amount of such matter for criticism.

4. Lastly, the work pretends to do what many text-books on Rhetoric neglect, and what is really the most important task of all—namely, to educate the heart as well as the head of the student; or, as Southey expresses it, "to throw his affections aright": to guide the steps of the young through the pleasant paths of literature, without exposing them to the danger of losing what is far more precious than all the literature of the world—the purity of their Faith and the innocence of their hearts.

The treatise on "Versification" which forms part of this work is from the able pen of Rev. Eugene H. Brady, S.J., of St. Xavier College, Cincinnati, O. It is highly appreciated by the author of this volume; and he does not doubt that it will prove most acceptable to those for whose benefit it is now published.

St. Louis University, April 13, 1886.

BOOK I.

THE ELEMENTS OF COMPOSITION.

CHAPTER I.

OBJECT-LESSONS.

3. **Object-Lessons** are exercises on objects that fall under the senses. In these lessons children are trained to notice such objects with care, to observe their parts, their qualities, their actions; the sources whence they come, the means by which they may be obtained, the uses to which they may be applied, and so forth.

4. The **chief advantages** derived from object-lessons are:

1. They cultivate habits of attention;
2. They lead to greater distinctness of perception;
3. They store the mind with useful knowledge;
4. They cultivate a taste for what is real;
5. They develop the habit of tracing effects to their causes, and following out causes to their effects;
6. They make the child acquainted with numerous words, not learned at random and vaguely understood, but exactly suited to the clear ideas thus acquired;
7. The spelling of those same words can easily be learned in connection with the objects studied.

8. The exercises may be so conducted as to introduce various portions of grammar; for instance, the distinctions between nouns, adjectives, verbs; proper and common nouns; gender, number, and case; etc.

9. They afford the teacher opportunities to introduce, in a natural and interesting way, information concerning plants, animals, countries, nations, historical facts; above all, moral and religious maxims and principles, and to point out the evident marks in all things of the wisdom and love of the Creator.

10. They may easily be directed to the cultivation of good taste.

Article I. Names of Objects.

5. The **name** of anything which exists or of which we have any notion is a noun or substantive.

6. **1st Exercise.**—Write the names of all the objects you notice in this class-room, in the school-yard, in a dining-room, in a garden, in the church, at a picnic, at a funeral, in a sick-room, at a college exhibition, etc., etc.

7. **2d Exercise.**—Point out the agreeable objects collected by Goldsmith to describe a happy village:

"Sweet Auburn, loveliest village of the plain,
Where health and plenty cheered the laboring swain,
Where smiling spring its earliest visit paid,
And parting summer's lingering blooms delayed:
Dear lovely bowers of innocence and ease,
Seats of my youth where every sport could please,
How often have I loitered o'er thy green,
Where humble happiness endeared each scene!
How often have I paused on every charm,
The sheltered cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church that topped the neighboring hill!"

8. **3d Exercise.**—Point out separately the gloomy and the pleasing objects in the following lines of the same poem, "The Deserted Village":

"Amid thy bowers the tyrant's hand is seen,
And desolation saddens all thy green:
One only master grasps the whole domain,
And half a village stints the smiling plain.
No more the glassy brook reflects the day,
But choked with sedges works its weary way;
Along the glades, a solitary guest,
The hollow-sounding bittern guards its nest;
Amidst thy desert walks the lapwing flies,
And tires their echoes with unvaried cries.
Sunk are thy bowers in shapeless ruin all,
And the long grass o'ertops the mouldering wall;
And trembling, shrinking from the spoiler's hand,
Far, far away thy children leave the land."

9. **4th Exercise.**—Mention the objects peculiar to morning, to noon, to evening, to night, to winter, to summer, to spring, to autumn, a graveyard, a Sunday, a solemn feast, etc.

Example of an evening scene.

"Or when the plowman leaves the task of day,
And trudging homeward whistles on the way;
When the big-uddered cows with patience stand,
Waiting the strokings of the damsel's hand.
No warbling cheers the wood: the feathered choir,
To court kind slumbers, to the sprays retire,
Where no rude gale disturbs the sleeping trees,
No aspen leaves confess the gentlest breeze.
Engaged in thought, to Neptune's bounds I stray,
To take my farewell of the parting day;
Far in the deep the sun his glory hides,
A streak of gold the sea and sky divides;
The purple clouds their amber linings show,
And edged with flame rolls every wave below:
Here pensive I behold the fading light,
And o'er the distant billows lose my sight."—*Gay.*

It must be remembered that object-lessons properly apply to such objects only as are actually presented to the senses of the learners. The exercises here set down enlarge this field, so as to include other objects not actually observed, but known to exist under given circumstances. Great fidelity in describing things as they really are is earnestly recommended: exactness is one of the chief qualities of good writing.

Article II. Parts of Objects.

10. **Exercise.**—Examine with care and mention the different parts of the following objects: A pear, a rose, a cherry-tree, a desk, a stove, a furnace, a carriage, a book, a newspaper, a bookcase, a map, an engine, etc. This exercise is treated in detail and with great variety of illustration in many books on Object-Lessons; its main purpose is the promotion of close observation in the learner. It will be sufficient to add here a few **examples.**

An apple has stem, peel, pulp, juice, veins, eye, dimples, core, seeds, seed-case.

A pocket-knife has handle, pivot, blade.

The handle has rivets, frame, heel, sides, back, spring, grooves, plate.

The blade has edge, point, back, notch, sides, maker's name.

Article III. Qualities of Objects.

A **quality** of an object is expressed by an adjective; as 'new,' 'old,' 'gentle,' etc.

11. **1st Exercise.**—Write the names of the objects in this room, and add to each name a suitable adjective; as, 'a new chair,' 'a square table,' 'a hot stove,' 'a gentle voice,' 'a harsh tone,' etc.

12. **2d Exercise.**—Point out the adjectives occurring in the verses quoted in Nos. 7, 8, 9, distinguishing those that make the objects more pleasing from those that produce the opposite effect.

13. **3d Exercise.**—Mention all the adjectives you know which denote color, figure, size, place, time.

Example of size: Large, big, great, voluminous, bulky, ample, capacious, huge, immense, enormous, vast, monstrous, gigantic, giant-like, colossal, Cyclopean, infinite, boundless; middling, mediocre, moderate, ordinary, average; little, small, minute, diminutive, inconsiderable, tiny, puny, petty, dwarfed, dwarfish, stunted, Lilliputian.

Article IV. Actions Done by or to Objects.

An **action** done by a person or thing is expressed by an active verb; as, 'to run,' 'to read,' 'to honor,' 'to love,' etc. An action suffered by a person or object is expressed by a passive verb; as, 'to be seen,' 'to be loved,' 'to be rebuked,' etc.

14. **Exercise.**—Mention various actions which can be done by or to flame, rain, air, steam; the eyes, hands, feet, tongue; by or to birds, fishes, paper, pen, ink, etc.

15. **Example** of actions done by and to water ("The Cataract of Lodore"):

"The Cataract strong
Then plunges along,
Striking and raging
As if a war waging
Its caverns and rocks among;
Rising and leaping,
Sinking and creeping,
Swelling and sweeping,
Showering and springing,
Flying and flinging,
Writhing and ringing,
Eddying and whisking,
Spouting and frisking,
Turning and twisting
Around and around
With endless rebound;

And pouring and roaring,
And waving and raving,
And tossing and crossing,
And flowing and going,
And running and stunning,
And foaming and roaming,
And dinning and spinning,
And dropping and hopping,
And working and jerking,
And guggling and struggling,
And curling and whirling,
And purling and twirling,
And thumping and plumping,
And bumping and jumping,
And dashing and flashing,
And splashing and clashing,"
Etc.

Article V. Uses of Objects.

16. **1st Exercise.**—Mention the uses of every article to be seen in a school-room, a parlor, a kitchen, a cloak-room, a dining-room, a church, a street-car, a sitting-room.

17. **2d Exercise.**—Mention the purposes served by the various parts of a tree, a stove, an umbrella. a bridge, a wagon, a trunk, a door, an apple.

Example: The parts of a hat.

Body: To cover the sides of the head and give shape to the hat.

Brim: To protect the neck and the face from sun and rain.

Crown: To protect the top of the head.

Band: To keep the hat in shape.

Binding: To keep the edge of the brim from wearing out.

Lining: To keep the sweat from soiling the material of the hat.

Trimming: To give the hat an attractive appearance.

Article VI. Composition.

18. **1st Exercise.**—Write a connected description of a fruit, a plaything, a plant, or an article of furniture which you have carefully examined, noting: (*a*) What kind of a thing it is, what it resembles, how it differs from other things; (*b*) What qualities it has; (*c*) What uses it serves; (*d*) Whence it comes and how it is obtained; (*e*) Its parts and their relations, so as to give a full and clear idea of the whole object.

19. **Example: Description of the Cocoa-nut** in the *Encyclopædia Americana:*

"The cocoa-nut is a woody fruit, of an oval shape, from three or four to six or eight inches in length, covered with a fibrous husk, and lined internally with a white, firm, and fleshy kernel. The tree (cocos nucifera) which produces the cocoa-nut is a kind of palm, from 40 to 60 feet high, having on its summit only leaves or branches, appearing almost like immense feathers, each 14 or 15 feet long, 3 feet broad, and winged. Of these the upper ones are erect, the middle ones horizontal, and the lower ones drooping. The trunk is straight, naked, and marked with the scars of the fallen leaves. The nuts hang from the summit of the tree in clusters of a dozen or more together. The external rind of the nuts has a smooth surface, and is of a triangular shape. This encloses an extremely fibrous substance of considerable thickness which immediately surrounds the nut. The latter has a thick and hard shell, with three holes at the base, each closed with a black membrane," etc.

20. In writing these exercises be **sure of every statement** you make. It is no shame for one to acknowledge himself ignorant of many things, but it is a shame to pretend to know that of which he is ignorant. Attention to this rule forms an upright character, besides imparting clearness to the knowledge acquired.

21. *Remark* 1.—Object-lessons may be **indefinitely multiplied** and diversified with judicious applications to Botany, Mineralogy, Geology, and other natural sciences. But care should be taken not to attach undue importance to the study of these subjects.

22. *Remark* 2.—A man's own observation is necessarily

limited to a small number of objects, and even about these he generally needs instruction from other persons. **Reading** opens up a wide field of knowledge; but in this field many wander and lose much precious time by reading what is of little or no use. Young people should accustom themselves early to seek for books that are instructive rather than trifling. They may read to advantage books of travel, books on natural history, the lives of great men, the histories of various lands. But even among such works they should be guided to select the most truthful and reliable. Works of fiction readily fill the mind with false notions of men and things; still, when judiciously selected, they may serve a useful purpose.

CHAPTER II.

OF WORDS.

23. **Language** is articulate sound expressive of thought. Children learn it from their parents and from other persons with whom they associate. But it is evident that the first man, Adam, did not learn it in this manner. How did he acquire language? He was not created a child, but a man with all his faculties fully developed; far from being a savage, he was possessed of a much higher intellect before his fall than any man has possessed since. We are not left to conjecture how **he formed a language,** since the Holy Scripture explains what happened:

"The Lord having formed out of the ground all the beasts of the earth, and all the fowls of the air, brought them to Adam to see what he would call them; for whatsoever Adam called any living creature, the same is its name. And Adam called all the beasts by their names, and all the fowls of the air, and all the cattle of the field" (Genesis ii 19, 20).

A Christian acts very absurdly if he sets aside this teaching for idle theories, such as Dr. Blair explains in his *Rhetoric* (Lect. vi.)

24. Object-Lessons, while giving the learner ideas of a multitude of things, supply him at the same time with the words or terms by which those ideas are to be expressed. This way of learning words, in connection with the objects signified, imparts clearness to knowledge; but it cannot extend to a great variety of things. Most **words in a language** are to be acquired by reading and conversation. As

terms stand for ideas, an enlarged familiarity with words and their meanings extends the limits of our knowledge, and is thus an important part of education. It would not, however, be correct to say that a man's **knowledge is valuable** in proportion to the multitude of words which he has learned to understand; for some matters are far more worthy of knowledge than others.

25. From all this it follows that the **exercises selected for the young** should—

1. Make them familiar with a large number of words;
2. Aid them to understand those words clearly in their various meanings;
3. Fix their attention by preference on those words which represent the most valuable ideas.

It must also be remarked that words found in print or heard in conversation are not all equally fit for use; precepts and exercises will train the pupil to make a proper choice.

26. **To acquire a copious supply of proper words—**

1. Children should **converse** frequently with persons whose knowledge is sound and whose language is correct and elegant.
2. Their **reading** should be confined to the choicest productions of the best writers, suited, however, to their age and their circumstances. The text-books which they use for reading and for models of composition should be selected with the greatest care. Such selection being made, the following exercises are recommended:

27. **1st Exercise.**—Write in one column all the nouns occurring in the First Lesson of your Reader, all the adjectives in a second column, the verbs in a third, and the adverbs in a fourth.

28. **2d Exercise.**—Write, in the same manner, all such words of the Second Lesson as did not occur in the first, or occur in a different meaning.

29. **3d Exercise.**—Point out the new words of the Third Lesson, of the Fourth, of the Fifth, etc.

Similar exercises may be written on passages in text-books of History, Geography, etc., to familiarize pupils with numerous good English words, and with the different meanings which each may bear.

In selecting words for actual use pupils must attend to the rules of Purity, Propriety, and Precision.

Article I. Purity.

30. **Purity** requires that all our expressions belong to the idiom of our language. It forbids the use of words and phrases which are (*a*) foreign, (*b*) obsolete or no longer in use, (*c*) newly coined or not yet adopted into the language. A violation of purity is called a *barbarism*.

31. The **standard of purity** is the practice of the best writers and speakers. This standard is thus explained by Campbell in his *Rhetoric*. To judge whether a word is pure he bids us consult: 1. *Reputable use*—that is, the usage of the best writers and speakers, as opposed to that of the uneducated; 2. *National use*, as opposed to provincial and foreign; 3. *Present use*, as opposed to obsolete.

32. We may add this special **rule regarding foreign words**: When our own language has a good word to express a certain idea it is pedantry to borrow a word from another tongue, as those persons are fond of doing who wish to show that they know a little French, Italian, etc. We need not, for instance, talk of a 'coup d'œil,' a 'chef-d'œuvre,' or a 'faux pas,' etc., when we have such words as a 'glance,' a 'masterpiece,' a 'false step,' etc.

33. Pope, in his "Essay on Criticism," lays down this rule regarding **obsolete and newly-coined words:**

> "In words, as fashions, the same rule will hold,
> Alike fantastic if too new or old:
> Be not the first by whom the new are tried,
> Nor yet the last to lay the old aside."

In conformity with this rule we should avoid in prose composition words which were at one time in general use, but which are now confined by our best writers to the language of poetry. Such are: 'Sheen,' 'swain,' 'ween,' 'wist,' 'wot,' 'quoth,' etc.

34. Even among such words as are conformable to the standard of purity **a further selection** may often be advisable, for which Campbell lays down these rules:

1. Choose the word or phrase which has but **one meaning** in preference to that which has more than one; *e.g.*, say 'The weapons dropped from the hands of his soldiers,' not 'The arms dropped from the hands of his soldiers.'
2. Prefer the word that conforms to the **analogy** of the language; hence use 'contemporary' rather than 'cotemporary,' since the 'n' in 'con' is usually retained before a consonant and dropped before a vowel.
3. Prefer the word **more agreeable** to the ear; hence rather say 'kindness' than 'graciousness,' if either will suit the sense.
4. Prefer the **simpler expression**: 'to approve' is better than 'to approve of,' to 'subtract' than to 'substract.'
5. Prefer what **savors less of innovation**, unless there be a special reason to the contrary.

35. **Exercise.**—Substitute English words and phrases for the following barbarisms: à la mode, incertain, resurrected, docible, preventative, sang-froid, enthused, rampage, amour propre, parvenu, soi-disant, skedaddle, vamose, patois, instanter, fête, absquatulate, fixings, walking-papers, sine qua non, comme il faut; to get into a scrape, to acknowledge the corn, to pitch into, to cut shines, to clear out.

Article II. Propriety.

36. **Propriety** means suitableness. Words should be suited: 1. To the expression of a given idea; 2. To the usage of polite society; 3. To the understanding of the reader or hearer; 4. To the subject treated.

§ 1. *Proper to express a given idea.*

37. Propriety should make us choose those words of our language which most exactly express our ideas. This choice of **the right word for every idea** is in itself a source of pleasure to the intelligent reader; it is one of the chief beauties of style, and it is necessary in all species of compositions. There are many words in English which express the same idea; such words are called **synonyms.** If they present the same idea somewhat differently they are *imperfect* synonyms. There are few *perfect* synonyms; and negligence in discriminating between imperfect ones leads to many violations of propriety.

38. **Exercise.**—Point out the meanings which the following synonyms have in common, and the differences between them. Write brief sentences in which these differences appear.

Austerity, severity, rigor. Custom, habit. Surprised, astonished, amazed, confounded. Desist, renounce, quit, leave off. Pride, vanity. Haughtiness, disdain. To distinguish, to separate. To weary, to fatigue. To abhor,

to detest. To invent, to discover. Only, alone. Entire, complete. Tranquillity, peace, calm. A difficulty, an obstacle. Wisdom, prudence. Enough, sufficient. To avow, to acknowledge, to confess. To remark, to observe. Equivocal, ambiguous. With, by. (See Blair's *Rhetoric*, Lect. x.)

39. Even ordinary conversation cannot dispense with this propriety in the choice of words. A foolish **habit of exaggeration** leads some people to commit gross mistakes in this matter. To signify that an object is very pleasing they will say that it is 'awfully nice' or 'perfectly splendid'; they express themselves to be 'delighted,' when they mean 'pleased'; they 'love' poetry, flowers, and fine clothes, instead of 'liking' them.

40. **To select the proper synonym** the following hints may help:

1. Some words are *more comprehensive* than others: every 'river' is a 'stream,' but every 'stream' is not a 'river.' 2. Some relate more to *action*, others to a state: 'force' effects, while 'strength' sustains; 'reasonable' men use reason, 'rational' men have reason. 3. Some are *positive*, others negative: a 'fault' is positively bad, a 'defect' is a want of something needed. 4. Some differ in *degree:* 'damp,' 'moist,' 'wet'; 'angry,' 'furious.' 5. Some relate more *to nature*, others to art: a 'gentle,' a 'tame' animal. 6. Some regard more what is *inward*, others what is outward: 'dignity,' 'decorum,' 'form,' 'feature'; 'detract,' 'disparage.' (See Kerl's *Treatise on the English Language*, p. 460.)

§ 2. *Proper to be used in polite society.*

41. The Latins called every object by the name which most directly recalled it to the mind. Shakspeare and most of his contemporaries often made their characters

discourse in similar language. But in our days there are many words and phrases that are universally banished from polite conversation, and others that are often used familiarly, but are considered out of place in dignified composition. The former are called **vulgar**; they should always be avoided: the latter are familiar or **colloquial**, and may be used on proper occasions.

"Be thou familiar, but by no means vulgar."—*Shakspeare.*

Some young people contract the habit of using vulgar words and slang phrases to such an extent that they are ignorant of the proper terms. Others go to the opposite extreme, and, through a false notion of propriety, fastidiously avoid excellent English words used by the best writers. They would think it vulgar to name 'arms,' 'legs,' and 'knees,' calling all these 'limbs.' This is not propriety, but prudery.

42. Some writers on Rhetoric give the name of "low expressions" to such terms as hurly-burly, topsy-turvy, currying favor, dancing attendance, left to shift for one's self, had as lief, not a whit better, half an eye, self-same, it irks me, etc. All these, however, are **good old English idioms,** which it would be a pity to lose from our language, as they are more expressive than any substitutes yet proposed for them. (See *Every-Day English*, by Richard Grant White, c. xxx.) Some would even discard our good Saxon 'women' and 'mothers,' and give us 'ladies' and 'mamma' instead.

§ 3. *Proper or suited to the intelligence of readers and hearers.*

43. Many terms are appropriate before a learned audience and in books written for educated men and women which would be unintelligible to children and to the unedu-

cated. Words of **Saxon origin** are the simplest and the most likely to be generally understood. Scientific terms should be confined to scientific audiences.

44. In addressing persons of slow mind, or in addressing any person on abstruse matters, it is well to express the same idea, whenever it recurs, by the same word, so as not to confuse; but with more intelligent readers, and on easier topics, such repetitions would convey the impression of poverty of language in the writer, except when special beauty results from the repetition, as will be explained further on. It is never proper to use the same word in different meanings in the same sentence. Do not write, "It soon *appeared* that these diplomatic courtesies meant more than *appeared* on the surface"; nor, "Wellington was *anxious* to be relieved from *anxiety* in that quarter."

§ 4. *Proper to the subject.*

45. Language is the dress of thought. As different dress becomes different persons and different occasions, so the language will **vary with the subject.** We shall here consider how this will affect the choice of words.

When the thoughts are remarkably beautiful, smoothness and beauty are desired in the expression. Now, as Blair correctly remarks, words are most agreeable to the ear which are composed of smooth and liquid sounds, in which there is a proper intermixture of vowels and consonants, without too many harsh consonants rubbing against each other. Too many open vowels in succession cause a hiatus or a disagreeable aperture of the mouth. Sounds hard to pronounce are harsh and painful to the ear. Vowels give softness, consonants strength, to the sound of words. The music of language requires a just proportion of both. Of long words those are the most

musical in which long and short syllables are properly intermixed, as 'independent,' 'impetuosity,' 'adoration.'

46. Long words bestow dignity upon style; this is the chief reason why those of Latin and Greek origin are preferred by many writers to the more expressive and forcible, but less harmonious, Saxon.

Still, for sweetness of sound we need not have recourse to the learned languages. Notice the beauty of these Saxon lines:

"There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentler on the spirit lies
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the blissful skies.
Here are cool mosses deep,
And through the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep."

—*Tennyson.*

"How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still choiring to the young-eyed cherubins.
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it."

—*Shakspeare.*

See also Shenstone's Pastoral, II. "Hope":

"My banks they are furnished with bees," etc.

See also the well-known songs of Tom Moore, "Sweet Vale of Avoca" and "'Tis the Last Rose of Summer."

Exercise.—Write in soft and pleasing words a description of a quiet scene, such as 'a boat-ride,' 'an evening scene in autumn,' 'a morning of spring,' 'midnight in summer,' 'the stillness of a city on Sunday,' etc.

Article III. Precision.

47. Precision here means the selection of such words as mean nothing vague, or too much, or too little, but just what we desire to express. For example, we should not say, unless we mean to use a figure, 'The boy broke a *window*,' when he broke a *pane* only; nor, 'The *room* is full of water,' when it is only the *floor* that is covered with water; nor speak of 'courage and fortitude,' when we mean only one of these virtues. Vagueness, as opposed to precision, is exemplified by the use of general instead of particular terms. There are persons whose stock of words appears to be very scanty; every object with them is *great* or *small*, *beautiful* or *ugly*, *good* or *bad*. They should distinguish various degrees of such qualities. We have elsewhere pointed out several terms expressive of size (No. 13); we shall here add some varieties of beauty and ugliness: Beautiful, handsome, fine, pretty, lovely, graceful, elegant, delicate, refined, fair, comely, seemly, bonny, shapely, well-formed, well-proportioned, symmetrical, becoming, neat, spruce, brilliant, splendid, gorgeous, superb, magnificent, sublime, grand; Ugly, gross, homely, unsightly, unseemly, unprepossessing, etc.

48. The use of the general term for a particular one, as 'ugly' for 'clumsy' or 'squalid,' would be a violation of precision; the use of one particular term for another, as of 'gross' instead of 'homely,' offends against propriety.

(See Roget's *Thesaurus of English Words*, a work of great utility in its way to the students of our language.)

49. **Not every subject requires the same attention** to precision; but all those compositions should excel in it which are intended to instruct the reader. Such are all philosophical and critical works, histories, essays, text-books, etc.

50. That an author may write with precision, he must have a clear and exact **knowledge of his subject**; such knowledge is not as common as many imagine. Besides, he must have a distinct conception of the exact meaning of all his words. But even these two conditions are not sufficient. He must, besides, be so devoted to truth as to select his words with great care and strive to say exactly what he means.

51. Some writers are so given to **habits of exaggeration** as hardly to be able to state the sober truth, even in matters of importance. Such, for instance, is Lord Macaulay, whose style is unusually brilliant, but who is fond of saying more than he means. He deliberately studied a style of exaggeration, on the theory that men will not be impressed except by what is uncommonly striking. For instance, he says of Livy:

> "No historian with whom we are acquainted has shown so complete an indifference to truth. He seems to have cared only about the picturesque effect of his book and the honor of his country. On the other hand, we do not know, in the whole range of literature, an instance of a bad thing so well done. The painting of the narrative is beyond description vivid and graceful. The abundance of interesting narratives and splendid imagery is almost miraculous," etc., etc. ("Essay on History").

Such use of superlatives is injurious to precision; it does for the understanding what sensational literature does for the imagination and the heart; it corrupts men's relish for

the real and makes them sensible to nothing but what is striking. Macaulay's style is oratorical, and beautiful as such; but it has not the precision expected in the critic and the historian: it is therefore ill-suited to impart correct knowledge to the young.

52. Precision is of great importance **in the transaction of business**; in fact, for mercantile transactions it is, perhaps, the most necessary quality of style. It will be useful, therefore, to practise pupils for some time on such familiar exercises as the following:

53. **Exercise 1.**—Write an advertisement for insertion in a newspaper, offering a reward for the return of a lost article.

54. **Exercise 2.**—Write an advertisement of a house to let; one for a bookkeeper. a gardener, a private tutor.



CHAPTER III.

SENTENCES.

55. A *sentence* is a collection of words making complete sense; as, 'In all climes spring is beautiful.' 'Wisely improve the present hour.' 'Where are the great conquerors now?' 'Hurrah for the Red, White, and Blue!'

The first example contains an assertion; the second, a command; the third is a question; the fourth, an exclamation: each makes complete sense, and is therefore a sentence. But the following words, 'As if the death angel in passing had touched them and made them holy,' do not make complete sense, and therefore they do not form a sentence.

56. **Exercise 1.**—Write a short sentence about every article in the room, every State in the Union, every hour of the day, etc.

57. **Exercise 2.**—Write a sentence of more than twenty words about each of the four seasons, about the soul, about angels, flowers, birds, fishes, a river, a mountain, the ocean, eternity, time, England, Ireland, France, Italy.

58. Both Grammar and Rhetoric lay down laws for sentences: **Grammar** considers the form and the position of the words with a view to the correct expression of the thought; **Rhetoric,** the choice and the position of the words with a view to clearness, beauty, and power of expression. The rhetorical arrangement may be quite different from the grammatical. 'The order of the

world around us is indeed glorious,' is a sentence grammatically arranged. Irving puts it thus, rhetorically: "Glorious indeed is the order of the world around us."

59. We are here concerned with the rhetorical laws of a sentence. Of the choice of words we have already treated. It remains for us to explain the proper arrangement of a sentence with a view to clearness, beauty, and power of expression. This arrangement requires attention to five points: *Clearness*, *Precision*, *Unity*, *Strength*, and *Harmony*.

Article I. Clearness.

60. **Clearness** in a sentence enables the reader to seize at once, without effort or hesitation, the meaning intended to be conveyed. It excludes two faults: (*a*) *Ambiguity*, which leaves a doubt between two possible meanings; and (*b*) *Obscurity*, which fails to exhibit the true meaning at the first glance.

Both faults are exemplified in the following sentence of J. R. Lowell: "The relation of Dante to literature is monumental [what does this mean? — Obscure], and marks the era at which the modern begins." [The modern what? relation? literature? era? Dante?—Ambiguous.]

61. **General rules** to secure clearness:

Rule 1.—As a man cannot express clearly what he does not clearly understand, let every writer begin by **studying his subject thoroughly,** and let him not attempt to write till he knows well what he wishes to say. This is the most important rule of all.

Rule 2.—Let him express his thoughts with care, striving to make everything he says so clear to his readers that **they cannot help understanding him.** In particular, let

the words and phrases related in sense be so disposed that this relation may at once appear.

62. **Special Rules:** 1. Let **adverbs** obviously qualify the right words. The adverb 'only' is often misplaced, as in this very defective sentence of Addison (*Tatler*, 133): "When one considers this subject only in its sublimity, this great instance could not but occur to me; and since I only make use of it to show the highest example of it, I hope I do not offend in it." Does the first 'only' qualify 'subject' or 'sublimity'? and the second, 'I' or 'make use'?

63. Blair judiciously remarks:

> "In regard to such adverbs as '*only*,' '*wholly*,' '*at least*,' the fact is that in common discourse the tone and emphasis we use in pronouncing them generally serve to show their reference and to make the meaning clear; and hence we acquire a habit of throwing them in loosely in the course of a period. But in writing, where a man speaks to the eye and not to the ear, he ought to be more accurate, and so to connect those adverbs with the words which they qualify as to put his meaning out of doubt upon the first inspection."

64. 2. **Circumstances**, and all kinds of clauses and adjuncts, should be so placed that the reader cannot fail to see at first sight where they belong. The following sentence violates this rule: "Say to him, if he is in the wrong, he should retrace his steps." Does the clause, 'If he is in the wrong,' qualify what precedes or what follows it? "Meanwhile the children in the house had been making themselves happy also in their manner."—*Ruskin*. Does 'also' refer to children, or to happy, or to manner? Ruskin means it for children.

65. 3. **Pronouns** should at once present to the mind the nouns for which they stand. The relative pronoun is misplaced in this sentence of Dean Swift: "Many, from a habit of saving time and paper, which they acquire at the

university, write in so diminutive a manner that they can hardly read what they have written."

66. 4. **Participles** should be obviously connected with the words to which they refer. Edward Everett violates this rule when he writes:

"By this [the aristocratic] system we mean the aggregate of all the institutions which a people, supposing them to be virtuous and well informed, and meeting together free from all prejudices, to organize themselves into a political community, and capable of foreseeing consequences, would reject as not tending to the greatest happiness of the greatest number."

Who is 'supposing'? 'meeting'? 'tending'? who is 'capable'?

Article II. Precision.

67. **Precision** in sentences requires that we strike out all words and phrases which do not contribute to the clearness, the strength, or the beauty of the sentence. It is, as Blair remarks, the proper opposite to a loose style, which, he says, generally arises from using a superfluity of words.

68. **Avoid in particular:** 1. *Useless relative pronouns:* "The queen, who by this time had entered the hall, proceeded to seat herself upon a throne, which had been prepared for the occasion," may be shortened to "The queen now entered the hall, and seated herself on a throne prepared for the occasion."

69. 2. *Lengthy verbal forms:* "The soldiers of Hannibal, having been enervated by their luxurious winter-quarters in Capua, were no longer able to cope with the Romans." 'Having been' is superfluous.

70. 3. **Tautology,** or the useless repetition of an idea in different terms. A common form of this fault is the coupling of synonyms; as, 'They mutually disliked one another.' 'The Romans sustained a terrible and fearful defeat at Cannæ.' 'The consul Paulus Æmilius had fought bravely and courageously.' 'Plain and evident,' 'clear and obvious,' 'joy and satisfaction,' etc.

Another form of tautology consists in repeating a thought in different words for the mere sake of sound; as, "It is impossible for us to behold the divine works with coldness or indifference, or to survey so many beauties without a secret satisfaction and complacency."—*Addison.*

71. Precision is necessary in all kinds of composition; the opposite quality of style, **prolixity,** is always a fault, whether it results from the use of superfluous words or the statement of superfluous details. But precision should not be confounded with **conciseness,** or great brevity of detail and expression. Conciseness is appropriate in certain species of writing, but not in others; its opposite is diffuseness or copiousness of style, which is often a source of great beauty.

72. **Example.**—*Concise:*

"Great actions and striking occurrences, having excited a temporary admiration, often pass away and are forgotten, because they leave no lasting results affecting the prosperity of communities."—*Webster.*

Copious:

"Of the ten thousand battles which have been fought; of all the fields fertilized with carnage; of the banners which have been bathed in blood; of the warriors who had hoped that they had risen from the field of conquest to a glory as bright and as durable as the stars, how few that continue long to interest mankind! The victory of yesterday is reversed by the defeat of to-day; the star of military glory, rising like a meteor, like a meteor has fallen; disgrace and disaster hang on the heels of conquest and renown; victor and vanquished presently pass away to oblivion, and the world holds on its course with the loss only of so many lives and so much treasure."—*Id.*

Article III. Unity.

73. A sentence has **unity** if it presents to the mind a single thought with or without attendant circumstances; as, 'God alone is great.' 'Why do little children remind us of angels but on account of their innocence?'

> "Hail, mildly pleasing solitude,
> Companion of the wise and good,
> But from whose holy, piercing eye
> The herd of fools and villains fly."—*Thomson.*

In the last sentence the main thought expressed is a greeting to solitude; and the reason of this greeting is added—namely, the fact that solitude is the companion of the wise and good on the one hand, and the dread of fools and villains on the other. A sentence may thus run through many lines and be clearly the development of a single thought. And, on the other hand, even a short sentence may be wanting in unity by containing two or more thoughts not properly united: as "Washington is the father of his country, and the story of the hatchet is a mere invention."

74. **Rules:** 1. Do not unite in one sentence things which do not combine to present *one main thought.*

2. Avoid *parentheses,* unless they be short and have evidently a happy effect.

3. When the sense is complete and the ear expects a full stop, do not append a remark by way of *a tail to the sentence.* Do not write: "May is the month in which nature appears most enjoyable, on a fine day at least."

4. As the *subject* is the ruling word in a sentence, it should be changed as little as possible. Do not write: "After *we* came to anchor, *they* put me on shore, where *I* was welcomed by all my friends, *who* received me with the greatest kindness." But rather write: "Having come to anchor, I was put on shore, where I was welcomed by all my friends and received with the greatest kindness."

Article IV. Strength.

75. **Strength** is that quality which gives to a sentence its due weight and force. When the rules regarding clearness, precision, and unity are well observed, a certain strength of expression will result. How this strength may be further promoted is the question to be now considered.

76. *Rule* 1.—Conceive a **strong conviction** of the truth and the real importance of all you write. For as water cannot flow higher than its source, so the expression of thought will not be either clearer or stronger than is the conception of it in the mind. To attain to the firm conviction here spoken of, be ever thoroughly honest with yourself and with your readers; do not advocate what you do not sincerely believe; do not pretend to understand fully what you see only in part; do not urge as necessary what is only advisable; put forth your firm convictions with becoming firmness, and your probable speculations with modest reserve. This earnestness of mind is the fundamental rule for strength of style; without it no other rules will be of great utility.

77. *Rule* 2.—Keep ever before your mind the **purpose** for which you write, and direct all your efforts to its attainment. If your object is to instruct your readers on any point, stick to that point, and study how you can make it clear to them; choose your words, your arrangement, your figures with a view to promote this instruction. If your object is to move your hearers, aim in everything at the exciting of the proper passions. If your object is to please, use freely all the ornaments of style which the subject admits; but remember that good sense is indispensa-

ble. Language, no matter how musical, is worthless if sound sense does not pervade it.

78. *Rule* 3.—Place **the important words** where they will make the most marked impression. The beginning and the end of a sentence, and of any considerable portion of it, are places favorable to emphasis; unusualness of position makes a word most emphatic. Edward Everett tastefully writes:

"On this frozen soil—driven from the ivy-clad churches of their motherland, escaped at last from loathsome prisons—the meek fathers . . . will lay the spiritual basement of their temple."

The natural order would be:

"The meek fathers, . . . driven from the ivy-clad churches of their motherland, escaped at last from loathsome prisons, will lay the spiritual basement of their temple on this frozen soil."

79. The Latin and Greek writers were enabled by the genius of their languages to make extensive use of such **inversions**, and thus to write with uncommon beauty and power. Many earlier English writers imitated their constructions; but gradually this practice has been abandoned as not suited to our idiom and to our turn of thought. Still, within certain limits, inversions may be used to great advantage. Even so easy a writer as Longfellow has frequent recourse to them with very pleasing effect. He says:

"Throughout this beautiful and wonderful creation there is never-ceasing motion, without rest by night or day, ever waving to and fro. Swifter than a weaver's shuttle it flies from birth to death, from death to birth. . . . Of all these forms the highest and most perfect in its God-likeness is the human soul. . . . Into this vast cathedral comes the human soul seeking its Creator. . . . But in the soul of man alone is this longing changed to certainty and fulfilled. . . . Thus is the glory of God made visible. . . . Thus then stands man—a

mountain on the boundary between two worlds—its foot in one, its summit far-rising into the other," etc.

80. *Rule* 4.—More necessary still than the preceding rule is that which directs us to **simplify our thoughts**, to rid them of all useless details, and then propose them one by one without intricacy or confusion.

81. *Rule* 5.—Let there be **no falling off** in sense or sound towards the end of the sentence. For this reason—

(*a*) A *stronger assertion* or a nobler thought should never be followed by a weaker member of the sentence; and of two members the longer should come last. Longfellow writes: "It has become a common saying that men of genius are always in advance of their age; which is true." Speaking generally, the following construction will be better: "It has become a common saying, and it is true, that men of genius are always in advance of their age."

(*b*) Get rid of *less important details* and circumstances in a sentence as soon as possible.

(*c*) Avoid *concluding* it with an insignificant word. Do not say, "It is a mystery which we firmly believe the truth of and humbly adore the depth of"; but rather, "It is a mystery the truth of which we firmly believe, and the depth of which we humbly adore."

82. *Rule* 6.—When there is **a correspondence or an opposition** in meaning between two sentences or two members, this fact will be brought out more strikingly by a similarity in the construction. Thus Giles, in his "Essay on True Manhood," contrasts the characters of Lord Bacon and of More, the martyr-chancellor of Henry VIII.:

"More was incorruptible; Bacon was venal. Both More and Bacon served each a great purpose for the world. More illustrated the beauty of holiness; Bacon expounded the infinitude of science. Bacon became the prophet of intellect: More the martyr of con-

science. The one pours over our understanding the light of knowledge; but the other inflames our hearts with the love of virtue."

83. **Exercise 1.**—Select from any good writer six sentences, each containing two or more members, and expressing a beautiful or useful thought in faultless and elegant language.

84. **Exercise 2.**—Compose an elegant sentence of at least forty words on each of the following subjects: Air, water, earth, sky; the sun, the moon; railroads, steamboats; patriotism, painting, poetry, music; a lake, a river; ice, snow; a city, an island, a flower.

85. **Exercise 3.**—Strive to surpass each other in finding or composing a sentence that unites the most perfect clearness, precision, unity, and strength with the noblest thought and the most pleasing harmony.

Article V. Harmony.

86. By **harmony** in a sentence we mean agreeableness of sound. We are now to treat of this agreeableness as produced by well-constructed sentences in prose.

§ 1. *Sources of Harmony in a sentence.*

87. We shall begin by carefully considering **a harmonious sentence,** examining what elements combine to make it harmonious. Milton writes in his "Treatise on Education":

"We shall conduct you to a hillside, 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."

88. *Notice:* 1. The liquid and soft sounds in the *words* 'laborious,' 'smooth,' 'green,' 'goodly,' 'melodious,' 'harp,' 'Orpheus,' 'charming.'

2. The division of the sentence into *clauses* of moderate length.

3. The *climax*, or gradation, by which each member rises in harmony above the preceding member: 'We shall conduct you to a hillside'—'laborious indeed at the first ascent'—'but else so smooth, so green'—'so full of goodly prospects and melodious sounds on every side.'

4. The *most harmonious member* preserved for the close: 'that the harp of Orpheus was not more charming.'

5. The *last word*, whose sound, of course, remains longest on the ear. Blair remarks that a musical close in our language requires either the last syllable or the last but one to be a long syllable. But it will be found that even two very short syllables may follow such a sound without impairing the harmony, as in the words agreeable, period, harmonious, victorious, etc.

6. The binding together of the sentence by the *periodic construction.* The word 'indeed' suggests that we may soon expect an opposite reflection, which is next introduced by 'but'; at once the word 'so' prepares our ear for the 'that' which opens the concluding member; and the sense is not full till we reach the last word of the sentence.

The periodic construction contributes so much to harmony, and even to power of expression, that it requires a fuller explanation.

§ 2. *The Periodic Construction.*

89. The word **period** is often used as synonymous with sentence; at other times it means the punctuation mark, called the full-stop, at the end of a sentence. But its radical meaning is different, and this is the meaning we are now to consider. And it will be found that, as the practice of dancing, that of gymnastic exercises and military

drill, impart grace to a person's ordinary motions, so practice in periodic composition improves the whole tone of a student's literary style. On the other hand, it has been remarked by attentive observers that the only reason why some public speakers failed to gain that applause which the beauty of their thoughts and their elocution deserved, was the evident absence of the periodic construction from their sentences.

90. What, then, is **the periodic construction?** It is that peculiar turn given to a sentence which closely binds together all its members by suspending the sense for a while, in order to bring it afterwards to a satisfactory close. The following sentence has the ordinary or *loose* construction:

"Woman performs her part towards the preservation of a free government by the promulgation of sound morals in the community, and more especially by the training and instruction of the young."

Notice the increased harmony when Webster combines these words into a *period:*

"It is by the promulgation of sound morals in the community, and more especially by the training and instruction of the young, ‖ that woman performs her part towards the preservation of a free government."

91. To form a period **the sense may be suspended** in various ways:

1. *By an inversion*, as in the period just quoted.
2. *By a prepositional phrase:*

"In the highly rarefied atmosphere of these upper regions, ‖ even remote objects have a brilliancy of coloring and a distinctness of outline which seem to annihilate distance."—*Prescott.*

3. *By a dependent clause:*

"When my eyes shall be turned to behold, for the last time, the sun in heaven, ‖ may I not see him shining on the broken and dishonored fragments of a once glorious Union."—*Webster.*

4. *By a participial clause:*

"We wish that this column, rising towards heaven among the pointed spires of so many temples dedicated to God, ‖ may contribute also to produce in all minds a pious feeling of dependence and gratitude."—*Id.*

5. *By an accumulation* of subjects or predicates:

"A bright, cheerful, happy soul; a sensitive heart, a temperament open to emotion and impulse; and all this elevated, refined by the touch of heaven ‖ —such was St. John Chrysostom, winning followers, riveting affections, by his sweetness, frankness, and neglect of self."—*Cardinal Newman.*

92. In every period there are necessarily two parts: the former, called the **protasis**, keeps the meaning in suspense; the latter, the **apodosis**, brings the sentence to a harmonious close.

These two parts are naturally separated by the fullest pause which occurs in the course of the sentence; in the examples quoted we have marked the separation.

93. When the protasis or the apodosis admits of one or more considerable stops, these stops divide it into **members**, which are themselves often subdivided into clauses. When no such stops occur the protasis is one member and the apodosis another.

94. A **well-balanced period** supposes that the protasis and apodosis are of nearly the same length. When the apodosis is the shorter of the two, it should be richer in thought or in sound than any single preceding member.

95. The following period, taken from Irving's reflections on Christmas in his *Sketch-Book*, will illustrate these details (the semi-colon marks the members, and the colon the protasis and apodosis):

"The preparations making on every side for the social board that is again to unite friends and kindred; the presents of good cheer passing and repassing, those tokens of regard and quickeners of kind feelings; the evergreens distributed about houses and churches, emblems of peace and gladness: all these have the most pleasing effects in producing fond associations, kindling benevolent sympathies."

96. As periods are sentences of peculiar splendor, they are not **appropriate** on all occasions. They are suited to subjects of dignity, and to the region of the gentler emotions and the moderate passions. When used they must be mingled with loose sentences—that is, with such as do not suspend the sense—and with partial periods, which are now to be explained.

97. Between the regular period and the loose sentence there is a third species, which embraces perhaps the largest number of sentences in the works of elegant English writers. Some rhetoricians have called such sentences periods in a wider sense of the word. They may well be called **partial periods;** for they partake of the nature of a period inasmuch as they contain some suspension of the sense and some rounding of the expression, without, however, suspending the sense from the beginning to the end. They differ very much among themselves. These are the **most common varieties:**

98. 1. Some of them contain *a part* which, if separated from the rest, would make a period; *e.g.:*

"Yet even in the sixteenth century a considerable number of those who quitted the old religion followed the first confident and plausible guide who offered himself, and were soon led into errors far more serious than they had renounced."—*Macaulay.*

99. 2. Some comprise *two parts* independent of each other, but analogous in construction and of parallel or antithetical meaning; as the second of the following sentences:

"The Christian faith is a grand cathedral, with divinely-pictured windows. Standing without, you see no glory, nor can possibly imagine any; standing within, every ray of light reveals a harmony of unspeakable splendor."—*Hawthorne.*

100. 3. Other partial periods contain *several independent rounded clauses* strung together to develop one central thought; e.g.:

"Whatever I have tried to do in life I have tried with all my heart to do well; whatever I have devoted myself to I have devoted myself to completely; in great aims and in small I have always been thoroughly in earnest."—*Scott.*

101. 4. Others, again, unite various *parts of clauses* with one part common to them all; as:

"The greatest man is he who chooses the right with invincible resolution; who resists the sorest temptations from within and from without; who bears the heaviest burdens cheerfully; who is calmest and most cheerful under menaces and frowns; whose reliance on truth, on virtue, on God is most unfaltering."—*Channing.*

Facility in writing partial periods is acquired by practice in the use of the perfect period. To the latter we should mainly devote our attention.

§ 3. *Period-Building.*

102. We have stated that the unity required in a sentence consists in its presenting to the mind a single thought, with or without attending circumstances. We shall now explain how such thought may be developed into a period, without loss of unity and with increase of harmony.

103. Besides the ways of suspending the sense which were explained in the preceding paragraph, the following **modes of development** are of frequent use.

104. 1. By *paraphrase*—that is, by explaining more fully

the different parts of the given sentence. The simple sentence, "Man has no better friend than his Creator," may be thus paraphrased:

"Every member of the human family, no matter how dear he may be to parents or relatives, or to his own children, has no one who is so earnestly concerned about his real and lasting happiness as the infinitely good God who has given him existence."

105. 2. By *enumeration.* The thought, "We were once what the Africans are now," is thus developed by William Pitt:

"We were once as obscure among the nations of the earth, as savage in our manners, as debased in our morals, as degraded in our understandings, as these unhappy Africans are at present."

106. 3. By adducing *proof or reason* of our assertion. Pitt thus develops the thought, "We should not keep the Africans in bondage":

"If, then, we feel that this perpetual confinement in the fetters of brutal ignorance would have been the greatest calamity which could have befallen us; if we view with gratitude and exultation the contrast between the peculiar blessings we enjoy and the wretchedness of the ancient inhabitants of Britain; if we shudder to think of the misery which would still have overwhelmed us had Great Britain continued to the present time to be a mart for slaves to the most civilized nations of the world, through some cruel policy of theirs: God forbid that we should any longer subject Africa to the same dreadful scourge, and preclude the light of knowledge, which has reached every other quarter of the globe, from having access to her coasts."

107. 4. By *circumstances* of time, place, persons, etc. Curran, evidently imitating Cicero's oration for Milo, begins his plea in behalf of Rowan as follows:

"When I consider the period at which this prosecution is brought forward; when I behold the extraordinary safeguard of armed soldiers, resorted to, no doubt, for the preservation of peace and order; when I catch, as I cannot but do, the throb of public anxiety which beats from one end to the other of this hall; when I reflect on what may be the fate of a man of the most beloved personal character, of one of the most respected families in our country, himself the only individual of that family—I may almost say of that country—who can look on that possible fate without concern"; etc.

108. 5. By *comparison* or *contrast.* The thought, "Every form of life bears an impress of God's love," is thus developed by Longfellow:

"As the ice upon the mountain, when the warm breath of the summer's sun breathes upon it, melts and divides into drops, each of which reflects an image of the sun; so life in the smile of God's love divides itself into separate forms, each bearing in it and reflecting an image of God's love."

109. **Caution.**—Great care, of course, should be taken that every phrase introduced for the sake of development be really significant and appropriate, that the words be noble and well chosen, without redundancy; else an exercise, in itself most beneficial, might become by abuse a source of empty declamation.

110. **Exercise.**—Develop the following simple thoughts into elegant periods of at least three members each: Murder will out. There is no peace for the wicked. Every season has its blessings. Life passes away. God is everywhere. Imitate the best writers. Evil associations corrupt good manners. Youth is like spring. Manhood is like summer. Autumn is like old age. Winter is like the grave.

§ 4. *Model Sentences to be learned by heart.*

Periods.

111. 1. "I am dissatisfied with all the metaphors and similes that have been used by poets and philosophers to illustrate the futile and miserable state of man upon the earth. The fly upon the wheel;

the insect of a day (perhaps a sunny day for the insect); the generations of swiftly crumpling, withering, rotting leaves; the flower that buds, and grows, and falls away, petal by petal, delicately in the breeze; the smoke that rises, seen for a moment, and that, dissipating, goes no man knows whither; the noxious vapor that soon vanishes away—are all of them too favorable emblems of the state of erring, short-lived, misguided, miserable man."—*Sir Arthur Helps.*

2. "Ye who listen with credulity to the whispers of fancy, and pursue with eagerness the phantoms of hope; who expect that age will fulfil the promises of youth, and that the deficiencies of the present day will be supplied by the morrow—attend to the history of Rasselas, Prince of Abyssinia."—*Dr. Johnson.*

3. "If ever there was a power on earth who had an eye for the times, who has confined himself to the practicable and has been happy in his anticipations, whose words have been facts and whose commands prophecies, such is he, in the history of ages, who sits from generation to generation in the chair of the Apostles as the Vicar of Christ and the Doctor of his Church."—*Cardinal Newman.*

4. "I held it truth with him who sings
To one clear harp in divers tones,
That men may rise on stepping-stones
Of their dead selves to higher things."—*Tennyson.*

5. "The older I grow—and I now stand upon the brink of eternity—the more comes back to me the sentence in the catechism which I learned when a child, and the fuller and deeper becomes its meaning: 'What is the chief end of man? To glorify God and to enjoy him forever.'"—*Thomas Carlyle.*

6. "The Sacred Humanity of the Eternal Son, beaming in the very central heart of the Ever-blessed Trinity—that is the type, the meaning, the accomplishment of the creature."—*Rev. F. W. Faber.*

7. "All that is good, all that is true, all that is beautiful, all that is beneficent, be it great or small, be it perfect or fragmentary, natural as well as supernatural, moral as well as material, comes from God."—*John Henry Newman.*

8. "There is not a moment of any day of our lives when Nature is not producing scene after scene, picture after picture, glory after glory, and working still upon such exquisite and constant principles of the most perfect beauty, that it is quite certain it is all done for us and intended for our perpetual pleasure."—*John Ruskin.*

Partial Periods.

112. 1. "The spacious firmament on high,
With all the blue, ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim;
The unwearied sun, from day to day,
Doth his Creator's power display,
And publishes to every land
The work of an Almighty hand."—*Joseph Addison.*

2. "If one should give me a dish of sand, and tell me there were particles of iron in it, I might look for them with my eyes and search for them with my clumsy fingers, and be unable to detect them; but let me take a magnet and sweep through it, and how would it draw to itself the almost invisible particles by the mere power of attraction! The unthankful heart, like my finger in the sand, discovers no mercies; but let the thankful heart sweep through the day, and, as the magnet finds the iron, so it will find in every hour some heavenly blessings—only, the iron in God's sand is gold."—*Oliver Wendell Holmes.*

3. "Intelligent intercourse with the angelic choirs, and the incessant transmission of the divine splendors through them to our minds, cannot be thought of without our perceiving that the keen pleasures and deep sensibilities of the intellectual world on earth are but poor, thin, unsubstantial shadows of the exulting, immortal life of our glorified minds above."—*Rev. F. W. Faber.*

Loose Sentences.

113. 1. "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."—*Francis Bacon.*

2. "Reading maketh a full man, conference a ready man, and writing an exact man; and therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know what he doth not."—*Id.*

3. "Every individual has a place to fill in the world, and is im-

portant in some respect, whether he chooses to be so or not."—*Hawthorne.*

4. "The talent of success is nothing more than doing what you can do well, and doing well whatever you do, without a thought of fame."—*Longfellow.*

5. "Life bears us on like the stream of a mighty river. Our boat, at first, glides down the narrow channel, through the playful murmuring of the little brook and the winding of its grassy border. The trees shed their blossoms over our young heads, the flowers on the brinks seem to offer themselves to our young hands; we are happy in hope, and we grasp eagerly at the beauties around us, but the stream hurries on, and still our hands are empty."—*Heber.*

6. "Live for something. Do good and leave behind you a monument of virtue that the storm of time can never destroy. Write your name in kindness, love, and mercy on the hearts of thousands you come in contact with, year by year: you will never be forgotten. Your name, your deeds, will be as legible on the hearts you leave behind as the stars on the brow of evening. Good deeds will shine as the stars of heaven."—*Chalmers.*

7. "Beneath us is that beautiful rolling plain, with its dark masses of summer foliage sleeping in the sun for miles and miles away, in the varying shades of blue and green, according to the distance of the clouds."—*Rev. F. W. Faber.*

CHAPTER IV.

COMBINATION AND PUNCTUATION OF SENTENCES.

ARTICLE I. COMBINATION OF SENTENCES—THE PARAGRAPH.

114. As words are combined into sentences to express thoughts, so sentences are combined into paragraphs to express fuller developments of thought. A **paragraph** is defined to be such a portion of a composition as develops one thought or consideration. It is usually marked by a break in the composition, and the beginning of a new line.

115. The division of writings into paragraphs is less important than the division into sentences; still, it has great **advantages**: it pleases the eye, it relieves the attention of the reader, it presents to him distinct groups bearing on the same thought, and it accustoms young writers to arrange their sentences in an orderly manner.

From the explanation so far given the rules for paragraphs are obvious.

116. *The 1st Rule* is that of **unity.** Separate into distinct paragraphs sentences that develop distinct considerations. Thus, for instance, in an essay, one paragraph may be introductory, another may define the subject treated, a third may compare it with a similar subject, a fourth contrast it with its opposite, a fifth assign its causes or origin, a sixth its effects or consequence, etc. (See Book IV. Ch. V. Art. II. § 1, School Essays.) If the paragraph thus formed appear rather long, subdivide it; for instance, para-

graph each of the causes, or each class of causes or effects, etc.

117. *The 2d Rule* is that of **completeness.** Do not separate into distinct paragraphs sentences which must be read in connection to be properly understood, or which obviously belong to the same consideration.

118. *The 3d Rule* is that of **clearness.** Usually the beginning of the paragraph should clearly indicate what portion of thought it proposes to develop; and throughout the whole paragraph the leading word, subject, or idea should be kept prominently before the reader. Thus Cardinal Newman, in developing the definition of a gentleman as "a man who never inflicts pain," opens the subject by laying down this definition, and then, throughout a long paragraph, keeps the 'gentleman' as the prominent word in every sentence (*Characteristics*, p. 93). In a preceding paragraph 'pride' is made the leading word throughout (*Id.* p. 92).

119. When a thought is sufficiently developed in one sentence, the sentence itself then constitutes a paragraph. We even find that one long period of a special kind is often divided into several portions printed separately after the manner of paragraphs. This occurs in **solemn resolutions** drawn up in the form of an elaborate period, as is the memorable "Declaration of Rights" adopted by the First Continental Congress in 1774. In such documents it is usual to assign a distinct paragraph to every clause beginning with the conjunction 'whereas,' and to every one of the 'resolutions.'

120. Two points require special attention in the composition of paragraphs—namely, the **connection of the sentences** with one another, and the transition from one paragraph to the next.

The connection of sentences is usually indicated by conjunctive words and phrases. These are of the *co-ordinate* kind; the *subordinate* ones unite dependent with principal clauses. The chief **co-ordinate** ones may be thus classified:

(*a*) The *cumulative:* and, also, yea, likewise, in like manner, so, first, secondly, etc., again, besides, then, too, further, moreover, furthermore, add to this, yet another, etc.

(*b*) The *alternative:* 'or' and 'nor' (when the latter stands for 'and not'); 'neither—nor' are better embraced in one sentence.

(*c*) The *adversative:* else, otherwise, but, still, yet, only, nevertheless, however, at the same time, for all that.

(*d*) The *illative:* therefore, wherefore, hence, whence, consequently, accordingly, thus, so, then.

(*e*) The *causal*, 'for.' But the causal 'because' is always treated as a subordinate conjunction; 'whereas' should be similarly treated.

The phrases used for *returning* are chiefly 'to return,' 'to proceed,' 'to resume'; those for summing up, 'in short,' 'in a word,' 'on the whole,' 'to conclude,' 'in conclusion,' 'to sum up,' 'to recapitulate,' etc. Any of these conjunctional words or phrases may be used to connect paragraphs.

121. When the connection between the sentences is obvious the **tendency in our language** is to omit the connective, on the correct principle that superfluous words are generally worse than useless. But when the connection is not obvious it is a great mistake to neglect such links of thought: many writings are obscure owing to such omissions, because the reader does not know whether a sentence contains an illustration of the preceding sentence, or an exception, or is the beginning of a new consideration.

122. There is one class of connectives which is of spe-

cial importance—namely, those which indicate a **transition** from one portion of our subject to another. They are like the bolts and hinges that connect the larger portions of a machine. Sometimes the transition contains two parts, one referring to what precedes by such words as 'hitherto,' 'so far,' 'thus far,' 'we have seen,' 'it has been proved,' etc.; and the other part introducing the new matter by such words as 'next,' 'besides,' 'in the second place,' 'we shall now,' etc. In reasoning, transitions should not be lightly dispensed with. In order that the reader may follow us with ease and profit he should at all times see what we are striving to prove, and what particular argument is proposed for his consideration. But in addresses to the passions transitions are better hidden. Now, sensational writers are always addressing the passions; hence they habitually dispense with connectives. This is one of the ways in which sensational literature is causing style to deteriorate.

123. As a **specimen** of the careful use of connective words and phrases we quote this passage from the writings of Cardinal Newman:

"This practice of asserting simply on authority, with the pretence and without the reality of assent, is what is meant by formalism. To say, 'I do not understand a proposition, but I accept it on authority,' is not formalism; it is not a direct assent to the proposition, still it is an assent to the authority which enunciates it; but what I here speak of is professing to understand without understanding. It is thus that political and religious watchwords are created; first one man of name and then another adopts them, till their use becomes popular, and then every one professes them because every one else does. Such words are 'liberality,' 'progress,' 'light,' 'civilization'; such are 'justification by faith only,' 'vital religion,' 'private judgment,' 'the Bible, and nothing but the Bible.' Such, again, are 'Rationalism,' 'Gallicanism,' 'Jesuitism,' 'Ultramontanism'—all of which, in the mouths of conscientious thinkers, have a definite meaning, but are used by the multitude as war-cries, nicknames, and shibboleths, with scarcely enough of the scantiest grammatical apprehension of them to allow of their being considered really more than assertions."—*Grammar of Assent.*

124. The best kind of **exercises** on the combination of sentences consists in the constant application of these precepts to the compositions of the students. If pupils are made to carry out in practice what they learn in theory, the object of teaching is fully attained.

Article II. Punctuation.

125. **Punctuation** is the use of artificial marks as aids in making the writer's meaning clear. It does not so much regard the length of the pauses as the grammatical relation of the words, clauses, and members of the sentence. The ancients knew little or nothing of punctuation. St. Jerome appears to have used some signs, which he called commas and colons; but the marks now in use were not generally adopted till after the invention of printing. The present system of punctuation is ascribed to the Manutii, learned printers of Venice at the beginning of the sixteenth century. It has since undergone many minor changes, and even to-day, while its leading principles are generally acknowledged, the application of them by various writers and printers is extremely varied. We shall briefly explain and illustrate the rules most commonly followed.

126. When the formation of the period and the analysis of the sentence have been well understood, a few rules will suffice for training an intelligent pupil to a sensible mode of punctuation, without imposing on him laws which, no matter how ingeniously devised, are not obeyed by the public. There is no more need of **uniformity in punctuation** than of uniformity in style. The general principles of both should be clearly understood; in the application some latitude must be allowed. Some writers introduce as many points or marks as the composition will admit; others con-

fine themselves to such as are absolutely necessary to avoid confusion of sense. One advantage in training pupils to follow the latter course is that they are apt to continue punctuating through life, while many who have been trained to the other system find it so troublesome as soon to abandon punctuation altogether. Besides, easy and elegant constructions, such as all should cultivate, require but little punctuation.

§ 1. *The Period.*

127. **Rules.**—The **period,** or full-stop, is put: 1. At the end of every sentence; 2. After such headings, addresses, signatures, numbers, letters, etc., as do not belong to any sentence; 3. After a word that is not written in full.

128. *Note.*—The period used after abbreviations does not dispense with any other mark required by the sense, except the period; as, "He is an LL.D., that is certain; and he signs all his letters 'H. Smith, Jr., LL.D.'" Short forms of Christian names used in conversation, and such forms as 1st, 2d, etc., do not take the mark of abbreviation; as, 'Ben Jonson,' 'Tom Moore.'

§ 2. *The Colon.*

129. **Rules.**—The **colon** is used: 1. Before a **formal quotation** of some length; but very short quotations take a comma, and those not formally introduced require no special points. Thus:

> "From the cold grave a hollow murmur flowed:
> 'Time sowed the seed, we reap in this abode.'"
>
> —*Marsden.*

"Away, then, with your expensive follies, and you will not then have so much cause to complain of hard times, heavy taxes, and chargeable families; for

> *Women and wine, game and deceit,*
> *Make the wealth small and the want great.*

And, further, *What maintains one vice would bring up two children.* You may think, perhaps, that a little tea, or a little punch now and then, diet a little more costly, clothes a little finer, and a little entertainment now and then, can be no great matter; but remember, *Many a little makes a mickle.* Beware of little expenses; *a small leak will sink a great ship,* as Poor Richard says; and again, *Who dainties love shall beggars prove;* and moreover, *Fools make feasts, and wise men eat them."—Franklin.*

130. 2. Before a detailed **enumeration;** while a brief one takes a semicolon. Thus:

"There are two questions that grow out of this subject: 1st. How far is any sort of classical education useful? 2dly. How far is that particular classical education adopted in this country useful?" —*Sydney Smith.*

"Grammar is divided into four parts; namely, Orthography, Etymology, Syntax, and Prosody."—*Gould Brown.*

131. 3. Before the **details of a description,** narration, etc. Thus:

> "How beautiful is night:
> A dewy freshness fills the silent air;
> No mist obscures, nor cloud, nor speck, nor stain
> Breaks the serene of heaven:
> In full-orbed glory yonder moon divine
> Rolls through the dark-blue depths;
> Beneath her steady ray
> The desert-circle spreads,
> Like the round ocean, girdled with the sky.
> How beautiful is night!"—*Southey.*

132. 4. Before a **new member** of a sentence, complete in itself and shedding some additional light on the thought so far expressed; but if it begins with a conjunction, a semicolon is used. Thus:

> "We have but faith: we cannot know;
> For knowledge is of things we see;
> And yet we trust it comes from Thee,
> A beam in darkness: let it grow."—*Tennyson.*

133. 5. To separate the **main divisions** of a sentence when minor divisions are marked by semicolons. Thus:

"Homer was the greater genius; Virgil the better artist: in the one we admire the man; in the other the work."—*Pope.*

§ 3. *The Semicolon.*

134. The **semicolon** separates members having a closer connection than those requiring the colon. It occurs much more frequently than the colon, and less frequently than the comma.

135. **General Rule.**—Use the semicolon for all considerable divisions of a sentence for which the colon is not required by the preceding rules.

136. **Special Rules.**—The semicolon is used to separate:

1. **Co-ordinate clauses,** one or more of which contain a comma; thus:

"Such, O men of Athens! were your ancestors: so glorious in the eyes of the world; so bountiful and munificent to their country; so sparing, so modest, and so self-relying."—*Demosthenes.*

2. To mark a somewhat **more emphatic pause** when commas precede or follow; thus:

"Books are needed, but not many books; a few well read. An open, true, patient, and valiant soul is needed; that is the one thing needed."—*Carlyle.*

3. To separate the **subdivisions** of members that are marked with a colon; thus:

"Love thyself last; cherish those that hate thee:
Corruption wins not more than honesty."—*Shakspeare.*

4. Before an **additional remark** beginning with a conjunction or incomplete in itself; thus:

"Among the oaks I observed many of the most diminutive size; some not above a foot high, yet bearing small bunches of acorns."—*Irving.*

137. *Note.*—Many writers use the semicolon, instead of the colon, even though the additional remark makes complete sense and has no conjunction; thus:

"Speak clearly, if you speak at all;
Carve every word before you let it fall."—*Holmes.*

§ 4. *The Comma.*

138. In the use of the **comma** considerable diversity exists; most writers, however, observe the following rules:

Rules.—Use commas for any of these three purposes:

1. To indicate the **omission** of such words as are readily suggested to the mind; as:

"Conversation makes a ready man; writing, an exact man."—*Bacon.*

139. *Note.*—If the place where the word is omitted requires a comma for another reason, a semicolon is usually substituted; if it requires a semicolon, a colon is then used; as, "My comrade, on the contrary, made himself quite one of the family; laughed and chatted with them.' Here the insertion of 'and' before 'laughed' would leave only a comma; while the insertion of 'he' without 'and' would require a colon.

140. 2. To mark off the **members of a series** or enumeration when all are brief; while if any are long, all take the semicolon; thus:

"He tried each art, reproved each dull delay,
Allured to brighter worlds, and led the way."
—*Goldsmith.*

When words are arranged in pairs, each pair takes a comma after it; as:

"Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote."—*Webster.*

141. 3. To mark **a break** in the grammatical construction:

(*a*) Before and after the *vocative* case; as:

"Pizarro, hear me!—Hear me, chieftains! And thou, All-powerful, whose thunder can shiver into fragments the adamantine rock," etc.—*Sheridan.*

(*b*) After *introductory* and before *appended* words, phrases, or clauses; and both before and after incidental ones; as:

"Whilst almost the whole of Europe was desolated by war, peaceful Ireland, free from the invasion of external foes, opened to the lovers of learning and piety a welcome asylum. . . . In crowds, numerous as bees, as Aldhelm writes, the English went to Ireland, or the Irish visited England, where the Archbishop Theodore was surrounded by Irish scholars."—*Card. Newman.*

(*c*) After an *inversion*; as:

"Of the most celebrated Anglo-Saxon scholars and saints, many had studied in Ireland."—*Card. Newman.*

(*d*) Before *appositives*, and

(*e*) Before *relative clauses* when they do not restrict the meaning of the antecedents. Thus:

"Among these were St. Egbert, the author of the first Anglo-Saxon mission to the pagan continent, and the blessed Willibrod, the Apostle of the Frieslanders, who had resided twelve years in Ireland."—*Card. Newman.*

No qualifying word or clause should be separated from the word with which it forms one integral meaning. Thus:

"Though the people who own that language is Protestant, a race pre-eminently Catholic has adopted it, and has a share in its literature; and this Catholic race is, at this very time, of all tribes of the earth the most fertile in emigrants both to the West and to the South."—*Card. Newman.*

(*f*) Wherever the insertion of a comma may *prevent an ambiguity*, in the use of such words as 'however,' 'besides,' 'hence,' 'then,' 'only,' 'chiefly,' etc.; as, "Those who seek for pleasure only, defeat their own object."

142. *Note.*—There is much **variety in the practice of writers** with regard to *incidental words and phrases;* some usually mark them by commas, others seldom mark them unless for emphasis or to avoid ambiguity. The same diversity exists in regard to brief clauses united by 'and,' 'or,' and other conjunctions that produce close union. Thus:

"O what a tangled web we weave
When first we practise to deceive!"

admits a comma after 'weave.' "Cicero and Seneca remarked that in their time there was not a single people professing atheism," may be punctuated as follows: "Cicero and Seneca remarked, that, in their time, there was not a single people professing atheism." "The morning stars sang together; and all the sons of God shouted for joy." Here the semicolon is by many changed into a comma.

§ 5. *The Interrogation and Exclamation.*

143. I. An **exclamation** or wonder mark is placed—

(*a*) After every *interjection* except 'O'; as, 'Fie!' 'Begone!' When words accompany the interjection the mark is placed after them; as, 'Woe is me!'

(*b*) After words that are *shouted;* as:

"To arms! they come! the Greek! the Greek!"—*Halleck.*

(*c*) After words, clauses, or sentences expressive of *strong emotion;* as, "We must fight!—I repeat it, sir, we must fight!"—*Patrick Henry.*

II. The **interrogation** point marks a direct question, whether asked for information or used as a rhetorical

figure; as, "When shall we be stronger? Will it be the next week? or the next year?"—*Patrick Henry.*

144. *Note.*—The marks of interrogation and exclamation supersede the points with which they may coincide.

§ 6. *The Dash.*

145. The **dash** is a comparatively recent invention, intended to express various modifications of thought not sufficiently expressed by any of the other points.

(*a*) When a speech, a drama, a conversation is written or printed, the dash denotes an accidental or intentional **pause in the discourse.**

(*b*) In a narration, it expresses a sudden pause or **interruption in the action** related.

(*c*) In a document or didactic treatise, it marks an **omission** of a word or phrase, such as 'namely,' 'that is,' 'for example,' etc.

(*d*) In any composition, it denotes the **end** of an enumeration; omitted names, dates, letters, etc.; a **sudden change** in the course of the sentence, either parenthetically, to insert a brief remark, or definitively, without resuming the original construction.

(*e*) Besides, printers often use a dash instead of beginning a **new paragraph,** and also before examples and references. But many writers, chiefly in periodicals, abuse the dash by using it for other points of definite meaning.

146. **Rule.**—Do not use the dash except to express something that the other points do not signify.

Note.—The dash need not supersede, but rather follow, any other point that the sense requires; but many neglect this distinction.

147. The following **examples** will suffice to explain its proper use:

(*a*) *Emphasis:* "Give me liberty, or give me—death."

(*b*) *Hesitation:* "It was to inquire by what title General—but catching himself, Mr. Washington chose to be addressed."—*Irving.*

(*c*) *Pause:* "I pause for a reply.—None? Then none have I offended.—I have done no more to Cæsar than you should do to Brutus."—*Shakspeare.*

(*d*) *Breaking off,* or *Omission:*

> "Here lies the great—false marble, where?
> Nothing but sordid dust lies there."—*Shakspeare.*

"The pulse fluttered—stopped—went on—throbbed—stopped again," etc.—*Sterne.*

"*A man*—one unknown or indefinite; *the man*—one known and particular."—*Gould Brown.*

(*e*) *Close of enumeration:* "The noble indignation with which Emmet repelled the charge of treason against his country, the eloquent vindication of his name, and his pathetic appeals to posterity—all these entered deeply into every generous breast."—*Irving.*

(*f*) *Unexpected transition:*

> "Whatever is, is right.—This world, 'tis true,
> Was made for Cæsar—but for Titus too."—*Pope.*

(*g*) *A parenthetical remark:* "There was a little picture—excellently done, moreover—of a ragged, bloated New England toper."—*Hawthorne.*

(*h*) *Intended disconnection* of words or sentences: "Traitor!—I go, but I return.—This—trial!—Here I devote your senate!"—"I've had wrongs," etc.—*Croly.*

§ 7. *Curves, brackets, and quotation marks.*

148. **Curves, or parentheses,** are used to enclose words, phrases, clauses, numbers, letters, points, etc., which are to be kept independent of the main construction. If the

insertion is prompted by emotion, especially if its words fall readily into the construction of the sentence, two dashes are usually preferred.

149. **Brackets, or crotchets,** are chiefly used to insert the words of some one else, by way of explanation, correction, or comment.

Examples:

(*a*) *Emotion:* "I had given all my savings—five pennies—to the poor peddler."

(*b*) *Explanation:* "I had given all my savings (five pennies) to the poor peddler."

(*c*) *Comment:* "I had given all my savings [five pennies] to the poor peddler."

Sometimes, to mark a total want of connection, the dash and the curves are combined; as:

> "Thou idol of thy parents—(Hang the boy!
> There goes my ink)—
> With pure heart newly stamped from nature's mint—
> (Where did he learn that squint?)"—*Hood.*

As appears from this example, the portion between the curves takes such points as its own meaning requires. The main sentence is **punctuated** as it would be if the whole parenthesis were taken away. If the parenthesis affects more directly the words preceding it, the stop, if any occurs, is marked after the curves or brackets; if it affects more directly what follows it, the point is placed before the brackets; if it refers equally to both parts, the point is marked before the first curve and repeated before the second. No parenthesis should occur at the beginning or at the end of a sentence.

150. **Examples:** "*W.*—This letter (which is unmarked) is a consonant."—*Noah Webster.*

"The sound *p* (unmarked), as in pay, page, etc."—*Id.*

"I send you, my dear child, (and you will not doubt) very sincerely the wishes of the season."—*Chesterfield.*

"Hear him with patience, (and at least with seeming attention,) if he is worth obliging."—*Id.*

"By adding *able* or *ible:* (sometimes with a change of the final letters:) as 'perish,' 'perishable.'"—*G. Brown.*

151. **Quotation marks** are double inverted commas put before and after whatever is presented as the identical words of others, or of the same writer on another occasion. A quotation occurring inside of another is included between single points. Either double or single marks enclose words, phrases, etc., mentioned as examples, or pointed out particularly as if underscored. When a quotation runs continuously through several paragraphs, each of these has the double commas at the beginning.

> "The Switzer gazed—the arrow hung
> 'My only boy!' sobbed on his tongue,
> He could not shoot.
> 'Ha!' cried the tyrant, 'doth he quail?
> Mark how his haughty brow grows pale!'
> But a clear voice rang on the gale—
> 'Shoot, in God's name!'"

As **Capital Letters,** the **Hyphen,** the **Apostrophe** belong properly to the spelling of words, they are supposed to be fully known before the study of rhetorical precepts is undertaken.

BOOK II.

ORNAMENTS OF COMPOSITION.

152. "When we have acquired that ease of diction and harmony of numbers which I have explained," says Cicero, "our whole style of oratory is to be adorned and frequently interspersed with brilliant lights, as it were, of thoughts and language" (*De Or.*, iii. 52). The principal of these ornaments are figures. Quintilian thus defines them: "**Figures** are departures from the ordinary mode of expression for the purpose of adorning our style" (*Inst.*, ix. 1). By 'adorning' he means bestowing on style additional clearness, strength, or beauty.

153. Frequently all **three effects** at once are produced by figurative language. For instance, Pope wishes to say that vice is in reality loathsome, and that every one at first shrinks from committing sin; yet that, by sinning often, a person may lose this horror and become fond of vice. He expresses this more strikingly, pleasingly, and clearly by means of figures:

> "Vice is a monster of so frightful mien,
> As to be hated needs but to be seen;
> Yet seen too oft, familiar with her face,
> We first endure, then pity, then embrace."

This imagery is beautiful, yet it is not perfect. There is in the whole conception a flaw which might have been avoided. We are said to embrace the monster through pity; it would have been more correct to say that we are attracted by its deceptive charms, which become more se-

ductive in proportion as familiarity with vice lessens our horror for its guilt. The figure would be far more beautiful without this inaccuracy.

154. Let us take an example in prose. Dr. Johnson writes:

> "If he who considers himself as suspended over the abyss of eternal perdition only by the thread of life, which must soon part by its own weakness, and which the wing of every minute may divide, can cast his eyes round him without shuddering with horror, what can he judge of himself but that he is not yet awakened to sufficient conviction?"

Here are some striking and appropriate images: a man in danger of eternal loss is compared to a man suspended over an abyss; his life to a thread; this thread is so frail that it must soon part by its own weakness; a minute is a winged creature, to denote its swiftness, etc. But these figures are not consistent: we cannot conceive a man as hanging by a mere thread, especially by one so weak that the wing of a little creature, as we necessarily conceive a minute to be, can divide it. Such flaws, and even more serious faults, are not uncommon in the works of brilliant writers, and are very numerous in extempore speeches. To learn how to use figures with as much correctness as brilliancy requires very careful study.

Figures are thus classified:

155. 1. Those which *turn* or change words from their literal meaning; these are called **tropes** (τρόπος, a turning).

2. Those which leave words in their original meaning; these are of two kinds:

(*a*) **Figures of words,** also called figures of diction, which consist in the mode of expression; they depend on the words themselves or on their position.

(*b*) **Figures of thought,** which consist in some peculiarity of the thoughts, independently of any special mode of expression.

We shall treat: 1. Of *tropes;* 2. Of *figures of words;* 3. Of *figures of thought.*

156. It is well to remark, for the sake of avoiding confusion, that **the ancients** did not include tropes under the head of figures (*figuræ, σχήματα*), while we do, with moderns generally. Still, like the ancients (Quintilian, ix. 1), we consider tropes as neither figures of words nor figures of thought, but as a distinct kind of figures, subject to special laws, and therefore requiring special treatment.

CHAPTER I.

TROPES.

157. **Tropes may be thus defined:** "Figures in which words are turned or changed from their literal meaning"; or, "Words used in meanings not their own, with a peculiarly happy effect." Thus when Thomson writes:

> "But yonder comes the powerful king of day,
> Rejoicing in the East, . . ."

he uses "king of day" for "sun"; and no one can fail to notice the happy effect produced.

158. **The pleasure arising from the use of figures** is due to two principal causes:

1. **One cause** is **the play of our imagination.** For as children, by a wise dispensation of Providence, rejoice in running and jumping, and other bodily exercises conducive to their health and physical development, so all men find delight in the play of their fancy or imagination; the exercise of which faculty, if properly directed by reason, becomes a source of great mental development.

159. 2. **The second cause** of pleasure is the introduction into the composition of such **new images** as add special strength or beauty. Thus, in the example quoted, not only the sun is presented to our minds, but also the image of a powerful king. From the consideration of these two sources of pleasure we readily infer that the following rules must direct the use of tropes.

160. *Rule* 1.—The new images introduced must be really **suited to add strength or beauty.** Hence we should not

refer to low or mean objects, as they are offensive to good taste; but the images selected must be beautiful or dignified.

Burlesque compositions form an exception to this rule: their aim is to render undignified what in itself is noble or grand. Notice the contrast between these two descriptions of morning:

"The saffron morn, with early blushes spread,
Now rose refulgent from Tithonus' bed,
With new-born day to gladden mortal sight,
And gild the courts of heaven with sacred light."
—*Pope's Homer.*

"The sun had long since in the lap
Of Thetis taken out his nap;
And, like a lobster boiled, the morn
From black to red began to turn."
—*Butler's Hudibras.*

161. *Rule* 2.—Figures should not be drawn from **objects insufficiently known** to the reader, for they would thus present no distinct image to the imagination. This rule is violated by Dryden when he writes:

"From harmony to harmony
Through all the compass of the notes it ran,
The *diapason* closing full in man."

162. *Rule* 3.—They should not be drawn from **objects too remotely connected** with the literal meaning; else there is no play, but a painful straining of the imagination. Some one has called 'dewdrops' "the tears of the day for the loss of the sun"; this is forced, far-fetched.

163. *Rule* 4.—Nor should the connection be **too close,** the analogy too great; else the play of the fancy is too insignificant. Thus a poet may be said to paint a scene to the eye, comparing his *art* to that of the painter; but it would not do to compare the art of the sculptor to that of the painter, the two being too much alike; we should not say 'a sculptor paints to the eye.'

164. *Rule* 5.—The figures should not be **trite**—that is, too familiar on account of frequent use; the imagination finds no more pleasure in these; they are like faded flowers. Such expressions as 'the mantle of charity,' 'a storm of passion,' 'frantic rage,' 'a howling wilderness,' etc., may be used as plain language, but not as ornaments.

165. *Rule* 6.—Tropes should not be so **crowded** together as to confuse the mind: Mr. James Russell Lowell is often regardless of this rule. His style is brilliant, but very different from what classic taste admires. He writes:

"It cannot be denied that in Wordsworth the very highest powers of the poetic mind were associated with a certain tendency to the diffuse and commonplace. It is in the understanding (always prosaic) that the great golden veins of his imagination are embedded. He wrote too much to write always well; for it is not a great Xerxes-army of words, but a compact Greek ten thousand, that march safely down to posterity. He set tasks to his divine faculty, which is much the same as trying to make Jove's eagle do the service of a clucking hen. Throughout 'The Prelude' and 'The Excursion' he seems striving to bind the wizard Imagination with the sand-ropes of dry disquisition, and to have forgotten the potent spell-word which would make the particles cohere. There is an arenaceous quality in the style which makes progress wearisome. Yet with what splendors as of mountain-sunsets are we rewarded! what golden rounds of verse do we not see stretching heavenward, with angels ascending and descending! what haunting harmonies hover around us, deep and eternal like the undying baritone of the sea! And if we are compelled to fare through sands and desert wildernesses, how often do we not hear airy shapes that syllable our names with a startling personal appeal to our highest consciousness and our noblest aspiration, such as we wait for in vain in any other poet!"

166. *Rule* 7.—Tropes must be **true to nature.** To express the thought that "wisdom is gathered from adversity rather than prosperity," some one has written: "We

gather the honey of earthly wisdom not from flowers but from thorns." This would be correct if any kind of thorns yielded honey.

167. *Rule* 8.—Tropes should be **suited** to the nature of the composition. Many figures appropriate in poetry are inappropriate in prose; many admissible in oratory are excluded from didactic writings. They should not unduly elevate the subject, nor sink it below its proper dignity. Some persons display very bad taste by frequently violating this rule. They cannot tell a simple story or propose a plain argument without rambling through "earth and sky and ocean's wide abyss" for images and figures. Some one said of a bill presented in Parliament: "At length it floated through both houses on the tide of a great majority, and steered into the safe harbor of royal approbation."

168. It is a violation of this same rule to clothe serious thoughts in **figures taken from mythology** and other unrealities; this practice was well enough among the ancients, who believed in such follies.

169. That one object expressed may recall another object not expressed, **there must be some connection** between those two objects, some relation so obvious that as soon as one object is conceived the other is sure to be suggested to the mind. Consider the words—

> "But yonder comes the powerful king of day,
> Rejoicing in the East."

As the king is the most conspicuous, most majestic, and most powerful person in a kingdom, so the sun is the most conspicuous, most majestic, and most powerful body in the heavens. In this case the relation of 'king' with 'sun' is one of *resemblance:* the figure is called a *metaphor*. Thus there is in every trope some relation between what is expressed and what is really meant; and the figures receive different names from the different relations on which they are founded. **All tropes then agree** in this, that they *turn* (τρέπω, to turn) a word from its proper meaning, so that a term expressing one idea is put for another idea, owing to some relation existing between those two ideas; and **they differ in kind** from one another, according to the various *relations* that underlie them. We shall next consider the different kinds.

Article I. Metaphor.

170. **A Metaphor** is a trope founded on the relation of *resemblance*. Thus Shakspeare calls a good name "the jewel of the soul"; the sun, "the beauteous eye of heaven." What a good name does for the soul resembles what a jewel does for the body: it adorns or honors it; here the resemblance is *between the two effects*. Again, as the eyes are the brightest and noblest portion of the human countenance, so the sun is the brightest and noblest object on the face of heaven; here the resemblance is *between the objects themselves*. In each instance the word expressing resemblance is omitted: every metaphor is thus an abridged comparison, in which the words, 'like,' 'as,' 'similar to,' etc., are omitted. Metaphors enable us to **condense** much beautiful thought into few words, as a jewel presents much beauty in a small compass: we may well call the metaphor a jewel of literature. No wonder, then, that Poetry loves to deck herself with such jewels. Prose is plainer in her attire; still she, too, loves to adorn herself with the more modest species of metaphors, and even, at times, with the more brilliant kinds, when the occasion invites her to walk forth in all her splendor.

171. A marked **effect of metaphors** is that they spread life and light over all creation. In particular:

1. They **clothe abstract conceptions** and invisible beings in sensible and striking forms: anger is said to 'burn,' remorse to 'gnaw the heart,' baseness to 'shrink from the light,' pride to 'swell,' and modesty to 'retire from notice'; good thoughts become the 'music of the soul,' chastity the 'pearl among the virtues,' the 'garb that angels wear'; etc.

172. 2. **Sensible objects exchange qualities,** putting on more striking or more pleasing forms: the earth is said 'to pour forth its treasures,' the ocean 'roars,' the cataract 'thunders'; a brave man is a 'lion,' a gentle one a 'lamb,' a pure and simple heart a 'dove.' Attila is 'the Scourge of God,' the Scipios are called by Virgil 'duo fulmina belli'—'two thunderbolts of war'; etc.

173. Besides the five rules above given for all tropes, the following rules apply to metaphors in particular:

Rule 1.—The **figurative and the plain meanings** must not be **inconsistently mixed,** as is done in these verses of Pope:

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

Telemachus is here figuratively called a 'column of the state,' and is said to have been borne off without 'taking leave' of his mother, Penelope: he is at once a 'column' and a 'man.' A late copy of a newspaper contained, printed in large capitals, "Three boys drowned in the Father of the Waters."

174. *Rule* 2.—**Two inconsistent tropes** should not be blended together, as is done by Shakspeare when he says, "To take up arms against a sea of trouble," meaning 'to resist adversity.' Aubrey de Vere says of Alexander:

> "He flung,
> Nighing the shore, his spear, that shook for gladness,
> Rooted in Asia's soil."

It is a very poetic conception that makes the spear by which Alexander took possession of Asia 'exult for gladness,' like a person; but a person is not 'rooted in the soil,' like a plant. But there is no objection to **different metaphors succeeding one another,** each presenting a separate image. Thus the martyr-poet Robert Southwell, S.J., describes the martyr-Queen of Scots as saying:

> "Rue not my *death,* rejoice at my *repose;*
> It was not death to me, but *to my woe:*
> The *bud* was opened to let out the rose;
> The *chains* unloosed to let the captive go."

The same poet writes:

> "Not always *fall of leaf,* nor ever spring,
> Not *endless night,* nor yet eternal day;
> The *saddest birds* a season find to sing,
> The *roughest storm* a calm may soon allay.
> Thus, with succeeding turns, God *tempereth all,*
> That man may *hope to rise,* yet fear to fall."

175. *Rule* 3.—When the metaphors are of more than usual length, they should **grow in beauty** and dignity as they proceed, not descend into lesser details. Young says beautifully:

> "Walk thoughtful on the solemn, silent shore
> Of that vast ocean it must sail so soon."

But he fails to keep up this elevation of thoughts when he adds:

> "And put good works on board, and wait the wind
> That shortly blows us into worlds unknown."

176. **Exercise 1.**—Point out the metaphors contained in the extracts from Goldsmith's "Deserted Village" quoted under Object-Lessons (Nos. 7 and 8), also in Southey's "Cataract of Lodore" (No. 15); and examine with care whether any of the rules just given are violated in any of those metaphors.

177. *Note.*—The rules for metaphors most frequently violated, and often the most difficult to apply, are the first and second—namely, those regarding the *mixing of literal and figurative* language, and the blending of *inconsistent metaphors*. The difficulty arises from the fact that it is often not clear whether the meaning given to a word should be considered as literal or figurative. All discourse abounds in words that are not taken in their original or primitive meaning. Even in common conversation we constantly borrow the names of sensible objects or qualities to denote what is insensible. Thus we speak of a 'piercing judgment,' 'a clear head,' 'a soft or hard heart,' 'a rough or smooth behavior.' In these expressions the adjectives 'piercing,' 'clear,' 'soft,' 'hard,' 'rough,' and 'smooth' primarily belong to sensible qualities; and the substantive 'head' stands for mind, 'heart' for moral affections. Still, we do not call such expressions *tropes;* for by constant use these meanings have become the literal meanings of the words. It may be laid down as a *rule* that a given meaning may be considered as literal if it is much used by good writers without any regard to the original meaning of the same word; for the practice of good writers is the rule of language. Still, the practice is not always easy to ascertain. There is a multitude of words that are in a state of transition between the figure and the letter. "Literal and figurative expressions," says J. Q. Adams in his *Lectures on Rhetoric* (Lect. xxxii.), "are so blended together in the practice of speech that the boundaries between them are imperceptible: like the colors of the rainbow, of which the dullest eye can perceive the varieties, while the keenest cannot catch the precise point at which every separate tint is parted from its neighboring hue." In such cases, and in many analogous difficulties, it is the task of a delicate and correct taste to discriminate.

Though it is impossible to lay down an exact rule by which literal can always be distinguished from figurative language, practically it is not so difficult in most instances to determine whether a given sentence is faulty or not. Take this sentence: "In this error we see a capital violation of the most obvious rules of policy and prudence." 'Error' originally means a wandering—it regards the feet; 'capital' regards the head; 'violation' suggests violence; 'obvious' refers to a meeting of two persons; 'rules' are lines, etc. Here is a strange medley of images, if these words really suggested the things which they primarily signified; but they do not.

and this sentence of Junius is correct. But it is different with the following sentence of Dr. Johnson: "Barbarous or impure words and expressions may be branded with some note of infamy, as they are carefully to be eradicated, whenever they occur; and they occur too frequently even in the best writers." To 'eradicate,' not only primarily in Latin, but also as used in its English form, means to pull up by the roots, and we cannot think of any object that can be 'branded with infamy' and is at the same time capable of being rooted up.

178. **Exercise 2.**—Let the pupil criticise the following figures:

"The colonies were not yet ripe to bid adieu to British connection." "E'en wit's a burden when it talks too long." "There is not a single vein of human nature that is not sufficient to extinguish the seeds of pride." "Up to the stars the sprawling mastiffs fly, and add new monsters to the frighted sky." "No human happiness is so serene as not to contain some alloy." "Hope, the balm of life, darts a ray of light through the thickest gloom." "These are the first-fruits of my unfledged eloquence, of which thou hast often complained that it was buried in the shade." "The wheels of the spiritual ocean have been exerting themselves with perpetual motion." "Her cheeks were blooming with roses and health." "Come, sealing night, and scarf up the tender eye of pitiful day." "He is fairly launched upon the road of preferment."

"And there, with eyes that goad me yet,
The ghost of my Ideal stands."

Article II. Allegory.

179. An **Allegory** (*ἀλληγορία*) is the treatment or description of one thing under the image of another. It is, therefore, an extended metaphor. When Moore addresses the poetry of Ireland as "Dear Harp of my country!" he uses a metaphor; when he continues to describe that poetry under the same image of a harp, he writes a beautiful allegory:

"Dear Harp of my country! in darkness I found thee,
The cold chain of silence had hung o'er thee long,
When proudly, my own Island Harp, I unbound thee,
And gave all thy chords to life, freedom, and song.
The warm lay of love and the light note of gladness
Have wakened thy fondest, thy liveliest thrill;
But so oft hast thou echoed the deep sigh of sadness
That even in thy mirth it will steal from thee still"; etc.

See also Moore's "I saw from the Beach."

180. **Literature abounds** in such gems of thought. Parnell's "Hermit" is an allegorical story in verse, elegantly illustrating the secret dispensations of Providence. The ode of Horace, "*O Navis, referent,*" is a touching appeal addressed to Rome, which is represented under the image of a weather-beaten vessel in danger of perishing. The **Parables** of Holy Scripture are so many allegories; for instance, that of the Prodigal Son, exhibiting the tender mercy of our Heavenly Father, that of the Good Samaritan, the Barren Fig-tree, etc. Pope's "House of Fame" is an elaborate allegory of the descriptive kind. Dryden's "Hind and Panther" is one of the most remarkable allegories in any language. The poet wrote it soon after his conversion to the Catholic Church. The "milk-white Hind" is the Church of Rome; the "spotted Panther" is the Church of England; while the Independents, Quakers, Calvinists, and other sects are represented by "bears," "hares," "wolves," and other animals. The opening lines are justly styled by Johnson "lofty, elegant, and musical":

"A milk-white Hind, immortal and unchanged,
Fed on the lawns, and in the forest ranged;
Without unspotted, innocent within,
She feared no danger, for she knew no sin.
Yet had she oft been chased with horns and hounds,
And Scythian shafts, and many winged wounds,
Aimed at her heart; was often forced to fly,
And doomed to death, though fated not to die."

"The wit in the 'Hind and Panther,'" says Hallam, "is sharp, ready, and pleasant; the reasoning is sometimes admirably close and strong; it is the energy of Bossuet in verse."—*Jenkins' Literature.*

Allegories are subject to the **laws** laid down for metaphors, especially to that of *consistency*, which requires that all the portions of the picture obviously apply to one object in a literal and to the other in a figurative meaning. The French poet Lemierre has elegantly said,

"*L'Allégorie habite un palais diaphane*"—
"In crystal palace Allegory dwells,"

to signify that through every part of the literal sense the figurative must be distinctly seen.

Article III. Synecdoche and Metonymy.

181. We class **Synecdoche** and **Metonymy** together because they answer the same purpose and are subject to the same rules, differing in both these respects from the metaphor and allegory.

(*a*) **Their purpose:** "Metaphor has been invented," says Quintilian (viii. 6), and the same holds true of allegory, "for the purpose of exciting the mind, giving a character to things and setting them before the eye; while the synecdoche is adapted to give variety to language." It will, however, readily appear, from the examples to be given, that synecdoche and metonymy do much more than merely give variety to language; but it is true that they do not paint to the eye.

(*b*) Hence they are **not guided by the same rules** as the metaphor and allegory. The latter two, because they paint to the eye, must present consistent images, such as, if drawn on canvas, would make up one picture; but this rule is not applicable to synecdoche and metonymy, as

they do not paint. Hence it is practically very important to distinguish between these two classes of figures, lest we judge them by laws to which they are not subject.

The **primary laws** for synecdoche and metonymy are, that they must be *clear* and *produce a happy effect.*

§ 1. *Synecdoche.*

182. A **Synecdoche** (σύν, ἐκδοχή, a taking together, a comprising) is a trope founded on the relation of a *whole* to its several *parts.* As the words whole and part have various applications, the figure occurs in various forms.

(*a*) *Physical parts:*

"Your head must come
To the cold tomb."
—*Shirley.*

(*b*) *Singular for plural:*

"The ploughman homeward plods his weary way."—*Gray.*

(*c*) *Genus for species*, or *species for genus:*

"Hands that the rod of empire might have swayed,
Or waked to ecstasy the living lyre."—*Gray.*

Here the genus 'rod' stands for the species 'sceptre'; the species 'lyre' for the genus of 'musical instruments,' or it stands for 'poetry,' of which it is the accepted symbol.

(*d*) *The material for the object itself;* as, 'oaks' for ships:

"Let India boast her plants, nor envy we
The weeping amber and the balmy tree,
While by our oaks the precious loads are borne,
And realms commanded which those trees adorn."—*Pope.*

(*e*) *A proper name for a common*, or vice versa. This is called **Antonomasia**; as, 'The Roman Orator,' for Cicero; 'a Milton,' for a poet; 'a Cromwell,' for a tyrant; 'an Aloysius,' for a holy youth; 'a Hampden,' for a moral hero.

"Some village Hampden, that with dauntless breast
The little tyrant of his field withstood;
Some mute, inglorious Milton here may rest,
Some Cromwell, guiltless of his country's blood."—*Gray.*

§ 2. *Metonymy.*

183. While synecdoche exchanges the name of an object for that of its part, **Metonymy** *transfers* (μετά, ονομα) the name of an object to another object really distinct from it, but connected with it by an *external relation.* It puts

(*a*) An *effect for a cause;* as, "Death fell in showers," for 'bullets fell.' Pope says:

"For not to know some trifles is a praise"

—that is, 'a cause of praise.' Moore puts 'death' for the 'army':

"The minstrel boy to the war is gone;
In the ranks of death you will find him."

(*b*) A *cause for an effect:* "Dust thou art, and unto dust thou shalt return" (Gen. iii. 19)—that is, 'Thou art drawn from dust.'

"Amid thy bowers the tyrant's hand is seen."—*Goldsmith.*

—*i.e.*, 'destruction' caused by the tyrant's hand.

(*c*) The *container for the contained:* Thus our Blessed Saviour said:

"O my Father! if this chalice cannot pass away, except I drink it, thy will be done."—*Matt.* xxvi. 42.

Johnson says of Charles XII. of Sweden:

"He left the name at which the world grew pale,
To point a moral or adorn a tale."—*Vanity of Human Wishes.*

(*d*) The *sign for the thing signified:*

"Sceptre and crown
May tumble down,
And in the dust be equal made
With the poor crooked scythe and spade."—*Shirley.*

(*e*) The *protecting deity* for the object protected; thus the ancients put 'Neptune' for the sea, 'Bacchus' for wine, 'Ceres' for corn, etc. This use is out of date.

(*f*) *The head of a family for his descendants;* as:

"May God enlarge Japheth, and may he dwell in the tents of Sem, and Chanaan be his servant."—*Gen.* ix. 27.

(*g*) *The place for what is found in it;* as, 'Arabia,' for its perfumes:

"And all Arabia breathes from yonder box."—*Pope.*

(*h*) *Abstract for concrete* terms; as, "Length of days is in her right hand" (Prov. iii. 16), for 'A long life' is the gift of Wisdom.

184. Metonymy is **further diversified** by *attributing to an effect what properly belongs to its cause;* as:

"Sad, silent, and dark be the tears that we shed."—*Moore.*

—*i.e.*, 'Let us weep while we are sad, silent, and unnoticed.'

"Take back the virgin page
White and unwritten still;
Some hand more calm and sage
The leaf must fill."—*Moore.*

'Calm' and 'sage' are qualities of the mind that guides the hand.

This use of the metonymy is often harsh or obscure; as:

"When sapless age and weak, unable limbs
Should bring thy father to his *drooping* chair."—*Shakspeare.*

Conversely *we attribute to a cause what properly belongs to its effect:*

"And the merry bells ring round,
And the jocund rebecks sound."—*Milton.*

ARTICLE IV. IRONY, HYPERBOLE, AND PERSONIFICATION.

185. **1. Irony** is a trope founded on the *contrast* between two objects; as when Cicero calls the unjust and reckless Verres "that upright and careful man":

"But Brutus is an honorable man;
So are they all, all honorable men."—*Shakspeare.*

When irony is very bitter it is called **Sarcasm**, a dangerous weapon. *Junius' Letters* contain many ironical passages, in keeping with the envenomed spirit of that writer.

186. **2. Hyperbole** is a trope founded on *exaggeration.* It should be used sparingly; and it is never proper unless the subject exceed the common measure. It is dictated by violent emotion, and therefore must always be very brief. "*Violenta non durant*"—"Vehemence is short-lived."

187. **Examples:**

"What a *world of happiness* their melody compels!"—*Poe.*

"Strike—till the *last* armed foe expires!"—*Halleck.*

"And *each particular hair to stand on end,*
Like quills upon the fretful porcupine."—*Shakspeare.*

"He was so gaunt, the *case of a flageolet was a mansion for him.*"—*Shakspeare.*

"That sound might *wake the dead.*"—*De Vere.*

But even in a hyperbole nature assigns a limit to exaggeration. The following is unnatural:

"Draw them to Tiber's bank, and weep your tears
Into the channel till the lowest stream
Do kiss the most exalted shore of all."—*Shakspeare.*

188. The hyperbole says more than it means; its opposite, the **Litotes** (λιτότης, simplicity), *means more than it says;* thus the expression, "Youth is not over-thoughtful," is a euphemism for 'Youth is giddy.' One of our statesmen finishes an oration, intended to avert an Indian war, with a beautiful instance of this trope: