THE PRINCIP

OF

RHETORIC AN COMPOS

FOR

JAPANESE STUDENTS.

PART I.

SECOND EDITION.

BY

W. D. COX

TOKIYO JAPAN.

Z. P. MARUYA & COMPANY.

2544 (1884.)

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SECOND EDITION.

(STEREOTYPED)

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PREFACE TO FIRST EDITION.

This book is intended as a sequel to my *"Grammar of the English Language for Japanese Students"*, and also as a preparation for the study of English Literature, with a Hand-Book on which subject I purpose to complete the series,—at least in an upward direction.

As with the Grammar, so with the present work, I lay no claim to originality. The book is simply a compilation of notes and selections from the best authorities accessible to me. I have added remarks of my own on the special difficulties met with by Japanese students; and the illustrative examples are taken from the best authors only, excepting a few sentences given for correction. In most cases I have appended the names of the authors quoted by way of illustration, so that the earnest student may refer more at length to such of them as please him most.

I have been careful to avoid, as far as possible, quotations from the Bible and from confessedly religious works. To use such books in illustration of purely secular knowledge is, I am sure, at all times a mistake. Still, in the paragraph on *Allusions* I have felt bound to point out a fact which thoughtful students in this country are beginning to discover for themselves,—namely, that without some Biblical knowledge, the intelligent study of English Literature is impossible. So frequent are scriptural allusions in all save a few purely

scientific books that they may be said to constitute the *soul* of any European literature; without a knowledge of their meaning literature becomes a lifeless body.

A distinctive feature of my Grammar was that it was so arranged as to draw out *(e-ducate)* the *reasoning faculties* of the student: the same thing is attempted here. Thus, the exposition of the Principles of Rhetoric is intended to be suggestive rather than exhaustive: the examples are generally printed without comment or explanation of any kind, very few passages being even *italicized*; so that the student may, under the guidance of the teacher, carefully study the examples and show *how*, *where*, and *why* they illustrate the principle or rule to which they are appended. The careful teacher will also make himself acquainted with whatever other English books his students may happen to be reading, and will occasionally refer his classes to passages in some of those books as additional examples of the principles here laid down. The students' own composition exercises will be found to afford abundant illustrations of violations of rhetorical rules. By using these, and other similar, means, the study of Rhetoric will be seen to be no mere effort of memory, but a valuable intellectual training full of interest to teacher and student alike. Above all, let it be remembered that Japanese students always seek to know the *reasons* for the facts they learn; and, therefore, he who teaches them *to reason for themselves* confers upon them the greatest possible boon. It is no answer to an enquiring student to tell him "*this is an idiom*", "*that is an anomaly*", "*no one can understand the reason of this construction*": he will wish to know the origin of the idiom, the reason of the anomaly, while in the third answer he will rightly interpret the "*no one*" to mean his individual teacher. Teachers who use this book are recommended to provide themselves with the works named at the end of this preface, as books of reference.

The present Part contains

An Introduction to the Subject.

Section I: The Figures of Speech.

Section II: The Number and the Order of Words.

Section III: The Qualities of Style.

Part II contains

Section IV: The Sentence and the Paragraph; together with the Principles of Punctuation, and the Use of Capital Letters.

Section V: The Different Kinds of Prose Composition.

Section VI: Poetry and the Drama.

Section VII: The Principles of Elocution.

It will thus be seen that in each part I have endeavoured to combine theory with practice. Part II also contains an Index to the complete work.

I can only hope that this book may obtain as much favour as did my Grammar, which in less than twelve months is running through its third edition, and which has been adopted as a text book by Tokiyo Daigaku Yobimon and by many Schools public and private, throughout the empire.

The principal works to which I have referred in the compilation of this book are Bain's "*English Composition and Rhetoric*", Quackenbos' "*Composition and Rhetoric*," Haven's "*Rhetoric*", Whateley's "*Elements of Rhetoric*," Campbell's *Rhetoric*, Blair's *Rhetoric*, Angus' "*Hand-Book of the English Tongue*", Swinton's "*New School Composition*", Spencer's "*Philosophy of Style*," Bain's *Companion to the Higher English Grammar*," Whitney's "*Life and Growth of Language*."

W. D. C.

CONTENTS.

INTRODUCTION.

FIGURES OF SPEECH.

NUMBER AND ORDER OF WORDS.

THE QUALITIES OF STYLE.

RHETORIC AND COMPOSITION.

INTRODUCTION.

1. Rhetoric may be regarded as the theory of eloquence, whether spoken or written. It aims at explaining all composition designed to inform, to persuade, or to please men, and therefore treats of everything that relates to beauty or force of style; such as accuracy of expression, the structure of sentences, and figures of speech. As a Science, Rhetoric investigates, analyses, and defines the principles of Composition; as an Art, it enables us to apply these principles to practice.

2. From the study of Rhetoric, two great advantages result:—

   (a). It enables us to perceive faults and beauties in the compositions of others.

   (b). It teaches us how to express our own thoughts in the most correct and impressive manner.

   To attain proficiency in composition, study and practice are equally necessary. The principles of Rhetoric should be so familiar to the mind of the composer, as, without consciousness on his part, to control its action. Not only are mistakes thus avoided, but easy, natural, and unconstrained sentences are insured.

3. The rules of Rhetoric are not arbitrary, but have been deduced from the great productions which in all ages

have elicited the admiration of men. Certain passages have been analysed; the peculiarities which render them pathetic, sublime, or beautiful, have been investigated; and thus rules have been formed, by which the critic is enabled to judge of other literary performances, and the writer is shown how to express his thoughts in such a way as to reproduce similar impressions. Thus, Aristotle,—by close observation of Sophocles and Homer, perceiving that these writers, by confining themselves in each of their respective works, to one action complete in itself, awakened deeper interest in their readers, than those who combined unconnected facts,—generalized the important principle that, in the drama and the epic poem, unity of design is essential to success.

All the rules of Rhetoric have been deduced in a similar manner, and are thus founded at once on experience and nature.

4. To attain proficiency in the art of Composition, due attention must be paid to the rules and principles of Rhetoric. A knowledge of Grammar alone is not sufficient, for Composition has been said to differ from Grammar as architecture differs from the rules of building. "Grammar is based on certain definite laws and on custom; Composition, on insight and taste. Grammar shapes sentences according to external rule; Composition, according to feeling and sentiment. Grammar teaches us to speak and write accurately; Composition, clearly, impressively, efficiently. Grammar is a means; Composition, the end." Hence, as guides to Composition, the principles of Rhetoric step in where the rules of Grammar stop short; and therefore we shall here proceed to investigate these rhetorical principles before examining the various kinds of Composition.

5. The whole subject will here be discussed under the following heads;—

I. The Figures of Speech.
II. The Number and the Order of Words.
III. The Qualities of Style.
IV. The Sentence and the Paragraph; together with the Principles of Punctuation, and the Use of Capital Letters.
V. The Different Kinds of Prose Composition.
VI. Poetry and the Drama.
VII. The Principles of Elocution.

SECTION I.

THE FIGURES OF SPEECH.

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6. Figures of Speech are deviations from the plain and ordinary mode of writing or speaking, with a view to greater effect. The meaning first given to a word is called its *literal* meaning. Thus the literal meaning of *head* is that part of the body containing the brain. The literal meaning of *body* is the whole physical structure of an animal. A meaning different from the first and yet suggested by the first, is called a *figurative* meaning. Thus the word *head* may mean a commanding man in a company; the first object in a collection; the starting place of a river; the title of a chapter. *Body* may mean an army; an assembly; the principal part of any structure, whether animal or otherwise.

7. Besides the regular Figures of Rhetoric we have certain *Figures of Grammar*, which may be briefly noticed here;—

(a). Figures of Orthography, or deviations from the ordinary *Spelling* of words;—

(I). *Mimesis* consists in imitating the mispronunciation of a word, by means of false spelling; as, "Never shall you darken *Salvey's* doors *agen*, you *brazien serpiant*."

(II). *Archaism* consists in spelling a word according to ancient usage; as,

"The next *morowe* with Phœbus *lawpe* the *erthe*

Alightned clere, and eke the *dawninge dayes*
The shadowes danke gan from the pole remove."

(b). Figures of Etymology, or deviations from the ordinary *form* of words;—

(I). *Aphæresis* is the elision of a letter or letters from the beginning of a word; as, *'bove* for *above*; *'neath* for *beneath*.

(II). *Prosthesis* is the prefixing of a letter or letters to a word; as, *adown* for *down*; *bedecked* for *decked*.

(III). *Syncope* is the omission of a letter or letters from the middle of a word; as, *e'en* for *even*; *ha'penny* for *halfpenny*.

(IV). *Apocope* is the elision of a letter or letters at the end of a word; as, *th'* for *the*; *tho'* for *though*.

(V). *Paragoge* is the suffixing of a letter or letters to a word; as *vasty* for *vast*; *withouten* for *without*.

(VI). *Diæresis* is the separation into different syllables of two contiguous vowels that might unite in a diphthong. This figure is usually indicated by placing two dots over the last of the separated vowels; as, *aëronaut* instead of *aeronaut*; *Coöperate* for *cooperate*.

(VII). *Synæresis* is the condensing of two syllables into one; as *walk'st* for *walkest*; *lov'd* for *loved*.

(VIII). *Tmesis* is the separation of the parts of a compound word by introducing another word (or words) between them; as, "*What* way *soever* he turned."

(c). Figures of Syntax, or deviations from the ordinary construction of words;—

(I). *Ellipsis* is the omission of a word or words necessary to the construction of a sentence, but which can be easily understood; as,

"Who never fasts, no banquet e'er enjoys."
"Bliss is the same in subject or in king,
In who obtain defence, or who defend."
"Who steals my purse steals trash.....
But he that filches from me my good name,
Robs me of that which not enriches him,
And makes me poor indeed."

(II). *Pleonasm* is the use of superfluous words; as,
"The boy, oh! where was he?"
Pleonasm is allowable in questions and in animated discourse;—

"Yon silver *beams*,
Sleep *they* less sweetly on the cottage thatch
Than on the dome of kings?"

(III). *Enallage* is the use of one part of speech, or one form of a word, for another; as,
"They fall *successive* and *successive* rise."
"Sure some disaster has *befell*."
This figure should be carefully avoided by young composers; in fact, what, in the works of a few great authors of established reputation, is called *enallage*, would, if resorted to by ordinary writers, be considered gross grammatical blundering.

(IV). *Hyberbaton* is the transposition of words; as, "he wanders earth around," for "he wanders around earth." This figure constitutes one of the chief features that distinguish poetry from prose. Judiciously used in either, it imparts variety, strength, and animation to composition.

8. Before proceeding to discuss the Figures of Rhetoric, it may be well to point out some of the advantages of Figurative Language in general.

(a). Figures enrich language by increasing its facilities of expression. By their means, words and phrases are multiplied, so that all kinds of ideas, the minutest differences, and the nicest shades of thought, can be distinctly and accurately expressed.

(b). They dignify style. When treating of dignified or elevated subjects we should be greatly at a loss for suitable words were it not for figures.
Notice the difference of dignity between the following expressions;—

(I). Literally: The sun rises.
Figuratively: But yonder comes the powerful king of day,
Rejoicing in the East.

(II). Literally: All men are subject to death.
Figuratively: With equal steps, impartial Fate
Knocks at the palace and the cottage gate.

(c). They bring before the mind two objects simultaneously yet without confusion. When, for *youth* we substitute *the morning of life*, the fancy is entertained with two ideas at once,—the early period of existence, and the opening of the day; each of which has its own associations, and awakens its peculiar train of images. The fancy is thus excited in a two-fold degree; and this double pleasure is greatly enhanced by the evident resemblance between the objects compared.

(d). Figures frequently convey the meaning more clearly and forcibly than plain language. This is particularly true in the case of abstract ideas, which, in a greater or less degree, figures represent as concrete objects, surrounding them with such circumstances as enable the mind fully to understand them.

9. But it must not be supposed that the frequent use of figures is absolutely essential to beauty of composition, or that figures alone, without other merits, can constitute such beauty. No figure can render a cold or empty composition interesting; while, on the other hand, if a sentence is sublime or pathetic, it can support itself without borrowed assistance.

10. Rhetoricians have distinguished between *Figures* and *Tropes*; a trope being a *single word* used figuratively, or not in its literal meaning; while a figure is an *entire expression* converted from its proper signification to another, in order to give greater force.

11. A classification of the more important Figures may (says Professor Bain) be based on the operations of Intellect, or Understanding, that they have reference to. Now our intellectual powers are reducible to three simple modes of working;—

(a). Discrimination, or Feeling of Difference, Contrast. It means that the mind is affected by change, as in passing from rest to motion, from cold to heat, from light to dark; and that the greater and more sudden the change, the stronger is the effect. The figure, called *Antithesis* or *Contrast*, derives its force from this fact.

(b). Similarity, or the Feeling of Agreement. This signifies that when *like* objects come under our notice, we are impressed by the circumstance, as when we see the resemblance of a child to its parent. The figures named *Simile*, *Metaphor*, *Allegory*, come under this head.

(c). Retentiveness, or Contiguity. The ability to retain successive impressions without confusion, and to bring them up afterwards, distinguishes mind; it is a power

familiarly known by the name *Memory*. Now the chief way that Retentiveness, or Memory, works is this; impressions *occurring together*, become associated together, as sunrise with daylight; and when we are made to think of one we are reminded of the accompaniments. Hence the mental association of things *contiguously* placed, is a prominent fact of the mind; and one of its many consequences is that we often name a thing by some one of its adjuncts; as, *the throne* for *the sovereign*; *gold* for *wealth*. Such is the nature of the figure called *Metonymy*.

12. We shall now proceed to discuss the Figures of Rhetoric in the following order;—

(a). Figures of Similarity:—Simile or Comparison; Metaphor; Personification; Allegory; Synecdoche (partly).

(b). Figures of Contiguity:—Metonymy; Synecdoche (partly).

(c). Figures of Contrast:—Antithesis.

(d). Other important Figures:—Epigram; Hyperbole; Climax; Interrogation; Exclamation; Apostrophe; Irony; Vision; Apophasis.

13. The following remarks are applicable to similitudes generally;—

(a). In composition, similitudes are made use of to render the subjects more intelligible. If any subject is imperfectly understood by us, one mode of assisting the mind is to bring forward, as an illustration, something of the same kind that we already understand. Thus, the action of the heart, which is concealed from our view, may be made intelligible by comparison with a force-pump.

(b). A Resemblance is not a Figure of Speech, unless

the things compared be different in kind. The objects compared should be alike in some respects, and different in many others; and the greater both the likeness and the difference are, the more pleasing will the comparison be. Thus the comparison of Napoleon to Cæsar is literal and not figurative; the comparison of a great conqueror to a destructive conflagration or a tempest is of the nature of a figure.

(c). In Oratory and Poetry similitudes are used in order to add intensity or impressiveness to the meaning. Sir Philip Sydney says of the ballad of Chevy Chase, "It stirs the heart *like the sound of a trumpet.*" Chaucer thus describes the Squire;—

"Embroided was he, *as it were a mead,*
All full of freshe flowres white and rede;
Singing he was, or fluting all the day;
He was as fresh as is the month of May."

(d). Some similitudes are called *picturesque*, because they enable us to picture an object vividly to the mind. Thus from Chaucer,

"With lockes crull, *as they were laid in presse.*"

(e). Old used-up similitudes should be avoided. However beautiful these may once have been, frequent use has divested them of all their charm. On the other hand, original comparisons cause an agreeable surprise, even though they do little to explain a subject or to excite livelier feelings in connexion with it.

(f). When figures of similarity are used to give intelligibility and clearness, they must satisfy the following conditions;—

(I). The resemblance should turn on the important circumstance. Nothing is gained by comparing objects to things respecting which very little is known. To be effective, the object to which comparison is made must be familiar to the reader,—one of which, if not personally known to him, he has at least a well-defined conception. Still less should similitudes be founded on faint similarities. In this case, they neither explain nor embellish, and instead of entertaining the mind distract and perplex it.

(II). The figure employed should be more impressive than the original. Similitudes must not be drawn from low or trivial objects. Figures so derived degrade style instead of adorning it. Hence the following is weak;—

"As *wasps* provoked by children in their play,
Pour from their mansions by the broad highway,
In swarms the guiltless traveller engage,
Whet all their stings, and call forth all their rage;
* * * *
Thus from the tents the *fervent Icyion* swarms,
So loud their clamors, and so keen their arms."

It is surely degrading to an army of heroes to compare them with a swarm of wasps.

(III). Small or trivial objects, on the other hand, should not be compared with others far exceeding them in greatness. Hence the following passage is weak;—

"*Loud as a bull* makes hill and valley ring,
So roared the lock when it released the spring."

(g). Comparisons should be neither obvious nor trite.

(h). Comparisons should not be so frequent as to weary the mind; for, like all other good things, they may by superabundance become deformities.

(i). Similitudes are out of place when anger, terror,

remorse, or despair is the prevalent passion. Men under the influence of such emotions are not likely to indulge in such comparisons. Shakspere violates this principle when he makes the dying Warwick say,

"My mangled body shows,
My blood, my want of strength, my sick heart shows,
That I must yield my body to the earth,
And, by my fall, the conquest to my foe.
Thus yields the cedar to the axe's edge,
Whose arms gave shelter to the princely eagle;
Under whose shade the ramping lion slept;
Whose top-branch overpowered Jove's spreading tree,
And kept low shrubs from winter's powerful wind."

SIMILE.

14. *Simile* or *Comparison*, is the likening of one object to another, and is generally denoted by *like*, *as*, or *so*: although the formal term is sometimes omitted.

Examples;—

"True ease in writing comes from art, not chance,
As those move easiest who have learnt to dance."

"I have ventured
Like little wanton boys, that swim on bladders,
This many summers in a sea of glory."

"Yes, in my spirit doth thy Spirit shine,
As shines the sunbeam in a drop of dew."

"Up rose the sun, and up rose Emilie."

"Too much indulgence does not strengthen the mind of the young; plants raised with tenderness are seldom strong."

"We have often thought that the public mind in our country *resembles* that of the sea when the tide is rising. Each successive wave rushes forward, breaks, and rolls back; but the great flood is steadily coming on."

15. Comparisons are of two classes,—Explanatory Similes and Embellishing Similes.

(a). *Explanatory Similes* are used to convey information and to illustrate arguments. Example from Macaulay, in a plea for thorough study;—"Rumford, it is said, proposed to the Elector of Bavaria a scheme for feeding his soldiers at a much cheaper rate than formerly. His plan was simply to compel them to masticate their food thoroughly. A small quantity thus eaten would, according to that famous projector, afford more sustenance than a large meal hastily devoured. I do not know how Rumford's proposition was received; but to the mind, I believe, it will be found more nutritious to digest a page than to devour a volume."

(b). *Embellishing Similes* are used, not for the sake of explanation or instruction, but simply to beautify the style. The following from Shakspere will serve as an example;—

"She never told her love,
But let concealment, *like a worm in the bud*,
Feed on her damask cheek. She pined in thought,
And with a green and yellow melancholy,
She sat, *like Patience on a monument*,
Smiling at grief."

METAPHOR.

16. The *Metaphor* is a comparison implied in the language used. Metaphor is the commonest of all the figures.

It assumes a variety of forms, under some of which it is constantly appearing in composition. Sometimes there is no formal comparison, but an act is assigned to an object, which, literally, it is incapable of performing, in order to represent in a lively manner some act which it can perform. By dispensing with the phrases of comparison,—*like, as, so,* &c,—the metaphor has the advantage of condensing a sentence without disturbing its structure. This power of condensation will be seen by comparing the two following constructions (from Spencer);—

(I). *Simile:* "As, in passing through the crystal, beams of white light are decomposed into the colours of the rainbow; so, in traversing the soul of the poet, the colourless rays of truth are transformed into brightly tinted poetry."

(II). *Metaphor:* "The white light of truth, in traversing the many-sided transparent soul of the poet, is refracted into iris-hued poetry."

In Simile the two objects compared are separately presented to the reader: in Metaphor the two objects are blended into one, thus causing much condensation in the sentence.

17. Every trope (see 10.) is a metaphor; but some metaphors are not tropes; for, while a trope consists of a single word, a metaphor may consist of many words. In a trope, *one word* is used in a figurative sense; in a metaphor, the idea expressed *by the whole sentence* is to be understood figuratively. Thus, in the sentence "Sin, though sweet, is always bitter," there are two tropes, *sweet* and *bitter* being used metaphorically. But, in the expansion of the above thought,—"Sin is bitter-sweet; *the fine colours of the serpent by no means make amends for the poison of his sting*,"—the illustrative clause is true both literally and figuratively, and it is the figurative sense attached to it that makes it a metaphor. This must always be borne in mind by the student of a foreign language; it is just because his mind is engaged exclusively on the literal interpretation of the passage before him that some of the finest embellishments of the literature are frequently lost to him. Let the student remember that if he wishes to get a due appreciation of a foreign literature he must seek to understand clearly and distinctly the *general meaning*, and, above all, the *spirit* of the piece before him; and then individual words may, in a great measure, be left to take care of themselves.

18. (a). The coining of metaphors is a means of increasing the names in a language. The metaphorical process pervades every language. All the simple prepositions,—*of, to, for, in, at, with*,—originally referred to place and motion; but they have been extended by metaphor to other relations. The technical terms of Anatomy are many of them metaphorical;—"*true* skin;" "*labyrinth* of the ear."

(b). Metaphor is largely used to express the more hidden operations of the mind. Thus we speak of "The *light* of knowledge;" "the *fire* of passion;" "mental *gloom*;" "a *striking* thought;" "a *ray* of hope;" "a *shade* of doubt;" "a *flight* of fancy;" "a *flash* of wit;" "*ebullitions* of anger;" "I *see* what you mean." So *taste* is made to signify the appreciation of fine art.

(c). Many words have altogether lost their original meaning, and what was formerly their metaphorical interpretation has now come to be regarded as their

primary signification. Such are melancholy (black bile), edify (build), acuteness (sharpness), ardour (heat), express (to press out), enhance (lift), crush (bend), provide (see beforehand), detect (unroof), perplex (braid together), simple (without fold, as distinguished from what is *double* or two-fold), important (carrying within), apprehend (take hold), relate (carry back), transfer (carry across), invest (put into clothes), develop (unwrap), trivial (what is found at *street-crossings*), obvious (what meets us *in the way*), occur (run to), suggest (carry under), wrong (twisted), right (straight). *Derivation* involves the curious idea of drawing off water *from the bank of a river*.

19. Like similes, metaphors are of two classes,—Explanatory metaphors, and embellishing metaphors. (see 15).

(a). Examples of *Explanatory Metaphors*;—

"The wish is *father* to the thought."

"Athens the *eye* of Greece,
Mother of arts and eloquence."

"Instead of a statue cast in a single mould by the hand of an artist, the works of Justinian represent a tessellated pavement of antique and costly fragments." *(Gibbon.)*

"It was in self-defence that Puritanism in America began those transient persecutions, of which the excess shall find in me no apologist; and which yet were no more than a train of mists hovering, of an autumn morning, over the channel of a fine river that diffused freshness and fertility wherever it wound." *(Bancroft.)*

"The mighty flood of speech rolls on in a channel ever full, but which never overflows. Whether it rushes in a torrent of allusions, or moves along in a majestic exposition of enlarged principles, descend hoarse and headlong in overwhelming invective, or glides melodious in narrative or description, or spreads itself out shining in illustration, its course is ever onward and entire—never scattered, never stagnant, never sluggish." *(Brougham.)*

(b). Examples of *Embellishing Metaphors*;—

"I *speared* him with a jest."

"The news was a *dagger* to his heart."

"Canst thou not minister unto a mind *diseased*—
Pluck from the memory a *rooted* sorrow?"

"Methought among the lawns together
We wandered, underneath the young gray dawn,
And multitudes of dense white fleecy clouds
Were wandering in thick flocks among the mountains
Shepherded by the slow unwilling wind." *(Shelley.)*

"'Tis the sunset of life gives me mystical lore,
And coming events cast their shadows before." *(Campbell.)*

"There is a land, of every land the pride,
Beloved by heaven o'er all the world beside;
Where brighter suns dispense serener light,
And milder moons emparadise the night,

* * * *

For in this land of heaven's peculiar grace,
There is a spot of earth supremely blest,
A dearer, sweeter spot than all the rest:
Where man, creation's tyrant, casts aside
His sword and sceptre, pageantry and pride,
While in his softened looks benignly blend
The sire, the son, the husband, father, friend:
Here woman reigns; the mother, daughter, wife,

Strews with fresh flowers the narrow way of life;
In the clear heaven of her delightful eye,
An angel-guard of loves and graces lie:
Around her knees domestic duties meet,
And fireside pleasures gambol at her feet.

"Where shall that *land*, that *spot of earth* be found?
Art thou a man? a patriot?—look around;
Oh thou shalt find, howe'er thy footsteps roam,
That land *thy country*, and that spot *thy home*."
(Montgomery.)

"The *rank* is but the guinea *stamp*,
The man's the gowd for a' that." *(Burns.)*

"Bound on a voyage of awful length
And dangers little known,
A stranger to superior strength,
Man vainly trusts his own.
But oars alone can ne'er prevail
To reach the distant coast;
The breath of heaven must swell the sail,
Or all the toil is lost." *(Cowper.)*

(c). *Personifying Metaphors* belong chiefly to poetry. Example;—

"Full many a glorious *morning* have I seen
Flatter the mountain tops with *sovereign eye*,
Kissing with golden *face* the meadows green."

20. (a). As with Similes, so with Metaphors, we must be careful to avoid unmeaning, trite, obscure, degrading, bombastic, and unseasonable comparisons (see 13).

(b.) Metaphors must be *appropriate*. Thus the prayer that God would be "a *Rock* to them that are afar off upon the sea" contains a very inappropriate metaphor; because as rocks in the sea are a source of great danger to mariners, the above prayer in reality asks

for the *destruction*, instead of the *safety*, of those prayed for.

(c.) The blending of Metaphorical with literal expressions in the same sentence is objectionable. Examples;—

"Boyle was the *father of Chemistry*, and brother to the Earl of Cork."

"Now from my fond embrace by tempests torn,
Our other *column of the state* is borne,
Nor *took a kind adieu*, nor *sought consent*." *(Pope.)*

(d). *Mixed Metaphors*,—that is, the use of two different figures in the same period, with reference to the same object,—are apt to confuse the mind, and, as a general rule, should be avoided. Some Mixed Metaphors, however, have been justified on the ground of their elegance, expressiveness, effectiveness, originality, or passion. Examples of mixed metaphors;—

"I *bridle in* my struggling muse with pain,
That longs to launch into a bolder strain."
(Addison.)

Here we have a confusion of three different figures.

"The noble harbour of the Golden Horn, five miles in length, crowded with all the *flags* of Europe *lying* in its bosom."

"A *torrent* of superstition *consumed* the land."

"The *apple* of discord is now fairly in our midst, and if not *nipped in the bud* it will burst forth into a *conflagration* which will *deluge the sea* of politics with an *earthquake* of heresies."

"This man, gentlemen of the jury, *walks* into court like a *motionless statue*, with the *cloak* of hypocrisy *in his mouth*, and is attempting *to screw three large oaks out of my client's pockets*."

The following line from Young, although a mixed

metaphor, is considered elegant and expressive;—

"Her voice is but the *shadow of a sound*."

Shakspere abounds in mixed metaphors. Here is one;—

"Whether 'tis nobler in the mind to suffer
The stings and arrows of outrageous fortune,
Or *to take arms against a sea of troubles*,
And, by opposing, end them?"

On which Dr. Haven thus comments;—"Hamlet was represented as alone when he uttered the words, with none to criticize, and so excited as to be querying with himself whether he had not better commit suicide. His brain was on fire. Thoughts chased each other through his mind so fast that he was not able to finish one before he attempted to express another. He thought of 'taking arms' against troubles that seemed in multitude and power like a 'sea,' and of using those arms, not against the troubles, but against himself, and thus, by ending his own life, to end them. All these thoughts and more forced themselves tumultuously into a single utterance. Could a more nervous expression be devised than that of the great poet? Those who condemn it expose feebleness in themselves, not in Shakspere."

(e). Metaphors should not be *strained*: that is, minute details that are out of keeping or irrelevant should be avoided. In the last two lines of the following (from Young) the sentiments are quite out of keeping with the solemn thoughts that precede. The poet says that old age should

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

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

(f). A continued succession of metaphors is wearisome, keeping the mind too much upon the strain; the variety of subjects, also, necessarily distracts the mind. This caution applies, not only to metaphors, but to all kinds of figures. A violation of this principle makes what is called the *florid style*, and is likened by Dr. Haven to "a dinner made up wholly of spices."

(g). The undue lengthening, or amplification, of a metaphor is a fault at once pointed out and committed by Lord Brougham in the following passage:—

"In nothing, not even in beauty of collocation and harmony of rhythm, is the vast superiority of the chaste, vigorous, manly style of the Greek orators and writers more conspicuous than in the abstinent use of their prodigious powers of expression. A single phrase—sometimes a word—and the work is done; the desired impression is made, as it were, with one stroke, there being nothing superfluous interposed to weaken the blow or break its fall. The commanding idea is singled out; it is made to stand forward; all auxiliaries are rejected: as the emperor Napoleon selected one point in the heart of his adversary's strength, and brought all his power to bear upon that, careless of the other points which he was sure to carry if he won the centre, as sure to have carried in vain if he left the centre unsubdued. Far otherwise do modern writers make their onset. They resemble those campaigners who fit out twenty little expeditions at a time, to be a laughing-stock if they fail, and useless if they succeed; or if they do attack in the right place, so divide their forces, from

the dread of leaving any one point unassailed, that they can make no sensible impression where alone it avails them to be felt. It seems the principle of such authors never to leave anything unsaid that can be said on any one topic; to run down every idea they start; to let nothing pass; to leave nothing to the reader, but harass him with anticipating everything that could possibly strike his mind."

21. There is a species of Metaphor which some have described as a distinct figure under the name of *Allusion*. Any fact, character, object, or expression, supposed by a speaker to be well known to his hearers, may be *alluded to*, without being fully described, in such a way as to add force or beauty to the thought which he wishes to express. We have seen that clear statements of likeness are either comparisons or metaphors; we have now to do with such indistinct references as are understood by persons who are thoroughly familiar with the subject alluded to. It will be easily seen that such Allusions constitute the greatest difficulty which a Japanese student of any European literature can have to encounter. Such a student, however, will very soon discover the practical, as well as the intellectual, value of tracing to their origin the allusions which he may meet with in his reading, and of carefully noting down the history of them when found.

22. The most common sources of Allusion are

(a). The Bible. It is not too much to say that all modern European Literature would be rendered meaningless and lifeless were the Bible blotted out from the memory of man: except a few purely scientific works, it is doubtful whether a single complete book would be left in the Christian world. Indeed,

during an experience of many years among Japanese students, no fact has struck the present writer so forcibly as the difficulty of explaining the *spirit* of passages based upon Biblical doctrines, and it is scarcely possible to open any page of any European book without finding some such passage. This reflection, apart from any religious considerations, is worthy of being pondered by all earnest students of English Literature. It may be added that to make use of Biblical allusions in connexion with low or trifling subjects indicates a poor and depraved taste.

(b). The Classics. Since the study of Greek and Latin literature and history forms part of the education of every man who claims to possess any degree of culture, allusions to classical facts and expressions are frequently met with. Under this head are included allusions to the standard works of modern literature in all countries and languages; all educated persons being presumed to have at least a general acquaintance with such works. Among these "modern classics," we may instance the writings of Shakspere, Milton, Dante, Schiller, and some individual works such as "The Pilgrim's Progress," "Arabian Nights' Entertainments;" &c. Some examples of this kind of allusion are the following;—

"The inundation of lawless power, after covering the rest of Europe, threatens England; and we are exactly most critically placed in the only aperture where it can be successfully repelled, in the *Thermopylae of the universe*." *(H. Hall.)*

"The railway and telegraph are breaking up the hostile demarcations which once divided and inflamed mankind,—and so *wing-footed Mercury is tearing up*

old Tarquinius." *(Whelan.)*

"You may meet with people inclined to divert themselves with your credulity, but don't be duped, nor believe yourself, though they should swear it, *the eighth wonder of the world.*" *(Lesage.)*

"Nothing in history or fiction—not even *the story which Ugolino told* in the sea of everlasting ice, after he had wiped his bloody lips on the scalp of his murderer—approaches the horrors which were recounted by the few survivors of that night." *(Macaulay.)*

Longfellow, describing a district troubled with insects because the people had killed the birds, says;—

"Devoured by worms, *like Herod*, was the town,
Because, *like Herod*, it had ruthlessly
Slaughtered the Innocents."

23. In making use of Allusions in his own compositions, the student should comply with the following hints;—

(a). Use only such allusions as naturally suggest themselves to your mind: never *seek for* allusions, nor, indeed, for illustrations of any kind.

(b). Use only such allusions as are appropriate and really add force or beauty to the sentiment.

(c). Let the allusions be taken from subjects familiar to the persons addressed. If you think any allusion obscure, insert a short explanation, so that it may be understood. This last hint is of special importance to those who, in *English* compositions, wish to draw allusions from Japanese or Chinese sources.

24. As Allusion is considered as a species of Metaphor, so the minor figure commonly called *Innuendo*, *Insinuation*, or *Suggestion*, may be classed as a species of Allusion. Innuendo generally consists of an obscure allusion to some object or fact for the express purpose of lowering, or degrading, the person of whom we are speaking, in the opinion of those whom we are addressing. Innuendo may also be used with great effect in censure or abuse: it is more rarely employed in compliment or eulogy. Examples of Innuendo;—

(I). On an unskilful orator

"He did his party all the harm in his power; — he *spoke for it*, and voted against it."

(II). On the description of a pageant by a bad poet

"Now night descending, the gay scene is o'er;
But lives in Settle's numbers *one day more.*" *(Pope.)*

(III). On a wealthy antiquarian

"He had a number of coins of the Roman Emperors, *and a good many more of the later English kings.*"
(Fuller.)

(IV). On General Conway accused of taking bribes to influence him in his political opinions on the American war of independence

"All England, all America, joined in his applause. Hope elevated and joy brightened his crest. I stood near him; and his face, to use the expression of the Scripture of the first martyr, 'his face was as it had been the face of an angel.' I do not know how others feel, but if I had been in that situation, I never would have exchanged it for *all that kings in their profusion could bestow.*" *(Burke.)*

PERSONIFICATION.

25. *Personification* is the attributing of life and mind to inanimate things. Personification is a natural expression of strong feeling connected with the object per-

sonified. Some of the strongest feelings of our nature have reference to persons; such are love, admiration, vanity, revenge, derision. From the earliest times, this interest has been extended by ascribing human feelings to inanimate or non-reasoning things. Thus the powers of nature, as the winds and rivers, have been compared in their operations to living beings, and fancifully endowed with will, purpose, and feeling. The highest merits of style are expressed by the words *animation, vivacity, liveliness*, as if the attributing of life was the means of awakening our strongest interest. Another use of Personification is to render ideas concise, to condense language, to contribute to what Mr. Herbert Spencer calls '*the economy of style*.'

26. Personification may be said to exist in three degrees, which constitute different kinds of it; though it is often difficult to say where one degree ends and the next begins. Again, the lower degrees of Personification may be included among Metaphors, constituting one species of that figure.

(a). The lowest degree of Personification consists in merely attributing some quality of living beings to inanimate objects. This degree of Personification is often exhibited by simply using the masculine or feminine pronoun instead of the neuter. Examples; —

"The *thirsty* ground." "A *dying* lamp."
"The *angry* sea." "A *cruel* disaster."
"The *smiling* year." "An *obedient* ship."

"Liberalism was rising steadily on all sides. Was the Church to be a Church, to oppose *her* advancing enemy, to curse *him* (Liberalism), to have no terms with *him*!"

"Science cannot work with a halter about *her* neck."

(b). The second degree of Personification consists in representing an inanimate object as acting, or manifesting emotion, like a thing of life. If the student carefully notes the instances of this kind of Personification which he meets with in good authors, and if he classifies such instances as

(I). expressions of strong emotion,
(II). condensations of speech,

the study will help him in improving his own style. Examples; —

"Decay *stands with tottering limbs* and *feeble breath*, and *lisps* to us, with dying life, that we draw nigh the gates."

"We then proceeded south, where the six gigantic columns *reared their heads* above the ruins."

"*Lands* intersected by a narrow frith *abhor* each other."

"When Poverty comes in at the door, Love flies out of the window."

(c). The highest degree of Personification consists in attributing to a lifeless object all human feelings and purposes, and also distinctions of gender; and in keeping up the figure throughout a sentence or composition. When the mind is sufficiently excited, this boldest kind of Personification is exceedingly forcible and beautiful. It especially abounds in poetry and in impassioned oratory, though it may also be used in any appropriate circumstances. Examples; —

(I). Robinson Crusoe, on finding some money on the desolate island,

"I smiled to myself at the sight of this money. 'Oh, drug!' I exclaimed, 'what art thou good for? Thou art not worth to me, no, not the taking

off the ground; one of these knives is worth all this heap; I have no manner of use for thee; e'en remain where thou art, and go to the bottom, as a creature not worth saving.'" *(Defoe.)*

(II). "Hail! Holy Light! Offspring of Heaven, first born,
Or of the Eternal, co-eternal beam,
May I express thee unblamed — since God is light,
And never but in unapproached light
Dwelt from eternity, dwelt thou in thee,
Bright effluence of bright essence increate?"
(Milton.)

(III). "Roll on, thou deep and dark blue ocean, roll!
Ten thousand fleets sweep over thee in vain:
Man marks the earth with ruin; his control
Stops with thy shore; upon the watery plain
The wrecks are all thy deed; nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths, with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown." *(Byron.)*

(IV). Eve taking the forbidden fruit

"So saying, her rash hand, in evil hour,
Forth reaching to the fruit, she plucked, she ate;
Earth felt the wound; and Nature, from her seat,
Sighing through all her works, gave signs of woe,
That all was lost." *(Milton).*

(V). The following, — "The Cloud," — is a fine example; —

"I bring fresh showers for the thirsting flowers
From the seas and from the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet birds every one,
When rocked to rest on their mother's breast,
As she dances about the sun." *(Shelley.)*

27. In using Personification, the following points are to be remembered

(a). Personification of the higher degrees should be used sparingly, or the style will appear affected.

(b). Be sure that the nature of your subject justifies the use of Personification.

(c). Be careful not to weary the reader by lengthening the figure unduly.

ALLEGORY.

28. An *Allegory* is a combination of Metaphors, so connected as to form an entire narrative or story. The events narrated are generally fictitious, but from them, some great truth is to be deduced. The length of the Allegory makes it impossible to give examples here; but the student may refer to any of the following works in illustration of the Allegory; —

(a). Chaucer's "*House of Fame.*"

(b). Spenser's "*Faery Queene,*" which relates twelve adventures achieved by twelve knights who represent allegorically twelve moral virtues.

(c). Swift's "*Gulliver's Travels,*" in which the vices of politicians are exemplified in nations composed of imaginary beings, such as Liliputians, Brobdignagians, Yahoos, &c.

(d). Bunyan's "*Pilgrim's Progress,*" which depicts the

spiritual life of a Christian.

(e). Thomson's "*Castle of Indolence.*"

(f). Addison's "*Vision of Mirza.*"

29. A *Fable* is a short Allegory. A Fable always consists of a fictitious narrative from which some practical lesson is to be deduced. Some fables consist of imaginary events which in their literal sense may not improbably have occurred; in others, the event narrated is in itself either improbable or impossible. Examples of each kind follow; —

(I). "A father had a family of sons who were perpetually quarrelling among themselves. When he failed to heal their disputes by his exhortations, he determined to give them a practical illustration of the evils of disunion; and for this purpose he one day told them to bring him a bundle of sticks. When they had done so, he placed the faggot into the hands of each of them in succession, and ordered them to break it in pieces. They each tried with all their strength, and were not able to do it. He next unclosed the faggot, and took the sticks separately, one by one, and again put them into their hands, upon which they broke them easily. He then addressed them in these words; — "My sons, if you are of one mind, and unite to assist each other, you will be as this faggot, uninjured by all the attempts of your enemies; but if you are divided among yourselves, you will be broken as easily as these sticks."

(II). There was a time when all the body's members
Rebelled against the belly; thus accused it,
That only like a gulf it did remain
I' the midst of the body, idle and inactive,
Still cupboarding the viand, never bearing

Like labour with the rest. The belly answered; —
'True is it, my incorporate friends,' quoth he,
'That I receive the general food at first,
Which you do live upon: and fit it is;
Because I am the storehouse, and the shop
Of the whole body. But, if you do remember,
I send it through the rivers of your blood,
Even to the court, the heart, to the seat of the brain,
And through the cranks and offices of man:
The strongest nerves, and small inferior veins,
From me receive that natural competency
Whereby they live.'" (*Shakspere.*)

30. A special Kind of Fable is the *Parable* of the Bible, which may be defined as *an earthly story with a heavenly* (or *spiritual*) meaning. The following is one of these Parables; —

"A certain man went down from Jerusalem to Jericho, and fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead. And by chance there came down a certain priest that way: and when he saw him he passed by on the other side. And likewise a Levite when he was at the place, came and looked at him, and passed by on the other side. But a certain Samaritan, as he journeyed, came where he was: and when he saw him he had compassion on him, and went to him, and bound up his wounds, pouring in oil and wine, and set him on his own beast, and brought him to an inn. And on the morrow when he departed, he took out two pence, and gave them to the host, and said unto him, 'Take care of him; and whatsoever thou spendest more, when I come again I will repay thee.' Which now of these three, thinkest

thou, was neighbour unto him that fell among the thieves?"

31. In Allegorical composition, the following points are to be remembered; —

(a). The narrative must be so constructed that its literal meaning may please and interest, even though the figurative lesson should be overlooked.

(b). The real object or lesson of the Allegory should be easily understood.

(c). Both meanings of the Allegory should, if possible, be valuable.

SYNECDOCHE.

32. The name *Synecdoche* is applied to different kinds of figures. Some of these are founded on similarity, others on contiguity. (see 11 and 12).

(a). Of Synecdoche founded on similarity we may distinguish the following kinds; —

(I). Using the species for the genus;* thus, "How does he earn his *bread!*" (*bread* = *food* = *livelihood*). The use of special or concrete terms naturally produces a greater impression on the mind than that of more general or abstract words.

(II). Using an individual or proper name to denote a species or class. Examples; —

"*A Daniel*, a second *Daniel*, come to judgment."

* By "*Genus*" is meant a very general class name; while "*species*" denotes a subdivision of such class. Thus in the series — *animal, quadruped, canidæ, dog, hound, stag-hound* —, each word constitutes a species in regard to those that precede it, and a genus with respect to those that follow.

"*Neros* and *Catilines* are found in every country and in every age."

(III). Using the genus for the species. This is a rare and exceptional form, to which the name *Euphemism* is often given. It is commonly used to indicate something that delicacy prevents us from naming specifically: it should be very sparingly used in composition, as *false delicacy* is an insufferable kind of affectation. We sometimes speak of a dead person as "*the deceased*," "*the departed*," "*fallen asleep*," "*gone to rest*," &c.

(IV). Using the concrete for the abstract. Definite expressions are always more forcible than indefinite. Examples; —

"A tyrant's power in rigour is expressed,
The father (= fatherly affection) yearns in the true prince's breast."

"*Three-fourths* (= a large majority) of the people demand this change."

The opposite case of using the abstract for the concrete is, like the general for the particular, an exception. Example; —

"*Youth* on the prow, and *Pleasure* at the helm."

Here the figurative effect lies in seizing on the principal *quality* and giving it the chief place.

(b). Of Synecdoche founded on Contiguity we may distinguish the following kinds; —

(I). Naming a thing by some part of it. Examples: —

"The sea is covered with *sails*." "They sought his *blood*."

"The captain gave the cheering order for the boatswain to call *the hands* to go in swimming."

(II). Sometimes the whole of a thing is used for some part of it. Thus, — "The *smiling year*" = the spring.

(III). The name of the material of which a thing is made is used instead of the thing itself. Examples; — "The glittering *steel*" (= sword). "The *canvas* (picture) glows." This is said to be one of the *picturesque figures*.

(IV). The name of a passion is sometimes used for the object or person that inspires it. Examples;— Dryden describes the Duke of Monmouth as

"The people's *prayer*, the glad diviner's *theme*,
The young men's *vision*, and the old men's *dream*."

33. Here we may notice the *Transferred Epithet*, which is an imitation of a classical poetic usage, and consists in the grammatical attribution to a word of an adjunct which really qualifies some other word. Examples; "Hence to his *idle bed*." "With *easy eye* thou mayst behold."

"But now the wounded queene with *hearie care*
Through out the vaines doth nourishe ay the plage."
(*Surrey*).

"And ever, as he rode, his hart did earne
To prove his puissance in *battell brave*." (*Spenser*).

METONYMY.

34. While Synecdoche names a thing *by some part*, *Metonymy* indicates it *by some accompanying circumstance*. Metonymies have been classified as follow; —

(a). Using the sign, or some principal adjunct, for the thing signified. Sometimes the sign is more striking than the main subject; often, however, this kind of Metonymy is used merely to give variety of expression. Examples; —

Royalty is represented by *the crown*, the *sceptre*, the *purple*.

A bishop is represented by *the mitre*, *the lawn*.

Peace " " " *sheathing the sword*, *shutting the temple of Janus*."

(b). Using the instrument for the agent. Examples; —

"*The pen* is mightier than *the sword*."

"A hundred *lances*."

(c). Using the container for the thing contained. Examples; —

"With equal pace, impartial Fate
Knocks at *the palace* and *the cottage gate*."

"*France* would not consent."

"Blossoms, and fruits, and flowers, together rise,
"And *the whole year* in gay confusion lies."

(d). Using an effect for a cause, or a cause for an effect. Example; — "Let us sit *in the shade*."

(e). Using the name of a man for his works. Examples: —

"Do you prefer *Tennyson* or *Longfellow*?"

"Have you seen the last number of *Bentley*?"

CONTRAST.

35. On the subject of *Contrast* generally, Professor Bain says "It is a first principle of the human mind that we are affected only by changes of impression, as by passing from hot to cold, from hunger to repletion, from sound to silence. This applies both to feeling and to knowledge. Every outburst of feeling implies that we have changed

from one condition to another. In some emotions, as Wonder, the prominent fact is a transition from a previous state; the shock of change is the cause of the feeling. Other emotions of the same nature are Liberty, which presupposes Restraint, and the sentiment of power, which is felt only by comparison with some other state of impotence or weakness. In knowledge, likewise, there is a shock of transition. Light is known by passing out of the dark. So *high* by comparison with *low*; *hard* with *soft*; *straight* with *crooked*; *parent* with *child*. In short, knowledge is never single; there must be at least two things. Sometimes there are more than two."

In ordinary language, only one idea at a time is put before the mind, which, however, is assumed to be able to supply the contrast. But very often it happens that we can better understand a fact, or sympathise with an emotion, by having the opposite fact or feeling also put clearly before us. Hence arise the Rhetorical Figures of Contrast.

ANTITHESIS.

36. *Antithesis* is the placing together of words or expressions of directly opposite meanings, so as to produce a strong contrast. Referring to Antitheses, Mr. Herbert Spencer says, "Every one knows that a patch of black on a white ground looks blacker, and a patch of white on a black ground looks whiter, than elsewhere. As the blackness and the whiteness must really be the same, the only assignable cause for this, is a difference in their actions upon us, dependent upon the different states of our faculties. It is simply a visual antithesis." And

again, "In (rhetorical) Antithesis, we may recognise the same general truth. The opposition of two thoughts that are the reverse of each other in some prominent trait, insures an impressive effect; and does this by giving a momentary relaxation to the faculties addressed. If after a series of images of an ordinary character, appealing in a moderate degree to the sentiment of reverence, or approbation, or beauty, the mind has presented to it a very insignificant, a very unworthy, or a very ugly image; the faculty of reverence, or approbation, or beauty, as the case may be, having for the time nothing to do, tends to resume its full power; and will immediately afterwards appreciate a vast, admirable, or beautiful image better than it would otherwise do. Conversely, where the idea of absurdity due to extreme insignificance is to be produced, it may be greatly intensified by placing it after something highly impressive."

37. (a). Antithesis is used by scientific writers, both to give greater precision to definitions, and also to secure economy of words.

(b). Antitheses are used by general writers to give vivacity and impressiveness to style. In this case the figure should be sparingly used; its constant repetition tending to weary, and consequently to disgust, the mind of the reader.

(c). Antithesis gives beauty and force to many of the most common proverbs in all languages.

(d). There is a secondary kind of Antithesis, used to contrast objects that are not direct opposites of each other, but are merely different members of a very general class. In classifying objects the mind has to observe the similarity, in certain respects, of objects that differ in other particulars. Shortly expressed,

this means that *the mind recognises both similarities and differences of objects*. Thus, while the direct opposite of *Liberty* is *Restraint*, we may also contrast *Liberty* with *Plenty*, or *Health*, or *Honour*; all four terms belonging to the class of worldly advantages. For an example of this kind of Antithesis see the comparison of Dryden and Pope (both members of the class "*poet*") given below.

38. The following examples of *Antithesis* may now be studied by the light of the above remarks. (36 and 37);—

"Though *grace*, yet *trifling*; *zealous* yet *untrue*."

"*Ignorance* is a *blank sheet*, on which we may *write*; but *error* is a *scribbled one* which we must first *erase*."

"Me Miserable! Which way shall I fly
Infinite *wrath*, and infinite *despair*?"

"On this side, modesty is engaged; on that, impudence: on this, chastity; on that, lewdness: on this, integrity; on that, fraud: on this, piety; on that profaneness."

"Caesar died a violent death, but his empire remained; Cromwell died a natural death, but his empire vanished."

"The lamb gambols alike through the green pastures or to the place of slaughter. Up to the last flutter of her wings, the bird ceases not to trill her matins upon the air. But the only immortal being upon the earth lives in dread of death. The only being to whom death is an impossibility fears every day that it will come."

"The infinity of worlds, and the narrow spot of earth which we call our home—the eternity of ages, and the few hours of life—the almighty power of God, and human nothingness—it is impossible to think of these in succession without a feeling like that which is produced by the sublimest eloquence."

"In the animal body, vegetable substances are brought again into contact with their beloved oxygen, and they burn within us as a fire burns in a grate. In the plant, the clock is wound up; in the animal, it runs down. In the plant, the atoms, are separated; in the animal, they re-combine." (*Tyndall*).

"Cowards die many times before their deaths;
The valiant never taste of death but once." (*Shakspere*).

"The evil that men do lives after them;
The good is oft interred with their bones." (*Shakspere*).

"Oh, it is excellent to have a giant's strength;
But it is tyrannous to use it like a giant." (*Shakspere*).

"Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle.....If the flights of Dryden are higher, Pope continues longer on the wing. If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never fails below it. Dryden is read with frequent astonishment, and Pope with perpetual delight." (*Johnson*).

"In peace, there's nothing so becomes a man
As mild behaviour and humanity;
But when the blast of war blows in our ears,
Let us be tigers in our fierce deportment." (*Shakspere*).

"What can be more extraordinary than that a person of mean birth, no fortune, no eminent qualities of body, which have sometimes—or of mind, which have often—raised men to the highest dignities, should have the courage to attempt, and the happiness to succeed in so improbable a design, as the destruction of one of the most ancient and most solidly founded monarchies on the earth?" (*Cowley* on Cromwell).

EPIGRAM.

39. (a). An *Epigram* is a short saying with a hidden meaning which contradicts the literal signification of the words used. Hence, Antithesis generally enters into Epigram. The force of Epigram lies in the pleasant surprise caused by the perception of the real meaning. Examples of Epigram;—

"Solitude is sometimes the best society."

"He that's convinced against his will
Is of the same opinion still."

"The child is father to the man."

"When you have nothing to say, say it."

"More haste, worse speed."

(b). Sometimes the Epigram consists apparently of a mere truism, or an assertion in which the predicate is a simple repetition of the subject. In this case we find that the words used admit of two meanings. Examples;— "Facts are facts."

"What I have written, I have written."

"His coming was *an event*."

(c). Other Epigrams appear at first sight to be meaningless or nonsensical. Thus;—

"Where snow falls there is a freedom." *(Emerson.)*

HYPERBOLE.

40. *Hyperbole* is an exaggeration of the literal truth, so as to make a statement more impressive. Hyperbolical expressions are of frequent occurrence in common conversation; we often say *as cold as ice, as hot as fire, as white as snow*, in all which phrases the quality is exaggerated beyond the bounds of truth. Their frequency is to be attributed

to the imagination, which always takes pleasure in magnifying objects. Hyperbole is much used in poetry and in oratory. This figure is used under the influence of strong emotion; it is often employed in argument, to show the fallacy of an opponent's opinion, by imagining it to be carried to extreme lengths. Every strong passion magnifies whatever concerns it. Love, Fear, Hatred, exaggerate their several objects in proportion to their intensity. Thus Fear exaggerates danger;

"I saw their chief, tall as a rock of ice; his spear the blasted fir; his shield the rising moon; he sat on the shore, like a cloud of mist on the hill." *(Ossian.)*

41. The following examples of Hyperbole are to be studied;—

"All armed in brass, the richest dress of war,
(A dismal, glorious sight) he shone afar,
The sun himself started with sudden fright,
To see his beams return so dismal bright." *(Cowley.)*

"Aumerle, thou weep'st, my tender-hearted cousin!
We'll make foul weather with despised tears:
Our sighs, and they, shall lodge the summer corn,
And make a dearth in this revolting land." *(Shakspere.)*

"So frowned the mighty combatants, that hell
Grew darker at their frown." *(Milton.)*

"There was such silence through the host, as when
An earthquake, trampling on some populous town,
Has crushed ten thousand with one tread, and men
Expect the second." *(Shelley.)*

42. In using Hyperbole, the following points should be attended to;—

(a). The Hyperbole must be novel, grand, and appropriate.

(b). It must not be beyond the comprehension of those

to whom it is addressed.

(c). It must be used only when the feelings of the hearer have been sufficiently excited to be prepared to sympathise with the exaggeration.

(d). It must not be unduly prolonged.

(e). It must not be used in any composition where scientific accuracy is expected.

48. A peculiar figure, called *Litotes*, which is exactly the reverse of Hyperbole, is often made use of. Litotes is a mode of expression by which we increase the force of an idea by the use of plain, simple language which *seems* to lessen our meaning. To Japanese students of a European language, the idiom included under this figure presents many difficulties. Examples follow, which should be carefully studied one by one, as they present many shades of meaning;—

"These are *not the words of a child*."

"I would *not dissuade* a student from metaphysical inquiry."

"He *did not deny* his fault."

"It was *not without reason* thought that &c."

"The history of the successors of Theodosius bears *no small analogy* to that of the successors of Aurungzebe."
(Macaulay.)

"*Nothing* could have happened *more pleasing* to the subtle and ambitious Dupleix." *(Macaulay).*

"*More than usual care* had been bestowed on his education."

"*Nothing is trivial* in the narration of history which assists the reality of its scene." *(I. D'Israeli).*

"It is *no less true* that &c."

"This opinion will *not appear entirely without foundation*."

"This was *no very formidable* beginning."

"It is *not so* with the Pilgrim's Progress."

"It was by *no common merit* that &c."

CLIMAX.

44. *Climax* is the arrangement of a succession of words, phrases, clauses, or sentences, in such a way that the weakest may stand first, and that each in turn, to the end of the sentence, may rise in importance, and make a deeper impression on the mind than that which preceded it. The word *Climax* is derived from a Greek term meaning "*ladder*." The principle of rising in this way by successive degrees applies, not only to the sentence, but to the paragraph, and to the entire composition: A play, or a romance, increases in excitement by degrees to the final catastrophe; and so ought an oration. The following are examples of Climax;—

"It is an outrage *to bind* a Roman citizen; *to scourge* him is an atrocious crime; *to put him to death* is almost a parricide; but *to crucify* him—what shall I call it?"
(Cicero).

"For lo, the winter is past, the rain is over and gone, the flowers appear on the earth, the time of the singing-birds is come, and the voice of the turtle is heard in our land; the fig-tree putteth forth her green figs, and the vines, with the tender grape, perfume the air." The climax in this piece (from '*the Song of Solomon*') consists in the gradual passage from the general to the particular.

"I impeach him (Warren Hastings) in the name of the Commons of Great Britain in Parliament assembled, whose parliamentary trust he has abused. I impeach him in the name of our holy religion, which he has

disgraced. I impeach him in the name of the English constitution, which he has violated and broken. I impeach him in the name of the Indian millions, whom he has sacrificed to injustice. I impeach him by the name and by the best rights of human nature, which he has stabbed to the heart." This passage is thus criticized by Professor Bain;—

"The third sentence should have been second; there would then have been a natural connexion between the third and fourth. The fourth derives its strength from speciality, while the fifth can merit the highest place only by the width of its comprehension, which redeems the abstractness of the subject '*the rights of human nature.*" The celebrated novelist, Miss Braddon, has ignored the rules of climax by accusing the framers of the English Church Prayer Book of mammon worship in arranging the petition that the nation may be preserved "*in wealth, peace, and godliness.*"

45. Varieties of Climax are

(a). *Climax of sound*, which consists in arranging a series of words or expressions according to the length, that is, so that the shortest may come first. A fine effect is produced by combining the climax of sense with that of sound. Thus;—

"The best portion of a good man's life,
His *little, nameless, unremembered acts*
Of kindness and of love." *(Wordsworth).*

(b). The term *Climax* is also applied by some to sentences in which, for the sake of emphasis, an expression is repeated in different members. Thus;—

"By foreign hands thy dying eyes were closed,
By foreign hands thy decent limbs composed;

By foreign hands thy humble grave adorned,
By strangers honoured and by strangers mourned."
(Pope).

(c). *Anticlimax* is the arrangement of words, &c., in the opposite order to that prescribed by Climax, that is, so that they successively decrease in importance. Anticlimax is generally used to throw ridicule on a subject. Thus;—

"I'll give my jewels for a set of beads;
My gorgeous palace for a hermitage;
My gay apparel for an almsman's gown;
My figured goblets for a dish of wood;
My sceptre for a palmer's walking-staff;
My subjects for a pair of carved saints;
And my large kingdom for a little grave—
A little, little grave—an obscure grave." *(Shakspere).*

46. As to the *cause* of the mental pleasure received from the arrangement called Climax, Mr. Herbert Spencer remarks;—

"Every perception received, and every conception realized, entailing some amount of waste—or, as Liebig would say, some change of matter in the brain; and the efficiency of the faculties subject to this waste being thereby temporarily, though often but momentarily, diminished; the resulting partial inability must affect the acts of perception and conception that immediately succeed. And hence we may expect that the vividness with which images are realized will, in many cases, depend on the order of their presentation; even when one order is as convenient to the understanding as the other. There are sundry facts which alike illustrate this, and are explained by it. Climax is one of them. The marked effect obtained by placing last the most

striking of any series of images, and the weakness—often the ludicrous weakness—produced by reversing this arrangement, depends on the general law indicated. As immediately after looking at the sun we cannot perceive the light of a fire, while by looking at the fire first and the sun afterwards we can perceive both; so, after receiving a brilliant, or weighty, or terrible thought, we cannot appreciate a less brilliant, less weighty, or less terrible one, while, by reversing the order, we can appreciate each."

INTERROGATION.

47. *Interrogation* is the asking of questions, not for the purpose of expressing doubt or obtaining information, but in order to assert strongly the speaker's own opinion. The very fact of feeling that one is being appealed to by a question rouses the attention; while the evident conviction of the questioner that only one answer is possible tends greatly to strengthen his position. A positive question denies an opinion, while a negative interrogation affirms. This figure is especially employed in oratory, but should only be used when the minds of the speaker and his audience have been brought to a certain pitch of excitement. Examples;—

"Who is the man that.....has dared to authorize and associate to our arms the tomahawk and scalping knife of the savage?" *(Chatham.)*

"Wha will be a traitor knave?
Wha can fill a coward's grave?
Wha sae base as be a slave? *(Burns.)*

"How poor are they that have not patience!
What wound did ever heal but by degrees?"

EXCLAMATION.

48. *Exclamation* is the emotional utterance of some abrupt, inverted, or elliptical expression. The Interjection is a species of Exclamation. Most interjections have no meaning, except as indicating sudden emotion. The Exclamation proper usually consists of words with meaning. Sometimes it is a complete sentence elliptically expressed. At other times it is the strong expression of *a wish*. Examples;—

"Oh, what a fall was there, my countrymen!"
(Shakspere.)

"A horse! A horse! My kingdom for a horse!"
(Shakspere.)

"Oh, for a lodge in some vast wilderness!" *(Cowper.)*

"Oh, for a tongue to curse the slave,
Whose treason, like a deadly blight,
Comes o'er the councils of the brave,
To blast them in the hour of might!"

APOSTROPHE,—VISION.

49. (a). *Apostrophe* is the sudden turning away from the current of thought to address another, or to invoke some absent or deceased person, as though present and alive. This figure is often combined with personification. It exhibits intense feeling, and, if the occasion justifies it, is impressive and efficient.

Examples;—

"Eternal Hope! When yonder spheres sublime
Pealed their first notes to sound the march of time,
Thy joyous youth began—but not to fade.—
When all the sister planets have decayed;
When wrapped in fire the realms of ether glow,
And heaven's last thunder shakes the world below,
Thou, undismayed, shalt o'er the ruins smile,
And light thy torch at Nature's funeral pile."

(*Campbell.*)

"My mother! When I learned that thou wast dead,
Say, wast thou conscious of the tears I shed?
Hovered thy spirit o'er thy sorrowing son,
Wretch even then, life's journey just begun?
Perhaps thou gav'st me, though unfelt, a kiss;
Perhaps a tear, if souls can weep in bliss—
Ah, that maternal smile! It answers—yes.
I heard the bell tolled on thy burial day,
I saw the hearse that bore thee slow away,
And, turning from my nursery window, drew
A long, long sigh; and wept a last adieu!
But was it such?—It was.—Where thou art gone
Adieus and farewells are a sound unknown.
May I but meet thee on that peaceful shore,
The parting word shall pass my lips no more.....
Thus many a sad to-morrow came and went,
Till, all my stock of infant sorrows spent,
I learned, at last, submission to my lot,
But, though I less deplored thee, ne'er forgot."

(*Cowper.*)

(b). *Apostrophe* is frequently employed for comic effect. When exalted objects and persons are addressed with familiarity, the result is degrading and thence ludicrous. Examples;—

(On the Duke of Marlborough). "We think within ourselves, O you unfathomable schemer! O you warrior invincible! O you beautiful smiling Judas! What master would you not kiss or betray? What traitor's head, blackening on the spikes on yonder gate, has ever hatched a tithe of the treason which has worked under your periwig?" (*Thackeray*).

(On George II). "O strutting turkey-cock of Herrenhausen! O naughty little Mahomet! In what Turkish paradise are you now, and where be your painted houris?" (*Thackeray.*)

50. *Vision*, which is closely allied to Apostrophe, consists in bringing before the mind something that is either past, future, or absent, *as though it were present*. Vision, therefore, involves the use of what is called in Grammar the "*Historic Present*" (see Grammar, 277 a). Under the influence of a vivid imagination a speaker fancies what he is describing as now passing before him; and if he can succeed in producing the same impression on his hearers, his description becomes much stronger, or more animated than it would otherwise be. An animated narrative, when Vision is employed, must naturally and gracefully change from the past to the present. Sometimes the future is represented as present. This is a higher flight of the imagination, as it presupposes that the speaker has power to foresee what is as yet generally unknown. Vision may also be employed in the description of *imaginary scenes*. Examples;

"Rome for empire far renowned
Tramples on a thousand states;
Soon her pride shall kiss the ground;
Hark! The Gaul is at her gates."

"I see before me the gladiator lie:
He leans upon his hand: his manly brow
Consents to death, but conquers agony,
And his drooped head sinks gradually low—
And through his side, the last drops, ebbing slow
From the red gash fall heavy, one by one,
Like the first of a thunder-shower, and now
The arena swims around him—he is gone,
Ere ceased the inhuman shout which hailed the wretch
who won." (*Byron.*)

IRONY.

51. *Irony* is a figure by which is expressed the contrary of what is meant, there being something in the tone or manner to show the real meaning of the speaker. When we pretend to agree with some false argument, and when we either give absurd reasons in defence of that argument, or else proceed to push it to a ridiculous conclusion,—we make use of Irony. The ironical address gives an opponent no opportunity of reply or of refutation, and is, therefore, a powerful means of vituperation: hence, when skilfully used, Irony is one of the most crushing and irresistible figures of rhetoric. Irony may also be forcibly expressed in the form of the Interrogation (see 47).

The lighter use of Irony, simply to amuse, will be further explained under the head of "*Humour*." Examples of Irony;—

(Elijah to the priests of Baal). "Cry aloud; for he is a god; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awakened."

"Here, under leave of Brutus and the rest,—
For *Brutus is an honourable man*,
So are they all, all honourable men,—
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me;
But Brutus says he was ambitious:
And *Brutus is an honourable man*.....
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff.
Yet Brutus says he was ambitious;
And *Brutus is an honourable man*.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse. Was this ambition?
Yet Brutus says he was ambitious:
And *sure, he is an honourable man*.....
Oh, masters! If I were disposed to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honourable men.....
I fear I wrong *the honourable men*
Whose daggers have stabbed Caesar: I do fear it."
(*Shakspere*).

"Can gray hairs render folly venerable?"

(Reply to a threat of invasion). "Have you not room in your own country to bury your dead men? If you come into mine, we will *greet* you—with bloody hands, and *welcome* you—to hospitable graves."

Swift was a master of ironical-allegory.

52. *Sarcasm* is terse Irony, expressive of great contempt or

scorn. Examples:—

Xerxes wrote, "If I enter Greece I will put everything to fire and sword." Leonidas replied, "*If*——"

"My lord,—you are so little accustomed to receive any marks of respect or esteem from the public, that if, in the following lines, a compliment or expression of applause should escape me, I fear you would consider it as a mockery of your established character, and, perhaps, an insult to your understanding..... Consider the character of an independent, virtuous Duke of Bedford; imagine what he might be in this country, then reflect one moment upon what you are." (*Letters of Junius*).

53. *Satire* is good-humoured Sarcasm. Example;—(Goldsmith on Johnson's style). "If you were to write a fable about little fishes, Doctor, you would make the little fishes talk like whales."

54. *Apophasis*, or *Omission*, is the pretended suppression of what one is all the time actually mentioning. This is an oratorical device in common use. Example:—

"*I say nothing* of the notorious profligacy of his character; *nothing* of the reckless extravagance with which he has wasted an ample fortune; *nothing* of the disgusting intemperance which has sometimes caused him to reel in our streets; but I aver that he has exhibited neither probity nor ability in the important office which he holds."

SECTION II.

THE NUMBER AND THE ORDER OF WORDS.

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55. We have seen that the Figures of Speech add to the effectiveness of style; that they either present a thought more vividly to the intellect, or operate more powerfully upon the feelings. We have now to consider two other devices having the same objects in view as the figures. These are

(a). The Number of Words.

(b). The Order or Arrangement of Words.

This branch of the subject is of the first and highest importance to the student of a foreign language; on the very threshold of it difficulties beset him on every side; and to surmount these difficulties needs careful guidance on the part of the teacher, and untiring industry on that of the student. Words are the necessary vehicles of thought, and hence the first requisite of Rhetoric is to acquire a knowledge of words. "A copious phraseology is one cure of wordiness, and is essential to effective writing. It helps us to the *very words* we need. It at once defines and sheds light on the thought we have to examine."

56. But *how are we to acquire a copious phraseology* in a foreign language like English; There are various means of doing so, open to the earnest student:—

(a). Listen carefully whenever you hear an Englishman speaking: try to catch any new expression you may

hear; never rest satisfied till you have got a clear and distinct explanation of its meaning; and then write it down in a special note-book arranged alphabetically, together with an idiomatic Japanese rendering of it.

(b). Both in class and out of class, converse as much as possible in English; and especially in the presence of a foreign teacher. Never be afraid of making mistakes, but try hard to avoid making the *same mistake* twice.

(c). Note down any new expressions you meet with in your books of study with the same care and circumstances as is recommended in (*a*). If you have time for private reading, be sure that you read only the works of authors known for the purity and strength of their style. Avoid all low class literature.

(d). Carefully note down all corrections made in your composition exercises; but do *not* write out your own original mistakes.

(e). Dr. Angus says, "The mechanical helps to the acquisition of copiousness are also important. A student must, if possible, practise translation from a foreign language into his own; read, and then write down *in his own words* favourite passages; describe fully objects, scenes, occurrences, characters; describe them literally and figuratively.....till he has acquired the habit of saying the same thing in a dozen different ways."

(f). Dr. Haven says, "There are two methods of learning the meaning of words—the natural and the artificial. The natural method is to listen to the words when uttered, and to observe what, from their connection, and from the appearance of the speaker,

and from the consequences that follow, must be their meaning, and then ourselves, when occasion calls, to use the same words. The artificial method is to study the meaning of words by the use of lexicons, grammars, and other books that define words, or to hear them explained by a teacher. *Both methods* must be practised to obtain so extensive a knowledge of words as good scholarship requires. Both may be combined by reading books written in a good style, and by never passing over an unfamiliar expression without obtaining a correct idea of the author's meaning by consulting a dictionary or some other aid."

57. The following remarks of Dr. Angus will be peculiarly interesting to readers of this book:—

"It may help and console the merely *English* student to know that while an acquaintance with the classic languages may aid in English composition, it is by no means essential. William Shakspere, William Cobbet, Izaak Walton, John Bunyan, Benjamin Franklin, Hugh Miller, all excelled as authors. The style of each is copious, clear, and idiomatic; and the style of two of them—Franklin and Miller—is remarkable for its richness and accuracy. Yet when their chief works were written they knew no foreign tongue. Their writings therefore illustrate the wealth of idiomatic English, and the possibility of mastering the language by the study of English literature alone. Even for synonymy, a knowledge of the derivation of words is less helpful than a knowledge of their use. Their meaning depends more on actual custom than on origin, and the writer who looks only or chiefly to etymology will be sure to mislead. *Both* are best; but if we are to have one help, let it be—not etymology, but usage."

58. The next point to consider is *the length of words*. Now a very large proportion of the words of the English language are monosyllables and dissyllables; and if these words are carefully studied they will be found to have very strong and well-defined meanings. Hence, they are, as a general rule, to be preferred to long and high-sounding words. There is, besides, a philosophical reason for this: language must always be, to a certain extent, a tax on the brain: but, as in political science, so in language, the lightest taxes consistent with good government should be imposed. Hence, the value of conciseness, or shortness, in speaking or writing. Hence, the origin of the tendency of language to shorten forms of speech. This point is especially worthy the consideration of Japanese students whose object in studying English is chiefly that they may gain access to the science and philosophy of the West. Scientific works frequently abound in long technical terms, which are thus impressed on the minds of the students, who often seize upon them and reproduce them in ordinary conversation and composition where they are entirely out of place. Thus, I have seen an exercise beginning "*The luminiferous aether was obscured by nebulosity*" when the idea to be expressed was, in plain English, "*It was cloudy.*" Mr Swinton remarks;—"We should avoid pompous expressions and high-flown words and phrases, because the use of these is always a sign either of half learning or of vulgar taste. It is well to remember that *large words will not increase the size of little thoughts.*" He then quotes from "Bonnell's *Manual of Composition*" the following illustration;—

(Expressed in high-flown language) "A disastrous conflagration commenced to rage. A vast concourse of

citizens assembled to behold the spectacle. The conflagration extended its devastating career. The progress of the devouring element could not be arrested. One of those omnipresent characters, who, as if in pursuance of some previous arrangement, are certain to be encountered when an accident occurs, ventured the suggestion .....However, the edifice was totally consumed, notwithstanding the most energetic efforts of those noble men, who on such occasions, rush to the call of duty."

(Expressed in plain language). "A great fire broke out. A great crowd came to see. The fire spread. The fire could not be checked. A bystander advised .....But the house was burned to the ground, in spite of all that the firemen could do."

Here we may remark that the most learned and accomplished scientists are those who are able and willing to speak or write on technical subjects in a plain and popular style suited to the understanding of the most mixed audience. Examples can easily be found from Huxley and Tyndall. Here is one from Professor Agassiz;—

"Before the year 1800, men had never suspected that their home had been tenanted in past times by a set of beings totally different from those that inhabit it now; still further was it from their thought to imagine that creation after creation had followed each other in successive ages, every one stamped with a character peculiarly its own. It was Cuvier who, aroused to new labours by the hint he received from Montmartre, to which all his vast knowledge of living animals gave him no clue, established, by means of most laborious investigations, the astounding conclusion that, prior to the existence of the animals and plants now living, this globe had been the

theatre of another set of beings, every trace of whom had vanished from the surface of the earth.....The solid crust of the earth gave up its dead, and from the snows of Siberia, from the soil of Italy, from caves of central Europe, from mines, from the rent sides of mountains and from their highest peaks, from the coral beds of ancient oceans, the varied animals that had possessed the earth ages before man was created spoke to us of the past."

The following verses, by Professor Alexander, entitled "*Monosyllabics*," may be studied with profit;—

"Think not that strength lies in the big, round word,
Or that the brief and plain must needs be weak.
To whom can this be true who once has heard
The cry for help, the tongue that all men speak,
When want, or woe, or fear is in the throat,
So that each word gasped out is like a shriek
Pressed from the sore heart, or a strange, wild note,
Sung by some fay or fiend? There is a strength
Which dies, if stretched too far or spun too fine,
Which has more weight than breadth, more depth than length.
Let but this force of thought and speech be mine,
And he that will may take the sleek, fat phrase,
Which glows and burns not, though it gleam and shine—
Light, but no heat—a flash, but not a blaze!
Nor is it mere strength that the short word boasts;
It serves of more than fight or storm to tell,
The roar of waves that clash on rock-bound coasts,
The crash of tall trees when the wild winds swell,
The roar of guns, the groans of men that die
On blood-stained fields. It has a voice as well
For them that far off on their sick beds lie!
For them that weep, for them that mourn the dead;
For them that laugh and dance, and clap the hand;
To joy's quick step, as well as grief's slow tread,
The sweet, plain words we learnt at first keep time;
And though the theme be sad, or gay, or grand,
With each, with all, these may be made to chime,
In thought, or speech, or song, or prose, or rhyme."

ACCURACY.

59. We now come to the consideration of *Accuracy* in the use of words. To use words accurately, we must attach to them a certain meaning, make it clear what that meaning is, and combine them in phrases consistent with the idiom of the English language. In order to attain accuracy, the student is recommended to make careful notes of sentences containing such words as belong to any of the following classes;—

(a). Words having more than one meaning. Thus;—
To take a *rest*; to leave the *rest*.
A *nervous* woman; a *nervous* sentence.
To *cleave* to one's friends; to *cleave* the trunk of a tree.
A *box* of fruit; a *box* at a theatre; the *box* of a coach; a Christmas *box*; a *box* on the ear; the border was surrounded with *box*.
A heavy *burden*; the *burden* of a song.
A bluebottle *fly*; a *fly*-wheel; to hire a *fly*.

(b). Words used in certain idiomatic phrases. Thus;—
Men *answer* questions; they *reply to* attacks.
A *laudable* act; a *praiseworthy* person.
To *make* friends; to *make* merry; to *make* way; to *make* good; to *make* amends; to *make* a doubt; to

make a present; to *make* a point; to *make* an end; to *make* an offer; to *make* nothing of it; to *make* it out; to *make* as though; &c.

(c). Cognate words,—that is, words derived from the same root, differing slightly in form but widely in meaning. Thus;—

Habit and *habitation*; *consequent* and *consequential*; *presumptive* and *presumptuous*; *spirited* and *spiritual*; *falseness*, *falsity*, and *falsehood*; *observation* and *observance*; *conscience* and *consciousness*; *neglect* and *negligence*; *contemptibly* and *contemptuously*.

(d). Words that are nearly synonymous. *True synonymes* in English, or in any language, are extremely rare. To distinguish between *apparent* synonymes requires delicacy, clearness, and practice and is well worth the careful attention of the student. Examples;—*Courage* is displayed in meeting danger; *Fortitude*, in supporting pain.

Custom is the frequent repetition of the same act; *Habit* is the effect of such repetition.

We are *surprised* at what is unexpected; *astonished* at what is vast or great; *amazed* at what we cannot understand; *confounded* at what is shocking or terrible.

To *abhor* implies strong dislike; *to detest* adds to this dislike a feeling of strong blame.

Enough has reference to the quantity one wishes to have; *Sufficient* to that which one needs.

To avow is to admit with pride or pleasure; to *acknowledge* is to admit a small mistake only; to *confess* is used in connection with greater offences.

Swiftness implies rapid motion; *Velocity*, motion without reference to speed.

One is opposed to *none*, and means *not none, any*; *Only* means *not more than one*; *Alone* is opposed to *with others*, and means *unaccompanied at the time*; *Only* means *always unaccompanied*.

Whole means that which has *nothing taken from it*; *Complete*, that which has all its parts perfect; *Entire* refers to unity of parts; *Whole*, to the connection of parts; *Total*, to the aggregate of parts.

Superstitious means too ceremonious or scrupulous in matters of belief; *Credulous*, too easy of belief; *Bigoted* obstinate in belief; *Enthusiastic*, zealous in belief; *Fanatical*, zealous in bigotry.

Inexorable is what no *entreaty* can bend; *Indexible*, what *nothing* can bend.

Persuasion is produced by an appeal to the feelings, has only imperfect proof, and is liable to become doubt; *Conviction* is what appeals to the reason, and is founded on satisfactory proofs.

Discovery is the finding of what existed before, but in an unnoticed state; *Invention* is the making of that which never existed before.

Silence describes an actual state; *Taciturnity*, a habitual disposition.

To hope expresses a welcome anticipation; *To expect*, that which is certain to occur.

(e). Antithetical terms,—that is, words of exactly opposite meaning. Thus;—

Black and *White*; *Light* and *Darkness*; *Virtue* and *Vice*. (See also 36.)

PROPRIETY.

60. It is more difficult to state definite rules for the attainment of *Propriety* in the use of words. The following

general principles have been laid down;—

(a). The words used should be appropriate to the character of the audience or of the readers. We have seen (58.) that the most learned scientists, when addressing a mixed audience discard almost entirely purely technical terms, and adopt what is called a 'popular style.' When such men find it necessary to make use of a technical word, they are careful to define and illustrate it. Again, books written for young children exhibit a style and phraseology of their own.

(b). The words used should be appropriate to the power and disposition of the writer; or, in other words, the style should be both *natural and earnest*. On this point, the following remarks of Dr. Angus deserve attention;—"Some of the most effective speakers are so simple that even children understand them; while others change in the same paragraph 'from grave to gay,' from lively to severe,' and become the more impressive. The fact is that.....man is a complex being, and appeals adapted to his whole nature are often more effective than those that touch only a part. If a writer is *natural*, and is believed to be *in earnest*, humour on even serious topics will often prove more impressive than dry dignity." Here we can trace the cause of failure of many composition exercises. The teacher or reader suddenly comes across some very highflown expression borrowed from a writer more or less known, perhaps quite unknown, to him. But, remembering that the exercise is written by a student who is struggling with the elementary difficulties of a foreign language, the teacher's mind receives a shock. He says "this expression cannot

be *natural*; it is altogether beyond the power and the character of this student." His thoughts are taken away from the subject matter of the composition and dwell on this particular impropriety of language; while if, as very often happens, the quoted passage is quite out of keeping with the surrounding sentences, a feeling of ridicule is stirred in the reader's mind; and the composition is irretrievably ruined. This is well exemplified by an incident in the career of a noted author,—James Thomson,—thus related by Dr. Collier;—"Thomson tried his pen, too, upon tragedy; but *Sophonisba* perished from the stage in a few nights, killed by the echo of one weak line.

"*O Sophonisba! Sophonisba, O!*"

wrote the poor poet:

"*O Jemmy Thomson! Jemmy Thomson, O!*"

cried some critical mocking-bird; and the mischief was done."

(c). The words used should be appropriate to the subject discussed, and to the purpose we have in view in discussing it. Generally, plain *English* words are most appropriate when we describe individual things, natural feeling, domestic life, the poetry of nature; while words of *classic* origin are suitable to describe the results of generalization or abstraction, the discoveries of science, &c. Again, if the object is to inform or convince the understanding, plain, simple words used in a literal sense are most appropriate; while to excite the feelings or dazzle the imagination, florid, figurative terms are suitable.

CONCISENESS.

61. The value of *Conciseness or Brevity* has already been pointed out. (58). Conciseness consists in using the smallest number of words necessary for the complete expression of a thought. The concise writer tries to express himself in the briefest possible manner, rejects as redundant everything not material to the sense, presents a thought but once, and then in its most striking light, and suggests more than he directly expresses. In order to acquire a concise style, we must give special attention to the following points;—

(a). The selection of the *fittest words*. We have already given many hints and suggestions on this point. We may add here that when the student has written his composition, he should read it over carefully to himself and strike out every word, phrase, or clause, that can be omitted without lessening the clearness or the force of his sentences.

(b). The grammatical structure of the sentences. In my *Grammar* I have frequently pointed out the tendency of language to shorten clauses into phrases, and these again into single words. Thus;—

I purchased some books *that are not charged in the bill.*
I purchased some books *not charged in the bill.*
I purchased some books *not in the bill.*

(c). The use of figures of speech, especially Simile, Metaphor, Transferred Epithet, Antithesis, Epigram. The effect of these in shortening sentences has already been fully pointed out.

62. In aiming at Conciseness we must be careful not to sacrifice Clearness or Propriety. Thus, an explanation must be suited in length to the mental capacity of the

persons addressed; a poet or an orator makes use of repetition and of accumulated epithets to excite the feelings and the passions of his hearers. Hence it happens that a *Diffuse style* is sometimes used with advantage. The diffuse writer presents his thoughts in a variety of lights, and endeavours by repetition to make himself understood. Conciseness and Diffuseness have their respective advantages, and each becomes faulty when carried to excess. Too great conciseness produces obscurity; too great diffuseness leads to circumlocution, a fault to be presently discussed. As a general rule, the concise style is suitable for books intended to instruct, for descriptions, essays, and sublime writing. The student or reader has an opportunity of pausing, reflecting on, and verifying what he sees in print before him. On the other hand, the diffuse style is suitable to lectures and addresses, where the meaning has to be caught at the moment from the lips of the speaker, and if not apprehended at once is liable to be lost and forgotten. The following from Professor Huxley will show the emphasis gained by the frequent repetition of an important word;—

"Do not allow yourself to be misled by the common notion that a hypothesis is untrustworthy because it is a hypothesis. It is often urged, in respect to some scientific conclusion, that, after all, it is only a hypothesis. But what more have we to guide us in nine-tenths of the most important affairs of daily life than hypotheses, and often very ill-based ones? So that in science, where the evidence of a hypothesis is subjected to the most rigid examination, we may rightly pursue the same course. You may have hypotheses and hypotheses. A man may say, if he likes, that the moon is made of green cheese; that is a hypothesis. But another man, who has devo-

ted a great deal of time and attention to the subject, and availed himself of the most powerful telescopes and the results of the observations of others, declares that, in his opinion, it is probably composed of materials very similar to those of which our earth is made up: and that also is a hypothesis."

Again, although it is a general rule that repetition of pronouns and conjunctions enfeebles style; yet emphasis sometimes requires such repetition. (*See Grammar*, 586). Example;—

"Seasons return, but not to me returns
Day, *or* the sweet approach of ev'n *or* morn,
Or sight of vernal bloom *or* summer's rose,
Or flocks *or* herds *or* human face divine." (*Milton*).

63. Conciseness is violated in three ways;

(a). By *Tautology*, which is the repetition of the same idea in different words. Examples;—

"The whole nation applauded his magnanimity and greatness of mind."

"It was the privilege and birthright of every citizen and poet, to rail aloud and in public." (*Swift*).

"Integrity hath many advantages over the fine and artificial ways of dissimulation and deceit; it is much the plainer and easier, much the safer and more secure way of dealing with the world; it has less of trouble and difficulty, of entanglement and perplexity, of danger and hazard in it. The arts of deceit and cunning do continually grow weaker, and less effectual and serviceable to them that use them." (*Tillotson*).

"The dawn is overcast, the morning lowers,
And heavily in clouds brings on the day." (*Addison*).

Another form of Tautology is the repetition of a word in a sentence. Example;—

"A *right* action being one conformed to the law, we may *rightly* say the actor had a *right* to perform it..... And thus we come at once, as it were, abruptly to a *right* definition of duty."

This fault arises from paucity of language.

Tautology, so far as regards the coupling of synonymous words and phrases, is admissible under the following circumstances;—

(I). When one word does not express the full sense intended. We have seen that no two words are exactly synonymous; the one has a shade of meaning that the other wants. Hence, it sometimes happens in expository composition and in poetry that to use the two so-called synonymes together adds force and clearness to the whole expression.

(II). When it is necessary to give great force to the principal clause of a sentence, so as to make it stand prominently forth from accompanying subordinate adjuncts. Hence such phrases as "*the head and front*," "*the end and design*," &c.

(III). In oratorical outbursts, when the speaker is strongly excited and wishes to raise his hearers' minds to a corresponding pitch of passion. Examples;—

"I am astonished, I am shocked, to hear such principles confessed, to hear them avowed in this house and in this country." (*Chatham*). Here we have also a species of climax, which the student may point out.

"But all is little, and low, and mean, among us."
(*Bolingbroke*).

(b). By *Redundancy* (or *Pleonasm*), which consists in the

employment of unnecessary words. While Tautology adds an unnecessary word in the same grammatical place, Redundancy repeats the meaning in a different place. Examples;—

"He appears to enjoy the universal esteem of all men."

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

"The different departments of science and of art mutually reflect light on each other."

"The Egyptians used to use myrrh, spices, and nitre for embalming the dead bodies of the deceased."

"By a multiplicity and variety of words, the thoughts and sentiments are not set off and accommodated; but, like David dressed out and equipped in Saul's armour, they are encumbered and oppressed."

"The world is fitly compared to a stage, and the inhabitants to the actors who perform their parts."

"Every man on the face of the earth has duties to perform."

Redundancy to a certain extent is pardonable in poetry and in very impassioned discourse. Thus;

"We have seen it with our own eyes.

(c). By *Circumlocution* which (See *Diffusion*) is a roundabout diffuse way of expressing a simple thought. The remedy for Circumlocution consists, not in leaving out parts, but in recasting the whole sentence in simpler and terser language. The remodelling is often effected by shortening clauses into phrases. Example;—

(Diffuse). "Pope professed to have learned his poetry from Dryden, whom whenever an opportunity presented itself, he praised through the whole period of his existence with a liberality which never varied;

and perhaps his character may receive some illustration, if a comparison be instituted between him and the man whose pupil he was."

(Condensed). "Pope professed himself the pupil of Dryden, whom he lost no opportunity of praising; and his character may be illustrated by comparing him with his master."

Students are especially liable to fall into the fault of Circumlocution in their *paraphrasing*: this should be carefully guarded against.

Circumlocution may sometimes be employed with good effect in poetry and in very serious discourse. Thus;—

"*Nine times the space that measures night and day*
To mortal men, he with his horrid crew
Lay vanquished, rolling in the fiery gulf." (*Milton*).

"It would take a good deal of argument to convince me of that."

"Cromwell set himself up above all that was ever called sovereign in England." (*Cowley.*)

PURITY.

64. Rhetorical *Purity* requires that the words and expressions employed by us shall be such as are authorized by modern writers of known fame. Purity may be violated in the following ways;—

(a). By using foreign words and phrases, especially such as are found at the end of most dictionaries and spelling books. Students who make use of such expressions betray their vanity, and often their ignorance, while pretending to display learning. It is true that

really learned men occasionally make use of such terms; but, when they do so, it is because they can distinguish a nice shade of meaning in the term used, which no English expression can exactly convey. But students cannot pretend to such a power of discrimination. Dr. Haven says, "A show of erudition, with which to astonish the vulgar, may be obtained from an encyclopaedia in half an hour, but it will never deceive the learned." The only occasion on which students are advised to use foreign terms is in describing Japanese objects or ideas for which no exact equivalent can be found in English. It is then permissible to use the Japanese expression; but in doing this, be careful never to add to it an English inflection. Thus, do not speak of "*Two yens*;" "*Three ris*;" "*Four tsubos*," &c.

(b). By making new words. It will easily be understood that this can never be permissible to the student of a foreign language. In fact, it is allowable only to the inventor or discoverer of some new thing or process. The easiest way for a student to avoid this fault is to refer, in all cases of doubt, to some well-known dictionary, and thus to see (I). whether the word he proposes to use is recognised in itself, and (II). whether it is capable, without strain, of conveying the meaning intended to be expressed by it. The latter consideration brings us face to face with an error into which Japanese students are peculiarly liable to fall. Owing to the imperfect knowledge of English yet acquired by the best Japanese scholars, and to the equally imperfect knowledge of the Japanese language to which foreigners have attained, it often happens that words in English-Japanese dictionaries

are very badly rendered. Again, students frequently make use of words which are indeed to be found in English dictionaries, but which are almost unintelligible to Englishmen in consequence of the extreme rarity of their use. In dictionaries there are to be found certain words peculiar to the writings of two or three authors, but never used elsewhere. Now these points present much difficulty to the thoughtful student. In the first place, he needs much practice to enable him to discriminate between what are admissible, and what are inadmissible, words. Further, it must be confessed that probably the careful student will, *at first*, commit more errors of this kind than the careless one. But fortunately one good practical rule for his guidance can be given. In paragraph 56, it is recommended that a note book should be kept, in which words and expressions met with for the first time should be entered. Now such a book will be found of very great use, since words will there be found used in connection with sentences, whereby individual meanings will be clearly brought out, and phrases can be reproduced in compositions on analogous subjects.

(c). By using obsolete and obsolescent words. Obsolete words are those that have gone out of use in modern writings. Obsolescent words are those that are in process of falling into disuse. Other words again have changed, or are changing, their original signification. Thus "*a cunning knave*" once meant "*a clever workman*," while now it signifies "*a dishonest rogue*;" "*Presently*" formerly meant "*immediately*," now it signifies "*at some future time*."

(d). By using colloquial, or common conversational,

expressions in written composition. This is always to be avoided. Examples;—"*Don't* do that;" "*I'll* be sure to come."

(c). By violating rules of syntax. Grammatical accuracy is of the highest importance in all composition. False grammar distracts the thoughts of the reader from the ideas of the writer. Examples from well-known authors are appended;—

"He is a god in his friendship, as well as in his nature, and therefore we sinful creatures are not took upon advantage, nor consumed in our provocations." (*South.*)

"Those whom the splendour of their rank, or the extent of their capacity, have placed upon the summit of human life, have not often given any just occasion to envy in those who look up to them from a lower station." (*Johnson.*)

"That great man approached the company with such an air that showed he contemned the honour which he laid claim to." (*Addison.*)

"Let neither partiality or prejudice appear, but let truth everywhere be sacred." (*Dryden.*)

"And indeed in some cases we derive as much or more pleasure from that source than from the thing itself." (*Burke.*)

THE ORDER OF WORDS.

65. We come now to the consideration of the Order, or Collocation, of words in a sentence. This very important branch of practical composition has been

sketched out in my "*Grammar of the English Language*," and will now be further developed. The importance of the subject is due to the fact that English has lost so many inflectional endings that the sense is to a very great extent determined by the order of words in a sentence. In highly inflected languages the order of words is comparatively of secondary importance. In Japanese the numerous particles, or suffixes, greatly help to explain the various relations of words. In English we have no such aids; yet even in this language considerable latitude is allowed for rhetorical or oratorical effect. Roughly speaking we may distinguish between

(a). Natural, or grammatical, order.

(b). Inverted, or rhetorical, order.

In students' composition-exercises the natural order should generally be adhered to; and when the student departs from it he should always be prepared to give some special reason for the order which he adopts. Still it is necessary that the learner should pay some attention to inverted or rhetorical order, so that he may understand such constructions when he meets with them in English literature. It by no means follows, however, that he is to imitate such construction. Generally, what is easiest is best; it is better to succeed in small things than to fail in large. When a man attempts what is difficult, if he does not succeed, he makes himself ridiculous.

66. The fundamental laws of grammatical order are

(a). The subject precedes the verb.

(b). The object follows a transitive verb.

(c). The adjective immediately precedes the noun to which it is attributive.

(d). The pronoun should follow as closely as possible its antecedent noun.

(e). The adverb must be so placed as to affect most clearly the word to which it is attributive.

(f). The preposition precedes its governed noun.

67. As we have said, the above order is, for rhetorical effect frequently departed from in poetry and sometimes in prose. We shall now proceed to consider these departures.

SUBJECT AND VERB.

68. To begin with the verb is rare and difficult. The principal instances are

(a). In Interrogative sentences when there is no interrogative pronoun:—"May we go in?"

(b). In Imperative sentences when the subject is expressed;—"See thou to that."

(c). When a wish or exclamation is expressed;—"May she be happy!"

(d). In a Subjunctive clause when the conjunction is omitted;—"Had I but a single blanket it should have been their bed."

(e). When *neither* or *nor* precedes the verb;—"He will not go; neither will I."

(f). When verbs like *Say, Answer, Enquire, Reply*, &c, are used with direct quotations;—"I see a tiny cloud," said he. "A little stiff in the arms, captain," replied the noble fellow.

69. Other cases of inversion of subject and verb for rhetorical *emphasis* are as follow;—

(a). When an adverb introduces the sentence. Examples;—

"There lived a man." "Here lies the road to Rome."
"Now fades the glimmering landscape on the sight."
"Oft did the harvest to their sickle yield."
"Soon after began the busy and important part of Swift's life." Herein lies the difficulty." "So work the honey bees." "Scarcely had he done this than &c."
"No sooner had the trumpets given the signal than &c."
"Never, not even under the tyranny of Laud, had the condition of the Puritans been so deplorable as at this time. Never had spies been so actively employed in detecting congregations."
"And thus spake on that ancient man."
"Then shook the hills, with thunder riven,
Then rushed the steed to battle driven,
And louder than the bolts of heaven,
Far flashed the red artillery."
"Then shrieked the timid, and stood still the brave."

(b). When the word *Such* introduces the sentence. Examples;—
"Such is the aspect of this shore."
"Such was his fate."

(c). When an adverbial Phrase or Clause introduces the sentence. Examples;—
"Amidst the thickest carnage blazed the helmet of Navarre."
"Into the valley of death rode the six hundred."
"Within a windowed niche of that high hall
Sat Brunswick's fated chieftain."
"But when the day-blush bursts from high
Expires that magic melody."
"Fair laughs the morn."

"Full knee-deep lies the winter snow."
"All bloodless lay the untrodden snow."

(d). The inversion occasionally occurs when the adverbial is omitted. Examples;—
"Smiled then well-pleased the aged man."
"Flashed all their sabres bare."

(e). When the whole predicate stands first. At present we shall notice only those sentences which contain verbs of incomplete predication. (See Grammar 238). Examples;—
"Sweet is the breath of vernal flowers." "Enclosed is a letter from Mr A." "Short was his joy."

(f). When an infinitive is the subject of an elliptical sentence. Examples;—
"Better (it is to) dwell in the midst of alarms
Than reign in this horrible place."
"Their's (it is) not to reason why."

OBJECT AND VERB.

70. (a). Since English nouns have lost all trace of nominative and objective case suffixes, this inversion is neither easy nor common. It leads to great ambignity, or uncertainty, of meaning as will be seen from the following examples;—
"When thus the *son* the fervent *sire* addressed."
"And all the *air* a solemn *stillness* holds."
"I say that *you*, O son of Eacus, the *Romans* are able to conquer."
This last example, spoken by the priestess of Delphi to Pyrrhus, purposely contained the same grammatical ambiguity in the original, in order that the oracle

might claim to have foretold the event whether Pyrrhus conquered the Romans or the Romans conquered Pyrrhus. Such ambiguity could not happen in Japanese. Compare "*Daiku wa dai wo tsukuru*" with "*The carpenter a table makes.*"

(b). We are now prepared to hear that the inverted object is generally used when either the subject or the object is an inflected pronoun; all ambiguity being explained away by the inflection. Examples;—
"Him they feared, him they trusted, him they obeyed."
"Two men I know."

(c). Another case is when the subject and the object are not of the same number, and when the verb shows the number. Examples;—
"Hark, his hands the lyre explore."
"Some pious drops the closing eye requires."
"Such evils sin hath wrought."
"In vain the spring my senses greets."

(d). The inversion is often found in imperative sentences. Examples;—
"Once again my call obey." "The rich repast prepare."

(e). The object is sometimes inverted for emphasis, when it is an infinitive or a clause. Examples;—
"How the truth came to the prophet he himself knew not." "Where her father's grave was no one knew."

(f). The object is always inverted when it is a relative or interrogative pronoun, or a noun limited by a relative or interrogative adjective. Examples;—
"This is the letter that he wrote." "What does the man want?" "Which house do you prefer?"

71. The inverted object is used
(a). Rhetorically, for the sake of emphasis.

(b). Grammatically, to connect closely one clause with another that precedes it. Examples;—

(a). "Treason and murder he had been taught early in life to expect from everybody." "Neither force do I worship in Cromwell, nor arbitrary power."

(b). "His passions and prejudices had led him into a great error. That error he determined to recant." "He insisted upon my asking pardon for affronting his king and him. This proposal I would by no means comply with." "To render the exertions of this body effective the greatest abilities were required in the emperor. These abilities Charles V. possessed."

Notice the use of the demonstrative adjective in these constructions.

72. We have seen (69c.) that the whole predicate sometimes stands before the subject. We now proceed to notice cases of this sort in sentences containing transitive verbs;—

"Silver and gold have I none."

"Created thing naught valued he, nor shunned."

"Yet arms till that time did he never wield."

NOUN AND ADJECTIVE.

73. As Adjectives have lost all suffixes of gender, number, and case, it is important to observe their position in a sentence. The following are general principles of *natural order*;—

(a). A simple adjective immediately precedes the noun to which it is attributive: in this respect English agrees with German but differs from French. Mr. Herbert Spencer has endeavoured to justify the English

usage on philosophical grounds. He says that the mind is not prepared to conceive of an object until the materials of which that object is made are presented. He argues that, for the same reason, the adverb should precede the verb; that the adjectival predicate should have the first place in a sentence, and that generally subordinate propositions should precede the principal one. He gives the following examples, many of which, it will be observed, are usually considered to be inverted constructions;—

"Great is Diana of the Ephesians."

"*Alone, alone, all, all alone,*
Alone, on a wide wide sea!
And never a saint took pity on
My soul in agony." (This is elliptical.)

"The border slogan rent the sky!
'A Home! A Gordon!' was the cry:
Loud were the clanging blows:
Advanced,—forced back,—now low, now high,
The pennon sunk and rose;
As bends the bark's mast in the gale
When rent are rigging, shrouds, and sail,
It wavered 'mid the foes." *(Scott.)*

"Whatever it may be in theory, it is clear that in practice the French idea of liberty is—the right of every man to be master of the rest."

"Deep in the shady sadness of a vale
Far sunken from the healthy breath of morn,
Far from the fiery noon and eve's one star
Sat gray-haired Saturn, quiet as a stone." *(Keats.)*

To this same usage Professor Bain attributes our facility in using nouns and phrases adjectively. Thus;—

"A gold ring;" "A house-to-house visitation."

(b). The noun and its qualifying adjuncts must be kept as close together as possible. Thus the following are faulty;—

"I cannot blame thee, who am myself attacked with weariness." *(Shakspere.)*

"This way will direct you to a gentleman's house, that hath skill to take off these burdens." *(Bunyan.)*

(c). When there are many adjuncts, the easy ones precede, the long or complicated ones follow, the noun. Again, the noun, or some synonymous term, is in such cases sometimes repeated, and is then followed by the longer adjuncts. The following constructions may be studied;—

"Born to inherit the most illustrious monarchy in the world, and early united to the object of her choice, the amiable princess, happy in herself, and joyful in her future prospects, little anticipated the fate that was so soon to overtake her."

"The spirit of Francis Bacon was abroad; a spirit admirably compounded of audacity and sobriety."

"The only course left was to imitate the fatal policy by which the empire had invited its own doom while striving to avert it; the policy of matching barbarism against barbarism."

"It is remarkable that in 440 B. C. a law was passed forbidding comic writers to ridicule any citizen by name in their compositions; which prohibition, however, was rescinded after two years; an interval marked by the rare phenomenon of a lenient comedy from Kratinus.

74. The following are the principal cases of inverted adjective adjuncts;—

(a). The simple adjective following its noun for poetical effect. Examples;—

"Many a region dolorous;" "Of depth immeasurable;" "Those armies bright." *(Milton.)*

"Next after her, the winged god himself,
Came riding on a lion ravenous,
Taught to obey the menage of that elf
That man and beast, with power imperious,
Subdueth to his kingdom tyrannous." *(Spenser.)*

(b). Two or more adjectives qualifying the same noun often follow it. Examples;—

"Gods partial, changeful, passionate, unjust."

"Thirty steeds both fleet and wight."

"His wife, stout, ruddy, and dark-browed,
Of silver brooch and bracelet proud."

(c). In poetry we find the two orders frequently alternating, especially when there are many nouns in close proximity. Examples;

"Fresh woods and pastures new." "By wasting plague and tortures slow." "His withered cheek and tresses gray."

"Nor ever is he wont on aught to feed,
But toads and frogs, his pasture poisonous,
Which in his cold complexion do breed
A filthy blood, or humour rancorous.
Matter of doubt and dread suspicious,
That doth with careless care consume the heart,
Corrupts the stomach with gall vicious,
Cross-cuts the liver with internal smart,
And doth transfix the soul with death's eternal dart." *(Spenser).*

(d). An adjective that is itself enlarged by qualifying phrases follows its noun. Examples;—

"This question is too important to be decided hastily."

"A man wise in his own conceit."

"Obstacles somewhat more serious."

(e). Adjectives forming part of the predicate are often placed at the head of the sentence. Example;—

"Richer by far is the heart's adoration,
Dearer to God are the prayers of the poor."

75. The placing of the Article has been fully explained in the *Grammar*. (See Rules 215 to 231; and 513 to 518).

PRONOUN AND ANTECEDENT.

76. The general rule that the Pronoun should be as close as possible to its antecedent admits of no exception. Hence the following constructions are all faulty;—

"I must not forget the two sons of this aspiring citizen, *who* came to church in a dashing curricle."

"The time drew near at which the Houses must reassemble."

"Nor better was their lot who fled."

"Why then their loss deplore that are not lost."

Professor Bain points out the exceptional nature of clauses where the antecedent is not expressed; and gives these examples;—

"*Who* overcomes
By force, hath overcome but half his foe." *(Milton).*

"Who wickedly is wise, or madly brave,
Is but the more a fool, the more a knave.
Who noble ends by noble means obtains,.....
That man is great indeed." *(Pope).*

PLACING OF THE ADVERB.

77. We may start with the very general principles that adverbs, whether simple or compound, are placed

(a). Before adjectives or other adverbs.

(b). After verbs in a simple tense.

(c). After the first auxiliary in a compound tense.

In the case of a sentence containing a transitive verb, the adverbial, if short, is placed after the object; if long, between the verb and the object.

Other general principles, pointed out by Professor Bain, are

(a). The Law of Proximity allows the qualifying word to be placed either before or after, but as near as possible to, the word qualified.

(b). When several adverbial adjuncts occur in a single clause they may be variously arranged according to

(I). The *importance* or *sequence* of their meaning.

(II). The exact member of the clause modified by each adverbial.

(III). The variety of meaning expressed by the adverbials. Thus, we sometimes find all the adverbials thrown to the end of a clause, while, at other times, some of them are placed before the subject.

(c). The Law of Priority is founded on the considerations that the qualification should precede the thing qualified, and that a qualifying adjunct bears upon *all that follows until there is a pause.*

78. The following constructions are all faulty;—

"The first two only ascended to the summit."

"For fifty miles the river could only be distinguished from the ocean by its calmness and discoloured water."

"She first weakened the friendship existing between the two countries by abandoning the Grand Alliance." (two meanings).

"The public are admitted on Fridays only between 2 and 5."

"They have no share in all that's done
Beneath the circuit of the sun."

"Any man cannot understand this."

"We are but young once."

"The common people seem even to have enjoyed more liberty among them than among the natives of Gaul."

"A tear at least is due to the unhappy."

"He led his army skilfully through the passes."

"The French nation is not consoled for the misfortunes it has endured by the incidental triumph of justice in Italy."

"He looked and muttered in a way that could not but fill those whose life it was to watch him and obey him with great alarm."

79. The following *Special Rules* may be noticed;—

(a). An important and leading adverbial adjunct that, in the usual grammatical order, would come at the end of a clause or sentence, can with great propriety and force be brought to the beginning. This is one of the best known and most widely employed rhetorical inversions. Examples;—

"Week in, week out, from morn to night
You can hear his bellows blow." *(Longfellow).*

"Now by your children's cradles, now by your fathers' graves,

Be men to-day Quirites, or be for ever slaves."
(Macaulay).

"Not a drum was heard, not a funeral note."

(b). The same arrangement favours closeness of connection between clauses. Example;—

"For this did Sergius give us laws? For this did Lucrece bleed?
For this was the great vengeance wrought on Tarquin's evil seed?" *(Macaulay).*

(c). As a general rule, the following order is observed as regards adverbials of different kinds;—(I). Adverbials of Time; (II). Adverbials of Place; (III). Adverbials of Manner.

80. We shall conclude this Section with the following remarks from Mr. Herbert Spencer's "*Philosophy of Style*;"—

"The habitual use of sentences in which all or most of the descriptive and limiting elements precede those described and limited, gives rise to what is called the inverted style: a title which is, however, by no means confined to this structure, but is often used where the order of the words is simply unusual. A more appropriate title would be the *direct style*, as contrasted with the other or *indirect style*; the peculiarity of the one being that it conveys each thought into the mind step by step with little liability to error; that is that it gets that thought conceived by a series of approximations. The superiority of the direct over the indirect form of sentence.....must not, however, be affirmed without reservation. Though, up to a certain point, it is well for the qualifying clauses of a period to precede those qualified; yet, as carrying forward each qualifying clause costs some mental effort, it follows that when the

number of them and the time they are carried become great, we reach a limit beyond which more is lost than is gained.....Hence, in some cases it becomes a question whether most mental effort will be entailed by the many and long suspensions, or by the correction of successive misconceptions. This question may sometimes be decided by considering the capacity of the persons addressed. A greater grasp of mind is required for the ready comprehension of thoughts expressed in the direct manner, where the sentences are anywise intricate. To recollect a number of preliminaries stated in elucidation of a coming idea, and to apply them all to the formation of it when suggested, demands a good memory and considerable power of concentration. To one possessing these, the direct method will mostly seem the best; while to one deficient in them it will seem the worst..... There are many cases, however in which neither the direct nor the indirect structure is the best; but where an intermediate structure is preferable to both. When the number of circumstances and qualifications to be included in the sentence is great, the most judicious course is neither to enumerate them all before introducing the idea to which they belong, nor to put this idea first and let it be remodelled to agree with the particulars afterwards mentioned; but to do a little of each. Take a case. It is desirable to avoid so extremely indirect an arrangement as the following;—

"We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads, and bad weather."

Yet to transform this into an entirely direct sentence would not produce a satisfactory effect; as witness;—

"At last, with no small difficulty, after much fatigue, through deep roads and bad weather, we came to our journey's end."

Observe the better effect obtained by making these changes;—

"At last, with no small difficulty, and after much fatigue, we came, through deep roads and bad weather, to our journey's end."

Before dismissing this branch of our subject, it should be further remarked that, even when addressing the most vigorous intellects, the direct style is unfit for communicating ideas of a complex or abstract character. So long as the mind has not much to do, it may be well able to grasp all the preparatory clauses of a sentence, and to use them effectively; but if some subtlety in the argument absorb the attention—if every faculty be strained in endeavouring to catch the speaker's or writer's drift, it may happen that the mind, unable to carry on both processes at once, will break down, and allow the elements of the thought to lapse into confusion."

SECTION III.

THE QUALITIES OF STYLE.

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81. The *particular manner* of expressing ideas usually employed by a writer constitutes his *style*. There are so many different methods of expressing the same thought or feeling that styles have been said to differ as much as human countenances. The differences of style arise partly from the natural disposition of an author, partly from acquired habit, and partly from the nature of the subject written upon. Every celebrated author has a style so distinctively his own that, after having read a few of his writings, we come to expect that whatever production of his we may afterwards read will bear a certain similarity to what we have already perused. Even a slight acquaintance with English literature will enable the student to understand how characteristic are the styles of such authors as Samuel Johnson, Joseph Addison, John Bunyan, Thomas Carlyle, Lord Macaulay, Charles Dickens, W. M. Thackeray, &c.

82. To consider in detail all the innumerable styles of individual authors would be manifestly impossible. We have here to notice those qualities which are common to all good writers, and which go towards forming a good style generally; those faults which are to be avoided; and finally to endeavour to discover the best method of forming a good style. And here we may remember that *no particular style is the best*. Variety is to be cultivated. Mr. Herbert Spencer says, "To have a specific style is to be poor in speech;" and again, "The perfect writer will express himself as Junius, when in the Junius frame of mind; when he feels as Lamb felt, he will use a like familiar speech; and will fall into the ruggedness of Carlyle when in a Carlylean mood. Now he will be rhythmical and now irregular; here his language will be plain and there ornate; sometimes his sentences will be balanced and at other times unsymmetrical; for a while there will be considerable sameness, and then again great variety. His mode of expression naturally responding to his state of feeling, there will flow from his pen a composition changing to the same degree that the aspects of his subjects change."

The rhetorical examination of style may be likened to what is called "*Qualitative Analysis*" in Chemistry; the intelligent study of Literature includes a kind of "*Quantitative Analysis*" of the style of each great author selected. As examples of wonderful versatility of style we may mention the works of him whom Coleridge calls the "*thousand-souled*" Shakspere with the "*oceanic mind*;" and, in modern times, the famous novelist Charles Dickens.

83. Some of the leading varieties of style may be distinguished in reference to

(a). The use of the figures of speech.
(b). The origin, or etymology, of the words used.
(c). The number of words used.
(d). The order, or collocation, of words.
(e). The nature of the sentences employed.
(f). The manner of expressing *Thought*, or meaning.

(g). The kind of language used to excite the *Feelings*.

(h). The general *Harmony* of language.

81. In reference to the use of the Figures of Speech, we may distinguish the following styles;—

(a). *Dry Style* is entirely devoid of ornament, and is suitable only for abstruse didactic writings. Specimens of a purely dry style are very rare. The following passage approaches to this style;—

"It has always been a matter of difficulty to express the nature of this concomitance, and hence a certain mystery has attached to the union of mind and body. The difficulty is owing to the fact that we are apt to insist on some kind of *local* or space relationship between the Extended and the Unextended. When we think of connexion it is almost always of connexion in space; as in supposing one thing placed in the interior of another. This last figure is often applied to the present case. Mind is said to be, *internal to*, or within, the body. Descartes localized mind in the pineal gland; the school-men debated whether the mind is all in the whole body, or all in every part. Such expressions are unsuitable to the case. The connexion is one of *dependence*, but not properly of local union." *(Bain).*

(In the above, let the student point out where the *purely* dry style is departed from).

(b). *Plain Style* rises one degree above that last described. The plain writer admits such figures as serve to illustrate his meaning and suggest themselves naturally to his mind; but he altogether rejects embellishing figures.

John Locke and Jonathan Swift afford good examples of plain style. The latter writer is especially recommended to the student's attention. His "*Gulliver's Travels*" will be found amusing, easily understood, and a good model of plain English writing. Example;—

"I heard a very warm debate between two professors, about the most commodious and effectual ways and means of raising money without grieving the subject. The first affirmed, 'the justest method would be to lay a certain tax upon vices and folly; and the sum fixed upon every man to be rated, after the fairest manner, by a jury of his neighbours. The second was of an opinion directly contrary: 'to tax those qualities of body and mind for which men chiefly value themselves; the rate to be more or less according to the degrees of excelling, the decision whereof should be left entirely to their own breast'.....Wit, valour, and politeness were likewise proposed to be largely taxed, and collected in the same manner, by every person's giving his own word for the quantum of what he possessed.....The women were proposed to be taxed according to their beauty and skill in dressing, wherein they had the same privilege with the men, to be determined by their own judgment. To keep senators in the interest of the crown, it was proposed that the members should raffle for employments; every man first taking an oath, and giving security, that he would vote for the court whether he won or not; after which, the losers had, in their turn, the liberty of raffling upon the next vacancy. Thus hope and expectation would be kept alive.

* * * *

He gave it for his opinion that whoever could make two ears of corn or two blades of grass grow where only one grew before, would deserve better of

mankind and do more essential service to his country than this whole race of politicians put together."

(Swift.)

(c). *Elegant Style* may be regarded as the perfection of style.

"An elegant writer," says Blair, "is one who pleases the fancy and the ear, while he informs the understanding; and who gives us his ideas clothed with all the beauty of expression, but not overcharged with any of its misplaced finery." Contrasting Elegance and Strength, Whately says "Elegance requires that all homely and coarse words should be avoided, even at the expense of circumlocution (see 68 c); though they may be the most apt and forcible that language can supply. And Elegance implies a smooth and easy flow of words in respect of the sound of the sentences; though a more harsh and abrupt mode of expression may often be, at least, equally energetic. Accordingly, many are generally acknowledged to be forcible writers, to whom no one would give the credit of elegance; and many others who are allowed to be elegant are yet by no means reckoned among the vigorous and energetic." As models of Elegance we may take the works of Joseph Addison, Alexander Pope, and last, but by no means least, those of Lord Macaulay. Example;—

"A hundred generations have passed away since the first great national emancipation, of which an account has come down to us. We read in the most ancient of books that a people bowed to the dust under a cruel yoke, scourged to toil by hard taskmasters, not supplied with straw, yet compelled to furnish the daily tale of bricks, became sick of life, and raised such a cry as pierced the heavens. The slaves were wonderfully set free; at the moment of their liberation they raised a song of gratitude and triumph; but in a few hours, they began to regret their slavery, and to reproach the leader who decoyed them away from the savoury fare of the house of bondage to the dreary waste which still separated them from the land of milk and honey. Since that time the history of every great deliverer has been the history of Moses retold. Down to the present time, rejoicings like those on the shore of the Red Sea have ever been speedily followed by murmurings, like those at the Waters of Strife. The most just and salutary revolution must produce much suffering. The most just and salutary revolution cannot produce all the good that had been expected from it by men of uninstructed minds and sanguine tempers. Even the wisest cannot, while it is still recent, weigh quite fairly the evils which it has caused against the evils which it has removed. For the evils which it has caused are felt, and the evils which it has removed are felt no longer." *(Macaulay).*

(d). *Florid Style* is one in which ornament is everywhere employed. There are two kinds of Floridity;—

(I). Where the figures spring from a luxuriant imagination and have a solid basis of thought to rest upon. This style has been successfully employed by several distinguished writers, more especially in poetry. But it is only writers of great genius that can hope to succeed by means of Floridity. Macaulay's "*Essay on John Milton*" is a case in point. Twenty years after he had written this article the great writer himself condemned it as

being "overloaded" with gaudy and ungraceful ornament."

(II). The luxuriance may be in *words alone* and not in imagination or ideas. Into this fault the student of English is peculiarly liable to fall if he attempts Floridity. He should therefore avoid this style. "Careful revision," says Mr. Quackenbos, "is the best means of correcting an over-florid style. Unnecessary words must be stricken out, and even whole sentences must sometimes be remodelled. On the ornamental parts, in particular, the file must be freely used. Figures which are not in all respects chaste and appropriate to the subject must be unceremoniously removed. To write frequently on familiar themes will be found another effective means of correcting excessive floridity. In such exercises, the inappropriateness of too much ornament will be obvious to the writer himself, and the effort made to repress it will have a beneficial effect on all his compositions."

85. In addition to the above styles, classified according to the amount of figurative language in general which each contains, we may distinguish between certain styles in which special figures of speech predominate. Thus we may have styles called Metaphorical, Antithetical, Epigrammatic, Hyperbolic, Climactic, Ironical, Sarcastical, Elliptical, &c. These varieties have been sufficiently explained in Section I. of this book.

86. In reference to the origin of the words used, we may distinguish between

(a). *Saxon Style*, in which short words, mostly derived from the Anglo-Saxon language, are principally employed. Of this style Tennyson's poems "*In Memoriam*" afford a good example, containing as they do 36 Anglo-Saxon words out of every forty words written. In the following beautiful stanza every word is of Saxon origin;—

"I hold it true whate'er befall;
I feel it when I sorrow most;
'Tis better to have loved and lost
Than never to have loved at all."

In the following only the three italicized words are of classic origin;—

"The Danube to the Severn gave
The darkened heart that beats no more;
They laid him by the *pleasant* shore,
And in the hearing of the wave.
There twice a day the Severn fills;
The salt sea-water *passes* by,
And hushes half the babbling Wye,
And makes a *silence* in the hills."

Dr. Angus observes that "poetry ought to contain more Anglo-Saxon words in proportion than prose, for the subjects of which it treats are not much influenced by modern discovery, nor is the phraseology which describes it. It must also be kept in mind that, as our language increases in foreign origin every year, a style $\frac{3}{4}$ths Saxon is much more Saxon now than it would have been a hundred years ago. Hence it is clear that the preference for Saxon words is growing amongst us. Hence also a good practical rule—the study of poetry is a great help to the formation of a Saxon style." For hints on the recognition of words of Saxon origin the student is referred to the *Grammar* (Rules 649 and 650).

(b). *Classical Style* which abounds with words of Latin

or Greek origin. The following passage from Johnson is a good example of a Latinized style; the classical words being printed in italics;—

"Of *genius*, that *power* that *constitutes* a *poet*: that *quality* without which *judgment* is cold, and knowledge is *inert*; that *energy* which *collects*, *combines*, *amplifies*, and *animates*: the *superiority* must, with some *hesitation*, be *allowed* to Dryden. It is not to be *inferred* that of this *poetical vigour* Pope had only a little, *because* Dryden had more; for every other writer since Milton must give *place* to Pope, and even of Dryden it must be said, that if he had brighter *paragraphs*, he has not better *poems*." Of this quotation Dr. Angus remarks that it "suggests an important principle when we come to apply the rule of numerical proportion to determine whether a style is Latinized or Saxon. Most of the words that connect together our speech are necessarily Saxon, and these may be very numerous, without affecting the general character of our composition. To make a Saxon style, therefore, we need to draw our *verbs* and *nouns* largely from that tongue. Take care of the verbs and nouns; the particles will take care of themselves."

On the comparative advantages of a Saxon and of a Latinized style Dr. Angus makes these observations; —Style, it is well known is most vivid, impressive, and picturesque, in proportion as it deals in particulars. The same excellence belongs, it will be seen, to a style that is rich in Anglo-Saxon terms. But while Anglo-Saxon gives us words that are most specific and picturesque, words of classic origin have often the advantage of brevity, and, where the ideas are abstract, of clearness. For example, a book handling any subject is a *tractate*, *tract*, and *treatise*; what belongs to a house is *domestic*; what hangs with the point directly downwards is *perpendicular*; what belongs to the groundwork of a thing is *fundamental*; the form of a thing in the mind is an *idea*; what is easy to be carried is *portable*; what is hard to be done is *difficult*. The advantage of brevity in all these cases is with the classic word, similarly, *essence*, *impenetrability*, *immortality*, are words briefer and clearer than any corresponding Anglo-Saxon forms; and as *abstracts* they call attention to the qualities they indicate as completely as do Anglo-Saxon specific names to the individual things they represent. Hence the importance of a mixed style: partly Anglo-Saxon, partly classical. We particularize and define *things* in Anglo-Saxon; we generalize and define *abstractions* in words of classic origin. The student will find information on the nature and on the time and manner of the introduction of classic words, in Part II of the *Grammar*, pages 188—201.

87. In reference to the number of words used we may distinguish between
   (a). The *Concise, or Terse, Style.*
   (b). The *Diffuse, or Verbose, Style.*
   These two styles have already been fully explained. (see 62).

88. In reference to the order of words we may distinguish between
   (a). The *Natural, Flowing*, or *Direct Style.*
   (b). The *Inverted, Involved*, or *Indirect Style.*
   These have been sufficiently adverted to in the latter part of Section II.

89. In reference to the kind of sentences used we may

distinguish

(a). The *Abrupt Style*, made up principally of short sentences.

(b). The *Flowing Style*, made up of long sentences.

(c). The *Loose Style*.

(d). The *Balanced Style*.

These varieties will be fully explained in Section IV, under "*the Sentence*."

90. In reference to Thought, or Meaning, the most important quality of style is *Clearness* or *Perspicuity*; which consists in such a use and arrangement of words and clauses as at once distinctly indicates the meaning of the writer or speaker. Clearness in the use of particular words has already been discussed. (see 59). Young writers often fall into the mistake of supposing that whatever is clear must be trifling and unimportant. This mistake may best be exposed by studying some of the more popular works of our great modern scientific authors. It must, however, be admitted that when thought is poor, perspicuity makes the poverty the plainer. Hence, an essential condition of true clearness is that a writer should thoroughly understand and distinctly perceive what it is that he wishes to state, before sitting down to write his composition. Now the peculiar difficulty experienced by the student of a foreign language in expressing himself with clearness in that language is this,—the thoughts and ideas that he wishes to express may be clearly and distinctly before his mind *in his own language*; and this very clearness and distinctness may be the very cause of his making mistakes in idiom, and thus obscuring his meaning in the foreign tongue. How is this difficulty to be overcome? An excellent plan would be for four or five such careful students to

agree to revise their compositions together; each one in turn reading his production to the others, and carefully noting down all such expressions as are not immediately understood by his hearers. Obscurities and ambiguities would thus be detected and could be corrected at leisure by the writer. We have already seen that two other essentials of clearness are

(a). Grammatical accuracy.

(b). Correct order, or collocation, of words.

91. In drawing comparisons, clearness is greatly promoted by observing a resemblance in language and construction; or, in other words, by so describing the things compared that the agreements and differences shall be correspondingly placed, and all unnecessary matter excluded. The following is a good example of such comparison;—

"Homer was the greater genius; Virgil the better artist: in the one, we most admire the man; in the other, the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence." (*Pope.*)

The following, on the other hand, are weak;—

"He embraced the cause of liberty, faintly, and pursued it *without resolution*; he grew tired of it when he had much to hope, and gave it up when *there was no ground for apprehension*."

"Force was resisted by force, valour opposed by valour, and art encountered *or eluded by similar address*."

"The wise man is happy when he gains his own approbation; the fool when *he recommends himself to the applause of those about him*." (*Spectator.*)

"I have observed of late the style of some great *ministers*

very much to exceed that of any other *productions*."
(Swift.)

"There may remain a suspicion that we overrate the greatness of his (Shakspere's) genius in the same manner as *bodies appear more gigantic on account of their being* disproportioned and mis-shapen." *(Hume.)* (say "*we overrate the greatness of bodies that are*").

Lord Macaulay's writings abound with fine illustrations of these antithetical-comparisons.

92. Other rules conducive to clearness are the following;—

(a). Members of a sentence may be connected either by a conjunction or by a relative pronoun, but *not by both*. Hence the following are faulty;—

"He was a man of fine abilities, *and who* lost no opportunity of improving them by study."

"Shakspere was a man of profound genius, and whose bold and striking thoughts must be admired in every age."

(b). The *splitting of particles*,—that is, the separation of a preposition from the noun which it governs, is admissible only when the sentence is very short, and when the particles themselves are the emphatic words. Thus;—

"Whether he be *for, or against*, us, I cannot tell."

In all other cases, this splitting of particles is to be avoided; for such constructions,—although they are not ungrammatical, and although they are sometimes conducive to exactness of expression,—tend to suspend the sense and to direct the attention unduly to the insignificant particles. Thus, the following are faulty;—

"Though virtue borrows no assistance from, yet it may often be accompanied by, the advantages of fortune."

"As the strength of our cause does not depend upon, so neither is it to be decided by, any critical points of history, chronology, or language."

(c). The indefinite words "*it*" and "*there*" should not be used to introduce statements, unless these are of special importance. Thus;—

"(There is) nothing (that) disgusts us sooner than the empty pomp of language."

"(It is) here (that) I live."

93. Dr. Angus points out three faults to which we are liable when seeking after clearness of style;—

(a). Some writers think that they are never clear unless they describe minutely every part of a subject and indicate every step of an argument. Nothing is left to the imagination or thought of the reader. Such a man commits the same mistake as a map-maker who inserts all the villages and streams of a country instead of contenting himself with the principal towns and rivers. The effect is, that the smaller places cannot be discovered without a glass, while by their presence on the map what would otherwise be clear is completely concealed.

(b). No less mischievous is the process of blending with narrative or argument maxims and sentiments so common-place and trivial as to be taken for granted by all readers. Men sometimes think, that in such cases it is the clearness that readers condemn, when in truth it is the triteness. The cure is to be sought not in obscurity of style but in freshness of thought.

(c). Writers confound "*literal*" and "*clear*." They suppose that nothing is clear that is figurative; and, in seeking to be perspicuous, are only dull and

uninteresting. Let it be noted, therefore, that clear writing may be highly figurative; and that if the theme be abstract, or spiritual, figurative language is almost essential to perspicuity.

94. Clearness may be violated by

Obscurity, which leaves us altogether in doubt as to what the meaning is.

Ambiguity, which leaves us in doubt as to which of two or more possible meanings is the one intended.

When,—as is the case in certain kinds of composition, —the ambiguity is *intentional*, it may be called *Equivocation*.

Nothing disgusts us more with a composition than to find difficulty in understanding its meaning. Whatever effect the thoughts it embodies might have produced had they been clearly expressed is inevitably lost while the reader is endeavouring to disentangle its involved sentences. Obscurity must always be one of the greatest dangers in the path of the students for whom this book is written: let them, therefore, be always on the watch for it, and always ready to take any trouble in revising their compositions, so that they may escape this pitfall.

Pope gives this advice,—

"Thus let me drop into each author's ear
A piece of counsel: *keep your meaning clear*,
Your statements lucid; for of this be sure,
That *dullness only ever is obscure*."

95. Obscurity and Ambiguity frequently arise from

(a). The misplacing of words, phrases, or clauses.

Examples;—

"Rome once more ruled over the prostrate nations *by the power of superstition*."

"The following lines were written by one, who, for more than ten years, had been confined in the penitentiary, *for his own diversion*."

"We also get salt from the ocean, which is very useful to man."

"It is folly to pretend to arm ourselves against the accidents of life, by heaping up treasures, which nothing can protect us against."

"There is a cavern in the island of Hoonga, which can only be entered by diving into the sea."

"They seemed to be nearly dressed alike."

"I have hopes that when Will confronts him and all the ladies in whose behalf he engages him cast kind looks and wishes of success at their champion, he will have some shame."

"He not only owns a house, but also a large farm."

"Here is a horse with one eye ploughing."

"He was at a window in Lichfield, where a party of Royalists had fortified themselves, taking a view of the cathedral."

"I perceived it had been scoured with half an eye."

"From a habit of saving time and paper, which young men acquire at the university, they write in so diminutive a manner, and with such frequent blots and interlineations, that their writing is hardly legible."

About the above examples it may be argued

(I). That they may be so emphasized in reading as to be made clear. This is true; but the fault still remains. The meaning is not clearly expressed by the writer; and the reader hesitates between the natural construction and what he supposes to be the sense.

(II). That the obscurity will be removed if the reader

uses a little reflection. This is also true; but there should be no obscurity to be removed. Clearness requires, according to Quintilian "not that the reader *may* understand if he will, but that he *must* understand whether he will or not."

(b). The using of words with a context such as to suggest most readily the meaning *not* intended. This is simply an extreme case of the first mentioned fault. Examples;—

"A man who has lost his eyesight has in one *sense* less consciousness than he had before." Here "*Sense*" means "point of view," and not one of the five bodily senses.

"And *seeing* dreams are caused by the distemper of the inward parts of the body." "*Seeing*" here means "*inasmuch as*," "*since*."

"His *presence* was against him." "*Presence*" here means "*appearance*."

The most effectual remedy for such ambiguity, says Professor Bain, is to mention the term opposed to what is meant.

This method, however, being cumbrous, is reserved for cases of special difficulty or importance. The prevention of ambiguity is an occasion of permissible tautology.

"*Sense and acceptibility*" determines one meaning of sense;

"*sense or susceptibility*" gives the other meaning.

(c). The omission of some necessary word; or, in other words, an improper ellipsis. Examples;—

"He professes to be helping the nation, which in reality is suffering from his flattery, and (he or it?) will not permit any one else to give it advice."

"He is inspired with a true sense of (the importance of) that function."

"Arbitrary power I look upon as a greater evil than anarchy itself, as much as a savage is a happier state of life than a galley slave."

"Its shape is very like a cat."

"He like me better than you."

Cardinal Richelieu hated Buckingham as much as the Spaniard Olivarez."

(d). The use of the same word in different senses in the same sentence or paragraph. The words oftenest used in this way are pronouns, particularly the personals and relatives. Depending for their meaning on the nouns to which they refer, if they are used with reference to different names, their meaning is of course varied, and this should be strictly avoided in the progress of a sentence. Examples;—

"They were persons of moderate intellects, even before they were impaired by their passions."

"Lysias promised his father that he would never forget his advice."

"Solomon, the son of David, who built the temple at Jerusalem, was a wise and powerful monarch"; and again, "Solomon, the Son of David, who was persecuted by Saul, was a wise and powerful monarch." (Who built the temple? Who was persecuted by Saul?).

"He turned to the left of the house and then left abruptly."

"The truth is that error and truth are blended in their minds."

"I have long since learned to like nothing but what you *do*."

UNITY.

96. The next important quality of Thought, or Meaning, is Unity. It must be remembered that a sentence is the expression of *one* thought. A *simple* sentence is necessarily but one thought only; for it has but one subject and one predicate. A *complex* sentence is but one thought, for though it contains two or more clauses, there is but one principal subject and one principal predicate; all else forming adjective clauses or adverbs. A *compound* sentence contains two or more thoughts; but then each part of the sentence is really a complete sentence; these parts being separated by semi-colons or colons, in order to show that the separate thoughts are closely related. Unity then is that property in a sentence which keeps all its parts in connection with, and subordinate to, the principal thought. Without unity, a sentence becomes a mere undisciplined mob without a leader.

97. A regard for Unity by no means requires that our sentences should be short and devoid of adjuncts. A sentence may be lengthened out to any extent without violating Unity, provided that all its parts can be clearly shown to be adjuncts of one simple subject or of one simple predicate. The following are examples of enlarged sentences in which no violation of Unity takes place;—

"The trim hedge, the grass plot before the door, the little flowerbed bordered with box, the woodbine trained up against the wall and hanging its blossoms around the lattice, the pot of flowers in the window, the holly providentially planted around the house, to cheat winter of its dreariness and throw in a semblance of green summer to cheer the fireside; all these bespeak the influence of taste." *(Washington Irving).*

"What a scene must a field of battle present, where thousands are left without assistance and without pity, with their wounds exposed to the piercing air, while the blood freezing as it flows binds them to the earth, amidst the trampling of horses and the insults of an enraged foe. If they are spared by the humanity of the enemy, and carried from the field, it is but a prolongation of torment. Conveyed in uneasy vehicles, often to remote distances, through roads almost impassable, they are lodged in ill-prepared receptacles for the wounded and the sick, where the very distress baffles all the efforts of humanity and skill and renders it impossible to give to each the attention he demands. Far from their native home, no tender assiduities of friendship, no well-known voice, no wife or mother or sister is near to soothe their sorrows or relieve their thirst or close their eyes in death." *(R. Hall).*

"The morning had come of a mighty day, a day of crises and of final hope for human nature then suffering some mysterious eclipse and labouring in some dread extremity." *(De Quincy).*

The young student is not recommended to attempt such long sentences as these quoted; but rather to apply to them the test of grammatical analysis to show the subordination of their parts, and afterwards to apply the same tests to any sentences in his own compositions about the unity of which he may have doubts.

98. Three rules for preserving the unity of a sentence are usually given;—

(a). The subject should be changed as little as possible in the course of a sentence. The reader must not be hurried by sudden changes from place to place or from person to person. In every sentence the name of some

one person or thing is the prominent subject of discourse; this should be continued, if possible, from the beginning to the end of the proposition. One leading subject at a time is enough for the mind to contemplate; when more are introduced, the attention is distracted, the unity destroyed, and the impression weakened. Examples for correction;—

"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."

"The march of the Greeks was through an uncultivated country, whose savage inhabitants fared hardly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavoury, by reason of their continual feeding upon sea-fish."

"In summer the reindeer feed on various kinds of plants, and seek the highest hills to avoid the gadfly, which at that period deposits its eggs in their skin, from which cause many of them die."

"My friends turned back after we reached the vessel, on board of which I was received with kindness by the passengers, who vied with each other in showing me attention."

(b). Ideas that are not closely connected should be expressed in separate sentences; not crowded into one. The great danger of violating this rule is in writing long compound sentences. If there be a close connection between the clauses, they may be united in a compound sentence; but if not, they should be stated as separate sentences. Examples of violations of this rule;—

"The Britons, daily harassed by the Picts, were forced to call in the Saxons for their defence, who, after having repelled the invaders, turned their arms against the Britons themselves, drove them into the most remote and mountainous parts of the kingdom, and reduced the greater part of the island under their dominion, so that in the course of a century and a half the country became almost wholly Saxon in custom, religion, and language."

"At last the coach stopped, and the driver, opening the door, told us to get out, which we did, and found ourselves in front of a large tavern, whose bright and ruddy windows told of the blazing fires within; which, together with the kind welcome of the hostess and the bounteous supper that smoked upon the board soon made us forget the hardships of the long, cold ride."

"This great and good man died on the 17th of September, 1683, leaving behind him the memory of many noble actions, and a numerous family, of whom three were sons; one of them, George, the eldest, heir to his father's virtues, as well as to his principal estates in Cumberland, where most of his father's property was situate, and shortly afterwards elected member for the county, which had for several generations returned this family to serve in parliament."

"Archbishop Tillotson died in this year. He was exceedingly beloved both by King William and Queen Mary, who nominated Dr. Tennison, Bishop of Lincoln, to succeed him."

"It breaks the icy fetters of the main, where vast sea-monsters pierce through floating islands, with arms which can withstand the crystal rock; whilst others, who of themselves seem great as islands, are by their

bulk alone armed against all but man; whose superiority over creatures of such stupendous size and force, should make him mindful of his privilege of reason, and force him humbly to adore the great composer of these wondrous frames, and the author of his own superior wisdom." *(Shaftesbury.)*

"He is supposed to have fallen by his father's death into the hands of his uncle, a vintner near Charing Cross, who sent him for some time to Dr. Busby at Westminster, but not intending to give any education beyond that of the school, took him when he was well advanced in literature to his own house, where the Earl of Dorset, celebrated for patronage of genius, found him by chance, as Burnet relates, reading Horace, and was so well pleased with his proficiency, that he undertook the care and cost of his academical education." *(Johnson.)*

"Cato died in the full vigour of life under fifty; he was naturally warm and affectionate in his temper, comprehensive and impartial, and strongly possessed which the love of mankind."

(c). Parenthetical clauses ought to be avoided except when they are brief explanations intended to narrow or define the sense, or when they suggest a by-thought which it is important to express, but which has no proper place as a distinct sentence in the paragraph. Thus, the following are justifiable;—

"There is no party spirit (in the strict sense of that word) necessarily generated by the forming of a combination with others for fixed and definite objects to be pursued by certain specified means." *(Whately.)*

"I know that some of your class (and perhaps your conscience testifies as to one) have no resource for escaping from their disquietude but by throwing themselves into the whirl of amusement, into business or intemperance." *(Foster.)*

If the explanations are long or frequent, or not closely connected with the subject, they distract the sense and destroy impression. Examples of parentheses violating unity;—

"When this parliament sat down (for it deserves our particular observation that both houses were full of zeal for the present government and of resentment against the late usurpation), there was but one party in parliament; and no other party could raise its head in the nation." *(Bolingbroke.)*

"The famous poisoned valley of Java (which, as Mr. Loudon, a recent traveller in that region, informs us, is twenty miles in length and is filled with skeletons of men and birds; and into which, it is said, that the neighbouring tribes are in the habit of driving criminals, as a convenient mode of executing capital punishment) has proved to be the crater of an extinct volcano, in which carbonic acid is generated in greater quantities, as in the Grotto del Cane at Naples."

Though poetry admits parentheses more readily than prose, "just as in a pleasant stroll men more readily turn aside than when engaged in business pursuits," yet even here we must be careful that the sense is not distracted by the parenthetical clause, as happens in the following;—

"My voice proclaims,
How exquisitely the individual mind
(And the progressive powers, no less
Of the whole species) to the external world
Is fitted,—And how exquisitely too

(Theme this but little heard of among men,)
The external world is fitted to the mind."
(Wordsworth.)

In Dr. Whateley's Treatise on Logic, there are said to be upwards of four hundred parentheses, though he himself has earnestly condemned the too frequent introduction of them.

99. Mixed Figures (see 20 *d*) are also destructive of unity, and have often a ludicrous effect, as we shall see when we come to the discussion of Wit. The following are examples for correction;—

"There is a period in the history of Europe when every commotion on its surface was occasioned by one cause deeply seated, *like the internal fire* that is supposed to have produced the earthquake of Lisbon. This cause was the Reformation. From 1520 to 1649 the Reformation was the great *lever* of Europe." *(Earl Russell.)*

"Two great sins, one of *omission* and one of commission have been *committed* by the states of Europe in modern times." *(Alison.)*

"Of the nineteen tyrants who started up under the reign of Gallienus, there was not one who enjoyed a life of peace or a natural death." *(Gibbon.)*

"The multitude rose, armed with rustic weapons and irresistible fury." *(Gibbon.)*

"After much patience and many a wistful look, Pennant started up, seized the wig, and threw it into the fire. It was in flames in a moment, and so was the officer, who ran to his sword." *(Walpoliana.)*

STRENGTH.

100. In reference to Feeling, or Emotion, we have the very general and comprehensive quality of style called *Strength*. To this term various names and various definitions have been given by different writers on Rhetoric. We shall here consider three classes of Feelings or Emotions;—

(a). The Emotion of Sublimity, Grandeur, or Power.

(b). The Emotion of Love; Beauty, Pathos.

(c). The Emotion of Ridicule; The Ludicrous, Wit, Humour.

The Feelings are excited through impressions made on the *Imagination*, which is that faculty of the human mind by which man is enabled to seize on abstractions and generalities, to create from these concrete examples and illustrations, to combine and harmonise these creations, and thus to form new idealities of his own. Professor Bain says, "A poetically imagined scene, character, or event, is Concrete, as opposed to abstractions, Harmonious in its parts, and, if need be, Idealized to satisfy the sentiments and feelings touched by works of Fine Art." And again, "It is enough on this head, to refer to any known poem. Observe in the successive stanzas of the 'Elegy' an accumulation of examples bearing on the main theme, and in every example an accumulation of picturesque circumstances."

101. Pleasurable emotions are not produced by mere impressions on the external senses, but remain unfelt unless these impressions are transferred to the imagination. A man in pain or sorrow will not receive pleasure from the most beautiful scenery or from the liveliest description. Again, many of the most gorgeous phenomena of

nature fail, from their very familiarity or frequency, to excite pleasure in the mind, except at particular moments. Thus, a student, with his mind occupied by thoughts of the exercises and work of the coming day, if his way to school leads him through a beautiful garden, will take no pleasure from the fragrance or varied colours of the flowers around him, or from the sweet notes of the birds above, though, were he on a holiday excursion, these things would afford him the most exquisite gratification. And so, when we study a fine passage, whether prose or poetry, in reference to its grammatical construction, its rhythmic arrangement, or the meaning of the words composing it, we cease to feel the delight which the passage would otherwise produce. A young student, constantly interrupted and corrected by his teacher in the course of a reading lesson, will derive no pleasure from the piece he is attempting to read, even though that piece abounds with rhetorical graces. The reason of this is that the imagination is restrained, and, instead of yielding to its suggestions, we resist them by fixing our attention on minute and unconnected parts. These considerations lead us to the reflection that those who wish to appreciate intelligently the literature of a foreign language must first acquire a clear notion of the *general meaning* and of the *spirit* of the passages they are studying, and then must refuse to allow their minds to dwell upon isolated expressions which may possibly present difficulties, but which are not essential to the general meaning or to the spirit of the piece.

102. There exist in every mind certain interesting Associations which are capable of exciting the imagination, and, thereby, of increasing the pleasures derived from that faculty. These Associations may be classed as

(a). *Personal.* The house where a man's infancy was spent, the school where he was educated, recall so many images of past affections and past happiness, that a sight of them, a reference to them, or even a fancied resemblance to them in some scene of after life, are to him a source of great pleasure, no matter how common and uninteresting the places may seem to others. There are melodies, also, that were learned in infancy, or were sung perhaps by beloved voices now silent in death, which awake strong feeling within us whenever they are heard, and are through life preferred to all others. Witness Goldsmith's love for his native village;—

"In all my wanderings round this world of care,
In all my griefs—and God has given my share—
I still had hopes my latest hours to crown,
Amidst these humble bowers to lay me down;
To husband out life's taper at the close,
And keep the flame from wasting by repose:
I still had hopes, for pride attends us still,
Amidst the swains to show my book-learned skill,—
Around my fire an evening group to draw,
And tell of all I felt, and all I saw;
And, as a hare whom horn and hounds pursue,
Pants to the place from whence at first he flew,
I still had hopes, my long vexations past,
Here to return—and *die at home at last.*"

(b). *National.* Next to personal associations, those connected with our own country are most calculated to heighten our emotions of pleasure. When you go to spend a holiday among the shady groves of Konodai, in the midst of your pleasure at beholding the beautiful Tonegawa, the magnificent landscape, and the

picturesque ruins of the monastery, do you not stop to think of that stern old battle-scene of three centuries ago, when contending hosts of your countrymen met in battle array, when so many brave men fell, when the trembling monks were fleeing for their lives; and does not the imagination of such a scene heighten the emotion which you feel at beholding the place? Hear what Sir Walter Scott says about love of one's native country;—

"Breathes there a man with soul so dead,
Who never to himself hath said,
This is my own, my native land!
Whose heart hath ne'er within him burned,
As home his footsteps he has turned
From wandering on a foreign strand?
If such there breathe, go mark him well:
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim,
Despite those titles, power, and pelf,
The wretch, concentred all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonoured, and unsung."

(c). *Historical.* Associations connected with general history are also capable of interesting the mind, though in a less degree than those relating to our own land. As instances we may take some of the Swiss scenes connected with the heroic efforts of William Tell; Runnymede, with its associations of Magna Charta, the little island of Caprera, the home of the Italian patriot, Garibaldi, whom the world has just lost; the

plains of Marathon, in Greece, where 10,000 Athenians defeated a mighty Persian host; the still more famous Thermopylae, of which the English poet Byron writes

"A king sat on the rocky brow
Which looks o'er sea-born Salamis;
And ships by thousands lay below,
And men in nations,—all were his.
He counted them at break of day,
And when the sun set, where were they?"

103. We now proceed to give a short account of the sources of the pleasures of the imagination, so far as these relate to literature. Of the five senses that have been given to man, three,—taste, smell, and touch,—do not, strictly speaking, relate to the intellect, but may be considered as bodily, or corporeal, senses. The two intellectual senses are *sight* and *hearing*. The impressions of the former are the more striking, and the enjoyment they yield is more lasting and more intense. The blind, therefore, lose much more of the pleasures of the imagination than the deaf. Most of the fine arts,—painting, sculpture, architecture, &c,—appeal exclusively to the eye; while music, poetry, and rhetoric address themselves to the ear. The different characteristics which an object must possess to excite the imagination are known as *the Novel, the Wonderful, the Picturesque, the Sublime*, and *the Beautiful*. Of these the last two are by far the most fruitful sources of pleasure.

THE NOVEL.

104. *The Novel* is an important source of pleasure, producing a lively and instantaneous effect on the imagination.

An object whose only merit is its being uncommon or new is capable of giving a quick and pleasing impulse to the mind; while objects long familiar, however attractive, are apt to be passed over with indifference. The emotion produced by Novelty is of a livelier and more acute nature than that excited by Beauty: but is proportionately shorter in its continuance. If there is no other charm to attract us, that of novelty necessarily soon wears off. The desire to see and hear what is new is universal, and is known as *Curiosity*. No emotion of the mind is stronger or more general. Conversation is never more interesting than when it turns on strange objects and extraordinary events. Men tear themselves from their families in search of things rare and new, and novelty converts into pleasures the fatigues and even the dangers of travelling. But, by reason of its nature, novelty cannot for any length of time engross our attention; and hence curiosity is the most changeable of all our affections. Four different degrees of Novelty have been distinguished;—

(a). The lowest degree is found in objects seen a second time after a long interval, either in time or in space. Thus, a person with whom we have been intimate, returning from abroad after a long interval, appears almost like a new acquaintance; while a friend, after a short absence in a very distant foreign country, has the same air of novelty as if he had returned after a longer interval from a place nearer home. So, we may often take up and read with pleasure a book or a passage that we have perused in days gone by. In this case the pleasure may be increased by associations connecting the book with the persons with whom, or with the place in which, we were when we first

read it.

(b). The next degree of novelty belongs to objects respecting which we have had some previous information. This is the kind of pleasure felt by one who visits for the first time some foreign country of which he has read accounts more or less correct; or by a student who sees a stage representation of some drama of which his teacher has previously given him a brief outline.

(c). A new object that bears some distant resemblance to one already known is an instance of the third degree of novelty. To a provincial Japanese, for instance, coming, for the first time, to Tokiyo or one of the open ports, the sight of a European would be a novelty of this degree, because the points of difference between the foreigner and the Japanese race are sufficiently marked to excite curiosity.

(d). The highest degree of novelty is that which characterizes objects entirely unknown and bearing no analogy to any with which we are acquainted. Such must have been the feeling excited in the minds of the West Indian aborigines by the sight of Columbus, his ships, his guns, and his cavalry. Such was the degree of novelty of the first locomotive engine brought to Japan; such is the feeling caused to children by the perusal of fairy tales like those of Hans Andersen or the famous Arabian Nights' Entertainment. Think of the high degree of novelty which those South American Indians would be capable of feeling whom Macaulay describes as

"Savages who had no letters, who were ignorant of the use of metals, who had not broken in a single animal to labour, who wielded no better weapons than

those which could be made out of sticks, flints, and fish-bones, who regarded a horse-soldier as a monster, half man half beast, who took a harquebusier for a sorcerer able to scatter the thunder and lightning of the skies."

THE WONDERFUL.

105. *The Wonderful* consists chiefly in the production of unexpected trains of thought. The difference between the Novel and the Wonderful is readily illustrated. A man who has never seen an elephant goes to the zoological gardens to see one; the sight is novel and pleasing, but not wonderful, for it was fully expected. A Hindoo visiting England is taken to the zoological gardens without having had the nature of the place explained to him: there he sees an elephant: the sight is not novel, for he is accustomed to the animal; it is wonderful, however, because totally unexpected,—and is pleasing in proportion. The following verses afford an example of the Wonderful combined with Wit;—

"'Old man! Old man! For whom digg'st thou this grave?'
I asked, as I walked along;
For I saw, in the heart of London streets,
A dark and busy throng.
'Twas a strange wild deed! but a wilder wish
Of the parted soul, to lie
'Midst the troubled numbers of living men,
Who would pass him idly by!
So I said, 'Old man, for whom digg'st thou this grave,
In the heart of London town?'

And the deep-toned voice of the digger replied:—
'We're laying a gas-pipe down!'"

THE PICTURESQUE.

106. *The Picturesque* is by some regarded simply as a variation of the Beautiful, from which, however, it seems to be distinguished by a certain ruggedness of appearance. The following lines from Tennyson are a good example of a picturesque description;—

"Then rode Geraint into the castle court,
His charger trampling many a prickly star
Of sprouted thistles on the broken stones.
He looked, and saw that all was ruinous.
Here stood a shattered archway plumed with fern;
And here had fallen a great part of a tower,
Whole, like a crag that tumbles from the cliff,
And, like a crag, was gay with wilding flowers:
And, high above, a piece of turret stair,
Worn by the feet that now were silent, wound
Bare to the sun; and monstrous ivy-stems
Clasped the gray walls with hairy-fibred arms,
And sucked the joining of the stones, and looked
A knot, beneath, of snakes,—aloft, a grove."

THE SUBLIME.

107. The term *Sublimity*, for which *Grandeur* is by some used as an equivalent, is applied to great and noble objects which produce a sort of mental elevation and expansion. The emotion, though pleasing, is of a serious character,

and, when awakened in the highest degree, may be designated even as severe, solemn, and awful; being thus readily distinguishable from the livelier feelings produced by the beautiful. The principal source of the sublime is might, or power, in a state of active exertion. Hence the grandeur of earthquakes and volcanoes; of great conflagrations; of the stormy ocean and mighty torrent; of lightning, tempests, and all violent commotions of the elements. The engagement of two great armies, being the highest exertion of human might, constitutes one of the noblest and most magnificent spectacles that can be presented to the eye, or exhibited to the imagination in description. The simplest form in which sublimity develops itself is vastness. Wide extended plains, to which the eye discerns no limit; the firmament of heaven; the boundless expanse of ocean,—furnish us with familiar examples. To connect greatness of size with greatness of character is natural, particularly to ignorant minds. The Scythians, for example, were so impressed with the fame of Alexander the Great that they thought he must be a giant, and were astonished when they found him to be rather under than above their own size. The mind is inadequate to the conception of infinity, and naturally invests whatever approaches it with a character of grandeur. Hence, infinite space, endless numbers, and eternal duration, possess this quality in an eminent degree. It must be observed, however, that where there is such variety in the parts of any object that one cannot be inferred from another unless they are of such size that all can be taken in at one view, a portion of the sublimity is lost. When there is such immensity that the whole cannot be comprehended at once, the mind is distracted rather than satisfied, and is excited only to an

inferior degree of pleasure. With the sky and the ocean this is not the case; because what is invisible is similar to what we see, and from such portions as meet the eye imagination can readily draw the picture of such as are concealed from it. When, however, every part must be seen that an idea of the whole may be formed, any degree of magnitude inconsistent with distinctness diminishes the effect. Although all vastness produces the impression of sublimity yet this impression is less vivid in objects extended in length or breadth than in such as are vast by reason of their height or depth. Though a boundless plain is a grand object, yet a high mountain to which we look up, or an awful precipice or tower from which we contemplate objects beneath, is still grander. The sublimity of the firmament arises as well from its height as from its vast extent. Our every-day actions show that we are aware of the effect produced on the mind by elevation. We raise lofty monuments, and on their tops place the statues of our heroes, at as great a height as is compatible with distinctness of view. So, thrones are erected for kings, and elevated seats for judges and magistrates. Among all nations, Heaven is placed far above, Hell far below. Why are these directions preferred to all others, if the mind does not instinctively connect an idea of grandeur with great height and depth? The solemn and the terrible are important elements of the sublime; hence, darkness, solitude, and silence, which have a tendency to fill the mind with awe, contribute much to sublimity. Hence, too, night scenes are generally the most sublime. The firmament, when filled with stars in magnificent profusion, strikes the imagination with a more awful grandeur than when we view it enlightened by the brightest noon-

day sun. In descriptions of God, darkness is often introduced, and with great effect, as a means of imparting additional sublimity to the subject. Obscurity is another source of the sublime. We have said that in natural and visible objects, when a portion of the form is seen, it is essential that the whole be within reach of the eye, unless there is such uniformity that the whole can be readily inferred. When no part, however, is visible or material, but the whole is left to imagination, the obscurity and uncertainty fill the mind with indescribable awe. Thus, we find that descriptions of supernatural beings are characterized by sublimity, though the ideas they yield are confused and indistinct. The superior power we attribute to such beings, the obscurity with which they are veiled, and the awe they awaken in our minds, necessarily render them sublime. It follows that no ideas are so sublime as those connected with the Supreme Being, the least known, but incomparably the greatest of all things; the infinity of whose nature and the eternity of whose duration, joined to the immensity of His power, though they are beyond our conception, yet exalt them in the highest degree. Here we may observe that great distance of time or space tends to give sublimity to an object. Hence, epic poets generally select as heroes the great personages of bygone times, rather than those of their own day, though equally distinguished. Sublimity is also frequently heightened by disorder. Exact proportion of parts, though it often contributes additional effect to the beautiful, seldom enters into the sublime. A great mass of rocks thrown wildly and confusedly together by the hand of nature produces a greater impression of grandeur on the mind than if they had been adjusted to each other with the utmost taste and care.

108. But Sublimity may characterize objects of hearing as well as those of sight. The sounds characterized by Sublimity may be classified as follows:—

(a). Those associated with the idea of danger; such as the howling of a storm; the rumbling of an earthquake; the roaring of thunder; the report of artillery.

(b). Those associated with great power actively exerted; as, the noise of a torrent, the fall of a cataract, the dash of waves, the crackling of a conflagration.

(c). Those associated with ideas of majesty, solemnity, deep melancholy, or profound grief; as, the sound of the trumpet and other warlike instruments, the notes of the organ, the tolling of a bell, &c.

(d). Of the notes of animals those awaken the emotion of grandeur which are known to proceed from strong or ferocious creatures. As an example of this class, the roar of the lion may be mentioned.

(e). Those sounds of the human voice may be accounted sublime which indicate that such serious emotions as sorrow, terror, &c., are strongly excited. The tones which, in general, denote a high degree of emotion will be found to be loud, grave, lengthened, and swelling.

109. For a literary composition to possess sublimity, it is necessary

(a). That the *subject* be sublime. Passages generally accounted sublime are, for the most part, descriptions of such natural objects as are capable of producing the emotion of grandeur; or, in other words, of what is vast, mighty, magnificent, obscure, dark, solemn, loud, pathetic, or terrible. In the following passage from Shakspere we have two elements of the sublime; —the *vastness* of the objects mentioned, and the *pathos*

of their fate;—

"The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve;
And, like an insubstantial pageant faded,
Leave not a rack behind."

(b). That the style in which the composition is written be clear, strong, concise, and simple. In a sublime composition, ornament is altogether out of place. Nothing is more mistaken than to suppose that magnificent words, accumulated epithets, and swelling expressions, constitute real sublimity. Notice the grand simplicity of the Biblical account of the creation of light,—

"And God said, Let there be light; and there was light." Now exchange this simplicity for misplaced ornament, and read,—

"The sovereign arbiter of nature, by the potent energy of a single word, commanded light to exist, and immediately it sprang into being."

It is easy to see that the introduction of a number of high-sounding words simply degrades a really sublime subject, and robs it of all its grandeur.

(c). That the writer have a lively impression of his subject. If his own enthusiasm is not awakened, he cannot hope to excite emotion in others. All forced attempts by which a writer endeavours to excite himself and his readers, when his imagination begins to fail, have just the opposite effect from what is intended. Here is an example of a *forced introduction* from Addison;—

"But, O my muse! What numbers wilt thou find,
To sing the furious troops in battle joined?

Methinks I hear the drum's tumultuous sound,
The victor's shouts, and dying groans confound."

When, therefore, we have to describe any sublime, or awe-inspiring object, feeling, or deed; then, if our own impression is vivid, and we exhibit it in brief, plain, and simple terms, without rhetorical aids, but trusting chiefly to the dignity which the thought naturally assumes, we may hope to attain to the sublime in composition.

110. There is another kind of sublimity, known as the *Moral or Sentimental Sublime*, which forms the subject of some of the grandest passages in literature. The principal sources of moral sublimity are

(a). Firmness in the cause of truth and justice.

As an example of this species of heroism we may instance Socrates who chose to die by hemlock, though means of escape were in his power, because, had he availed himself of these means, his enemies would have taken it as admission of his guilt. Among other instances of the moral sublime, may be mentioned the heroic deaths of the Christian martyrs, who, amid fearful tortures, in flames and on the rack, bore witness to the reality of their faith.

(b). Generous self-sacrifice in behalf of another.

The story of Damon and Pythias, the former of whom, having incurred the enmity of the tyrant Dionysius, was by him sentenced to death, furnishes us with two remarkable examples: first, that of Pythias, who remained as hostage during his friend's farewell visit to his family, on condition of dying in his stead, if he did not return at the appointed time; and secondly, that of Damon, who, refusing to profit by the self-devotion of Pythias, came back in time to die.

Equally sublime is the self devotion of Codrus, the last Athenian king. Having been told that, in a battle which was about to take place, Athens or her king must perish, he rushed into the thickest of the fight, and, by the sacrifice of himself, saved, as he thought, his country.

(c). Self-possession and fearlessness in circumstances of danger.

Wolfe's death scene is a good example. Wounded on the plains of Abraham, in the very death agony, he heard the distant shout, 'They fly! They fly!'—'Who fly?', eagerly asked the dying hero.—'The enemy', replied one of his officers. 'Then', said he, 'I die happy!', and immediately expired.

III. Those who aim at the sublime are liable to fall into two faults, Frigidity, and Bombast.

(a). *Frigidity* consists in degrading an object or sentiment which is sublime in itself, by our mean conception of it, or by a weak, low, and childish description. In the following extract from Blackmoor, Mount Etna is represented as suffering from colic;—

"Etna and all the burning mountains, find
Their kindred stores with inbred storms of wind
Blown up to rage, and roaring out complain,
As torn with inward gripes, and torturing pain;
Laboring, *they cast their dreadful vomit round,*
And with their melted bowels spread the ground."

Again, in the following, Ben Jonson represents the sun as being in a state of perspiration;—

"The sun stood still, *and was*, behind the cloud
The battle made, *seen sweating* to drive up
His frighted horse, whom still the noise drove backward."

This same mistake of frigidity was made by the student who, in describing the shipwreck of a mighty vessel, stated that it was found necessary to throw overboard *a hundred pounds of tea, in order to lighten the ship.*

(b). *Bombast* consists in attempting to endow an ordinary or trivial object with a sublimity it does not possess. Such attempts illustrate the old saying that there is but one step from the sublime to the ridiculous. The following are examples;—

(I). Ben Jonson.

"Great and high
The world knows only two, that's Rome and I.
My roof receives me not; 'tis air I tread,
And, at each step, *I feel my advanced head*
Knock out a star in heaven."

(II). Dryden.

"To see this fleet upon the ocean move,
Angels drew wide the curtains of the skies;
And heaven, *as if there wanted lights above,*
For tapers made two glaring comets rise."

EXAMPLES OF SUBLIME PASSAGES.

I.

A Thunderstorm. *Byron.*

The sky is changed!—And such a change! Oh night,
And storm, and darkness, ye are wondrous strong,

Yet lovely in your strength, as is the light
Of a dark eye in woman! Far along
From peak to peak, the rattling crags among,
Leaps the live thunder! Not from one lone cloud,
But every mountain now hath found a tongue,
And Jura answers through her misty shroud,
Back to the joyous Alps, who call to her aloud!

And this is in the night; most glorious night!
Thou wert not sent for slumber! Let me be
A sharer in thy fierce and far delight,—
A portion of the tempest and of thee!
How the lit lake shines, a phosphoric sea,
And the big rain comes dancing to the earth!
And now again 'tis black—and now the glee
Of the loud hill shakes with its mountain mirth,
As if they did rejoice o'er a young earthquake's birth.

II.

FALL OF WARSAW. *Campbell.*

Warsaw's last champion from her heights surveyed
Wide o'er the fields a waste of ruin laid—
O Heaven! he cried, my bleeding country save!
Is there no hand on high to shield the brave?
Yet, though destruction sweep these lovely plains,
Rise, fellow-men! our country yet remains!
By that dread name, we wave the sword on high,
And swear for her to live, with her to die!
He said; and on the rampart heights arrayed
His trusty warriors, few, but undismayed;
Firm paced and slow, a horrid front they form,
Still as the breeze, but dreadful as the storm;
Low murmuring sounds along their banners fly,—

"Revenge, or death!"—the watchword and reply;
Then pealed the notes omnipotent to charm,
And the wild tocsin tolled their last alarm!
In vain, alas! in vain, ye gallant few!
From rank to rank your volleyed thunder flew;—
O! bloodiest picture in the book of Time,
Sarmatia fell, unwept, without a crime;
Found not a generous friend, a pitying foe,
Strength in her arms, nor mercy in her woe!
Dropped from her nerveless grasp the shattered spear,
Closed her bright eye, and curbed her high career.
Hope, for a season, bade the world farewell,
And Freedom shrieked, as Kosciusko fell!

III.

CASABIANCA. *Mrs. Hemans.*

The boy stood on the burning deck
Whence all but he had fled;
The flames that lit the battle's wreck
Shone round him o'er the dead.
The flames rolled on. He would not go
Without his father's word;
That father faint in death below,
His voice no longer heard.
He called aloud: "Say, father, say
If yet my task is done!"
He knew not that the chieftain lay
Unconscious of his son.
"Speak, father!" once again he cried,
"If I may yet be gone!"
And but the booming shots replied,
And fast the flames rolled on.
Upon his brow he felt their breath,

And in his waving hair.
And looked from that lone post of death
In still, yet brave, despair;
And shouted but once more aloud,
"My father! must I stay?"
While o'er him fast, through sail and shroud,
The wreathing fires made way.
They wrapped the ship in splendour wild,
They caught the flag on high
And streamed above the gallant child
Like banners in the sky.
Then came a burst of thunder sound—
The boy—oh! where was he!
Ask of the winds that far around
With fragments strewed the sea,
With mast, and helm, and pennon fair
That well had borne their part;
But the noblest thing that perished there
Was that young faithful heart.

IV.

DESCRIPTION OF DEATH. *Milton.*

The other shape,—
If shape it might be called, that shape had none
Distinguishable in member, joint, or limb,
Or substance might be called that shadow seemed,
For each seemed either: black it stood as night,
Fierce as ten Furies, terrible as Hell,
And shook a dreadful dart; what *seemed* his head
The *likeness* of a kingly crown had on.

THE BEAUTIFUL.

112. The emotion awakened by *the Beautiful* is easily distinguishable from that excited by the sublime. It is calmer and more gentle, and is calculated, not so much to elevate the mind, as to produce in it an agreeable serenity. Sublimity raises a feeling too violent to be lasting; the pleasure arising from beauty admits of longer continuance. Thus, the excitement of watching a great conflagration soon produces a re-action of weariness, while the calmer pleasure of sitting in a boat on Hakone Lake and enjoying the beauties of nature on a summer holiday is attended by no such result. No satisfactory theory has yet been advanced to explain the common and universal source of beauty, yet we may with advantage consider the different qualities from which it proceeds in individual cases.

(a). *Colour* is one of the chief elements in beauty; though why it is so we can explain no further than by saying that the structure of the eye is such as to receive more pleasure from some modifications of the rays of light than from others. This organ, moreover, is so variously constituted that a colour which is agreeable to one may excite no special admiration in another. Still, we find that there are some peculiarities belonging to colours, which, in the estimation of all, enhance their beauty.

(I). They must not be dusky or muddy, but clear and fair.

(II). They must be delicate rather than strong. Light straw-colour and mellow pink are generally considered more beautiful than deep and dazzling yellow and red.

(III). If the colours are strong and vivid, they must be mingled and contrasted with each other, the strength and glare of each being thus abated. This constitutes the charm of variegated flowers.

These various traits are found to characterize the beautiful colours which nature everywhere employs to render her works attractive, and which art finds it extremely difficult to imitate. They will be recognized in the blending shades with which she paints the feathers of birds, the complexion of blooming youth, the floral creation, and the sunset sky. As in sounds, so in the case of colours, there is little doubt that the association of ideas often contributes to the pleasure received. Green, for instance, may appear more beautiful from being connected in our minds with rural scenes; white, from its being the type of innocence; and blue, from its association with the serenity of the sky.

(b). *Figure.* Regular figures, or such as we perceive to be formed according to fixed principles, are, as a general rule, beautiful. Such is the character of circles, squares, triangles, and ellipses. Regularity, however, does not involve the idea of sameness, which would tire and disgust the eye; on the contrary, variety is generally united with it in the most attractive works of nature. Gradual variation in the parts uniting to form a whole seems to be one of the commonest sources of natural beauty. There is generally a constant change of direction in the outline; but it is so gradual that we find it difficult to determine its beginning or end. Thus, in the form of a dove, the head increases gradually to the middle, whence it lessens gradually until it becomes blended with the neck. The neck loses itself in a larger swell, which continues to the middle of the body, whence there is a corresponding diminution towards the tail. The tail takes a new direction; but soon, varying its course, blends with the parts below: and thus the outline is constantly changing.

(c). *Smoothness* is another quality essential to beauty.

(d). *Motion.* Motion is an element of beauty, only when gentle in its character. When very swift or forcible, it becomes sublime. The motion of a bird gliding through the air, or of a placid brook, is beautiful; that of the lightning as it darts from heaven, or of a mighty torrent, partakes rather of the sublime. Bodies which move in undulating lines please us in a higher degree than those that undeviatingly pursue the same course. Upward motion affords greater pleasure than that in the opposite direction.

(e). *Smallness and Delicacy.* Whatever we are fond of is associated in our minds with the idea of smallness. Hence the diminutives used in every language to express affection and tenderness.

(f). *Design* is another source of the beautiful, as evidenced in the skilful combination of parts in a whole, or the adaptation of means to an end. The pleasure arising from the sense of design is entirely distinct from that produced by the various qualities described above. Thus, in a watch, we recognize beauty in the exterior, by reason either of the colour, polish, smoothness, or regularity of shape; but the pleasure produced by an examination of the internal machinery arises entirely from our consciousness of *design*, our appreciation of the admirable skill with which so many complicated pieces are united for one useful purpose.

This principle should be constantly borne in mind by the composer. In a poem, a history, an oration, or any other literary work, unity of design and adjustment of the parts in one symmetrical whole, are as essential to effect as in architecture and other arts. The finest descriptions and most elegant figures lose all their beauty unless connected with the subject and consistent with the leading design of the writer. Let the object proposed be constantly kept in view, and nothing foreign to it, however beautiful in itself, be introduced to distract the attention.

Such are some of the leading elements of beauty, possessed, in different measures, by the various creations of nature and art. Some objects combine them all, and thereby become attractive in the highest degree. The most beautiful object that nature presents is a landscape, which combines, in rich variety, luxuriant fields, picturesque trees, running water, birds skimming the air, animals moving in the pasture, and human figures as the climax of the whole. The charms of the picture are enhanced by the judicious introduction of the creations of art,—an arching bridge, a moss-covered cottage with graceful smoke ascending from the chimney, a busy mill, a pretty village church.

113. There is a *Moral Beauty*, as well as a moral sublimity. The moral beautiful belongs to the gentler virtues, affability, generosity, charity, self-sacrifice, and the like. In the following lines, Goldsmith describes the beautiful character of his "village pastor";—

"A man he was to all the country dear,
And passing rich on forty pounds a year.
Remote from towns he ran his godly race,

Nor e'er had changed, nor wished to change his place.
Unskilful he to fawn, or seek for power,
By doctrines fashioned to the varying hour:
Far other aims his heart had learned to prize,
More bent to raise the wretched than to rise.
His house was known to all the vagrant train;
He chid their wanderings, but relieved their pain.
The long remembered beggar was his guest,
Whose beard descending swept his aged breast;
The ruined spendthrift, now no longer proud,
Claimed kindred there, and had his claims allowed
The broken soldier, kindly bade to stay,
Sat by his fire, and talked the night away;
Wept o'er his wounds or tales of sorrow done,
Shouldered his crutch, and showed how fields were won.
Pleased with his guests, the good man learned to glow,
And quite forgot their vices in their woe;
Careless their merits, or their faults to scan,
His pity gave ere charity began.
Thus to relieve the wretched was his pride,
And 'en his failings leaned to virtue's side;
But in his duty prompt at every call,
He watched and wept, he prayed and felt for all;
And, as a bird each fond endearment tries
To tempt its new-fledged offspring to the skies,
He tried each art, reproved each dull delay,
Allured to brighter worlds, and led the way.

* * * *

At church, with meek and unaffected grace,
His looks adorned the venerable place;
Truth from his lips prevailed with double sway,

And fools who came to scoff remained to pray.
The service past, around the pious man,
With ready zeal, each honest rustic ran;
E'en children followed with endearing wile,
And plucked his gown, to share the good man's smile;
His ready smile, a parent's warmth expressed,
Their welfare pleased him, and their cares distressed;
To them his heart, his love, his griefs, were given,
But all his serious thoughts had rest in Heaven."

114. Beauty, as well as sublimity, extends to the objects of hearing equally with those of sight. Of simple sounds those fall under the head of the beautiful that are characterized by sweetness, softness, and delicacy.

115. The term *Beauty*, as applied to writing, is often used with but little definite meaning. When we speak of a beautiful sonnet, letter, or oration, we mean simply one that is well composed. But properly speaking this term has a more limited application; being applied, not to what is impassioned, sparkling, vehement, or elevated, but to all that raises in the reader a gentle, placid emotion, similar to that produced by the contemplation of beauty in natural objects. Beauty does not, like sublimity, exclude ornament, or require plainness of words; nor is it necessarily confined to occasional passages. It may characterize an author's style throughout. Among English authors Addison attains pre-eminently to the beautiful.

116. There is a variety of the Beautiful in composition, to which is given the name *Touching*. A touching passage is one that is so worded as to *touch the heart*, or appeal to the sympathy, of the reader or hearer, and is a description of

(a). Compassion, benevolence, or philanthropy, exhibited by the subject of the discourse. Thus, Burke's picture of Howard is touching;—

"He has visited all Europe,.....to dive into the depths of dungeons; to plunge into the infection of hospitals; to survey the mansions of sorrow and pain; to take the guage and dimensions of misery, depression, and contempt; to remember the forgotten, to attend to the neglected, to visit the forsaken, and compare and collate the distresses of all men in all countries."

(b). Kindly and humane sentiments. Professor Bain gives as an example of a touching passage of this class a translation from Ovid where the poet in describing the tenets of the Pythagoreans, dwells upon their feeling of the sacredness of animal life. He exclaims;

"What have ye done to be so treated, ye gentle sheep, made to provide for men, ye that bear nectar in the full teat, that give us your wool for covering, and are more helpful in life than in death? What has the ox done, a guileless innocent beast made to endure toil? Unmindful he, and not worthy to be repaid with crops, who could kill the tiller of his fields, as soon as the weight of the crooked plough was removed; who struck with the axe that neck worn with labour, which had so often renewed the hard field and given so many harvests!"

117. When a touching passage stirs very deeply our emotions of pity, compassion, sympathy, even self-love, then we arrive at what is called *Pathos*, or the *Pathetic*. The Pathetic partakes of the nature of the Sublime and of the Beautiful. Pain, misery, calamity,—"all the ills that flesh is heir to,"—stir the depths of our affections.

The fate of mortality common to all, and its untimely arrival and sad circumstances in the greater number, keep us in constant readiness for the outburst of Pathos. The passing away of generation after generation, the sinking into forgetfulness, the long and last farewell,—are the touching themes of religion, and the vocation of the tragic poet. It is a strong testimony to the power of this emotion, not merely to tranquillize, but to cause delight, that for the sake of it we can bear with tales and pictures of distress; nay, can even *enjoy* them. Examples of Pathos;—

I.

"In peace, children bury their parents; in war, parents bury their children; nor is the difference small. Children lament their parents, sincerely indeed, but with moderate and tranquil sorrow, which it is natural for those to feel who are conscious of retaining many tender ties, many animating prospects. Parents mourn for their children with the bitterness of despair; the aged parent, the widowed mother, loses, when she is deprived of her children, everything but the capacity of suffering; her heart, withered and desolate, admits no other object, cherishes no other hope. It is Rachel weeping for her children, and refusing to be comforted because they are not." *(R. Hall.)*

II.

"Farewell, a long farewell, to all my greatness!
This is the state of man: to-day he puts forth
The tender leaves of hope, to-morrow blossoms,
And bears his blushing honours thick upon him:
The third day comes a frost, a killing frost;

And, when he thinks, good easy man, full surely
His greatness is a ripening, nips his root,
And then he falls as I do. I have ventured,
Like little wanton boys that swim on bladders,
This many summers in a sea of glory;
But far beyond my depth: my high-blown pride
At length broke under me; and now has left me,
Weary, and old with service, to the mercy
Of a rude stream that must for ever hide me.
Vain pomp and glory of this world, I hate ye;
I feel my heart new opened: O how wretched
Is that poor man that hangs on princes' favours!
There is, betwixt that smile we would aspire to,
That sweet aspect of princes, and their ruin,
More pangs and fears than wars or women have;
And when he falls, he falls like Lucifer,
Never to hope again.—

* * * *

O Cromwell, Cromwell,
Had I but served my God with half the zeal
I served my king, He would not in mine age
Have left me naked to mine enemies." *(Shakspere.)*

III.

"Paul closed his eyes with those words, and fell asleep. When he awoke, the sun was high and the broad day was clear and warm. He lay a little looking at the windows, which were open, and the curtains rustling in the air and waving too and fro. Then he said, 'Floy, is it to-morrow? Is she come?'

Some one seemed to go in quest of her. The next thing that happened was a noise of footsteps on the stairs;

and then Paul awoke,—awoke mind and body,—and sat upright in his bed. He saw them now about him. There was no gray mist before them as there had been sometimes in the night. He knew them everyone and called them by their names. 'And who is this? Is this my old nurse?' asked the child, regarding with a radiant smile a figure coming in. Yes, yes. No other stranger would have shed those tears at sight of him; called him her dear boy, her pretty boy, her own poor blighted child. No other woman would have stooped down to his bed, and taken up his wasted hand, and put it to her lips and breast, as one who had some right to fondle it. No other woman would have so forgotten everybody there but him and Floy, and been so full of tenderness and pity.

'Floy! this is a kind good face; I am glad to see it again. Don't go away, old nurse! stay here. Good-bye!'

'Goodbye, my child!', cried Mrs. Pipchin, hurrying to the bed's head, 'not goodbye!'

'Ah, yes; goodbye! Where's papa?'

He felt his father's breath upon his cheek before the words had parted from his lips. The feeble hand waved in the air, as if it cried 'goodbye!' again.

'Now lay me down; and Floy, come close to me, and let me see you!'

Sister and brother wound their arms around each other, and the golden light came streaming in, and fell upon them locked together.

'How fast the river runs between its green bank and the rushes, Floy! But it's very near the sea; I hear the waves! They always said so!'

Presently he told her that the motion of the boat upon the stream was lulling him to rest; how green the banks were now; how bright the flowers growing on them; how tall the rushes! Now the boat was out at sea, but gliding smoothly on. And now there was a shore before him.

Who stood on the bank?

He put his hands together as he had been used to do at his prayers. He did not remove his arms to do it, but they saw him fold them so behind his sister's neck.

'Mamma is like you, Floy! I know her by the face. But tell them that the picture on the stairs at school is not divine enough. The light about the head is shining on me as I go.'

The golden ripple on the wall came back again, and nothing else stirred in the room. The old, old fashion, the fashion that came in with our first garments, and will last unchanged until our race has run its course and the wide firmament is rolled up like a scroll. The old, old fashion Death.

Oh! Thank God, all who see it, for that older fashion yet of immortality. And look upon us, angels of young children, with regards not quite estranged, when the swift river bears us also to the ocean!" *(Dickens).*

118. As in attempting Sublimity we are liable to fall into Bombast and Frigidity, so in aiming at Pathos we may become merely sentimental or *maudlin* if our language exceeds the occasion, if the so-called Pathos consists of mere words, phraseology, and figures, without originality, keeping, or alternation and relief. Sometimes, in humorous writing the maudlin combined with the ridiculous is purposely made use of, as in the lover's lament (from the Ingoldsby Legends);—

"There's somewhat on my breast, father,
There's somewhat on my breast!

The livelong day I sigh, father,
And at night I cannot rest.
I cannot take my rest, father,
Though I would fain do so;
A weary weight oppresseth me—
This weary weight of woe!
'Tis not the lack of gold, father,
Nor want of worldly gear;
My lands are broad and fair to see,
My friends are kind and dear.
My kin are leal and true, father,
They mourn to see my grief;
But oh! 'tis not a kinsman's hand
Can give my heart relief;
'Tis not that Janet's false, father,
'Tis not that she's unkind;
Though busy flatterers swarm around
I know her constant mind.
'Tis not her coldness, father,
That chills my labouring breast;
It's—*that confounded cucumber*
I've eat and can't digest."

Now this is, of course, an extreme case of the maudlin; only let students beware that, in attempting the Pathetic with trivial subjects, they do not unintentionally produce a composition as ridiculous as the above is intentionally made. A common fault of many writers is to attempt to express pathos that they do not feel, and particularly to overload their compositions with empty declamation *about* passion, instead of encouraging the true feeling where it should exist, and expressing it in simple language.

EXAMPLES OF BEAUTIFUL PASSAGES.

I.

THE GOLDEN AGE. *Thompson.*

The first fresh dawn then waked the gladdened race
Of uncorrupted man, nor blushed to see
The sluggard sleep beneath its sacred beam:
For their light slumbers gently fumed away;
And up they rose, as vigorous as the sun,
Or to the culture of the willing glebe,
Or to the cheerful tendance of the flock.
Meantime, the song went round; and dance and sport,
Wisdom and friendly talk, successive, stole
Their hours away; while in the rosy vale
Love breathed his infant sighs, from anguish free,
And full replete with bliss; save the sweet pain,
That, inly thrilling, but exalts it more.
Nor yet injurious act, nor surly deed,
Was known among those happy sons of Heaven;
For reason and benevolence were law.
Harmonious nature too looked smiling on.
Clear shone the skies, cooled with eternal gales
And balmy spirit all. The youthful sun
Shot his best rays, and still the gracious clouds
Dropped fatness down; as, o'er the swelling mead,
The herds and flocks, commixing, played secure.

II.

EVE'S FIRST AWAKENING TO CONSCIOUSNESS, AND HER MEETING WITH ADAM. *Milton.*

That day I oft remember, when, from sleep,

I first awaked, and found myself reposed
Under a shade, on flowers; much wondering were
And what I was, whence thither brought, and how.
Not distant far from thence, a murmuring sound
Of waters issued from a cave, and spread
Into a liquid plain; then stood unmoved,
Pure as the expanse of heaven: I thither went,
With unexperienced thought, and laid me down
On the green bank, to look into the clear
Smooth lake, that, to me, seemed another sky.
As I bent down to look, just opposite,
A shape within the watery gleam appeared,
Bending to look on me. I started back;
It started back;—But, pleased, I soon returned;
Pleased, it returned as soon, with answering looks
Of sympathy and love. There I had fixed
Mine eyes till now, and pined with vain desire,
Had not a voice thus warned me:—"What thou seest;
What there thou seest, fair creature, is thyself;
With thee it came and goes:—but follow me!
And I will bring thee where no shadow stays
Thy coming and thy soft embraces; he
Whose image thou art".....
What could I do
But follow straight, invisibly thus led;
Till I espied thee, fair indeed, and tall,
Under a plantane:—yet, methought, less fair,
Less winning soft, less amiably mild,
Than that smooth watery image. Back I turned:
Thou following, criedst aloud:—"Return, fair Eve!
Whom fliest thou? Whom thou fliest, of him thou art
His flesh, his bone; to give thee being, I lent,
Out of my side, to thee, nearest my heart,

Substantial life, to have thee by my side,
Henceforth an individual solace dear.
Part of my soul, I seek thee, and thee claim,
My other half." With that, thy gentle hand
Seized mine;—I yielded.

THE LUDICROUS.

Wit — Humour — Ridicule.

119. The *Ludicrous*, or the *Laughable*, is the general name for all that excites laughter. Among the causes of laughter may be named

(I). High spirits.
(II). Sudden pleasure.
(III). Feeling of unexpected power or superiority.
(IV). Any unexpected event occurring when the mind is strongly excited.

Children released from school run laughing and shouting into the play-ground. The sight of a new toy will cause a little child to laugh with pleasure. To see, on a winter day, the sudden breaking of the fastening of a man's *geta* and the falling into the snow and mud of the man himself, provokes our laughter. When we are busy studying in the class-room, the sudden entrance of a dog, or the passing by the door of a noisy student, makes us inclined to laugh. So, the degradation of any dignified object, whether animate or inanimate, which has hitherto inspired us with feelings of admiration and awe, tends to awaken the ludicrous emotion, provided that the circumstances of this degradation are not such as to produce any other strong feeling, such as pity, anger, or fear.

Especially do we enjoy a laugh at the degradation of something which we observe other people respecting, but for which we ourselves have no reverence.

120. *Wit* brings together thoughts in unexpected associations, which awaken the emotion of the ludicrous. Wit has been defined as a combination of ideas, in the first place *unexpected*; secondly, *ingenious*, and thirdly, consisting in a play upon words. As regards being *unexpected*—this is implied in the terms '*flash* of wit,' '*stroke* of wit,' '*sally* of wit,' &c. The unexpected combination must display ingenuity or skill. There is sometimes in disorder a strange, fantastic regularity which pleases; sometimes the unexpected association of ideas flatters our own self-esteem; sometimes it awakens an admiration of the author of the wit; and in some or all of these ways it produces a peculiar pleasure that renders Wit a very efficient weapon in the hands of a speaker or writer. Thus the picture of a symmetrical human body gratifies us; but let an artist give to the picture of a human face the ears of an ass, the nose of a dog, or any other distortion, and a strange feeling of pleasure is excited. This is the foundation of the whole system of caricaturing. Gestures, manner, sentiment, thoughts can all be caricatured. If it is done improperly, unjustly, it offends our sense of propriety and right, and the only feeling excited is disgust. The following is a literary caricature of the "*Languid Lady*";—

"The languid lady next appears in state,
Who was not born to carry her own weight:
She lolls, reels, staggers, till some foreign aid
To her own stature lifts the feeble maid.
Then, if ordained to so severe a doom,
She by just stages journeys round the room;

But, knowing her own weakness, she despairs
To scale the Alps—that is, ascend the stairs.
'My fan', let others say who laugh at toil:
'Fan, hood, glove, scarf,' is her laconic style;
And that is spoke with such a dying fall,
That Betty rather *sees* than *hears* the call;
The motions of her lips and meaning eye
Piece out the idea her faint words deny.
Oh listen with attention most profound,
Her voice is but the shadow of a sound.
And help, oh help; her spirits are so dead,
One hand scarce lifts the other to her head:
If there a stubborn pin it triumphs o'er,
She pants, she sinks away, and is no more." *(Young)*.

121. The lowest, and the commonest, kind of Wit is *Paronomasia*, or the *Pun*, which consists in the use of a word or expression that will bear two meanings, in such a manner as to suggest both meanings at once, when the incongruity of the two ideas produces an emotion of the ludicrous. Puns abound in all languages. They are frequently connected with sarcasm (see 52). It is generally impossible to translate a pun from one language to another; the reason is obvious. The following extract is a good illustration of a punning composition;—

"Ben Battle was a soldier bold,
And used to war's alarms;
But a cannon-ball took off his legs,
So he laid down his arms.
Now, as they bore him off the field,
Said he, 'Let others shoot,
For here I leave my second leg,
And the Forty-Second Foot'.....
Now, Ben he loved a pretty maid,

Her name was Nelly Gray;
So he went to pay her his devours,
When he devoured his pay!
But when he called on Nelly Gray,
She made him quite a scoff;
And when she saw his wooden legs,
Began to take them off!
'O, Nelly Gray! O, Nelly Gray!
Is this your love so warm?
The love that loves a scarlet coat
Should be more uniform!'
Said she, 'I loved a soldier once,
For he was blithe and brave;
But I will never have a man
With both legs in the grave!'.....
'O, Nelly Gray! O, Nelly Gray!
For all your jeering speeches,
At duty's call I left my legs
In Badajos' breaches!'.....
'O, false and fickle Nelly Gray!
I know why you refuse:—
Though I've no feet—some other man
Is standing in my shoes!
I wish I ne'er had seen your face:
But, now, a long farewell!
For you will be my death; alas!
You will not be my Nell!'" *(Hood.)*

122. Another kind of Wit, called *Burlesque*, consists in using high-sounding expressions and an apparently dignified style to describe unworthy or unimportant objects, or in treating some elevated subject in a low and vulgar style. Butler's '*Hudibras*' is one of the best-known Burlesques in English; Pope's '*Rape of the Lock*' is another mock-heroic poem. Burlesque may be said to be intentional bombast or frigidity. (see 111 b) Examples;—

"And now had Phœbus in the lap
Of Thetis taken out his map:
And like a lobster boiled, the morn
From black to red began to turn." *(Butler.)*

"Then flashed the livid lightning from her eyes,
And screams of horror rend the affrighted skies:
Not louder shrieks to pitying Heaven are cast,
When husbands and when lapdogs breathe their last."
(Pope.)

123. Here we may mention *Parody* which is a composition similar in sound to another, but conveying an entirely different meaning of a ludicrous nature. Appended is a celebrated poem on the "*Death of Sir John Moore*", followed by a parody of the same on a drunken man named Marshall;—

"Not a drum was heard, not a funeral note,
As his corse to the rampart we hurried;
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried.
We buried him darkly at dead of night,
The sod with our bayonets turning,
By the struggling moonbeam's misty light,
And the lantern dimly burning.
No useless coffin enclosed his breast,
Not in sheet nor in shroud we wound him;
But he lay like a warrior taking his rest,
With his martial cloak around him.
Few and short were the prayers we said,
And we spoke not a word of sorrow;
But we steadfastly gazed on the face of the dead,
And we bitterly thought of the morrow.....

Lightly they'll talk of the spirit that's gone,
And o'er his cold ashes upbraid him—
But little he'll reck, if they let him sleep on
In the grave where a Briton has laid him.....
Slowly and sadly we laid him down,
From the field of his fame, fresh and gory;
We carved not a line, and we raised not a stone—
But we left him alone in his glory." *(Wolfe).*

Parody on the above;—

"Not a sou had he got; not a guinea or note,
And he looked confoundedly flurried,
As he bolted away without paying his shot,
And his landlady after him hurried.
We saw him again at dead of night,
When home from the club returning,
We twigged the doctor beneath the light
Of the gas-lamp brilliantly burning.
All bare and exposed to the midnight dews,
Reclined in the gutter we found him!
And he lay like a gentleman taking a snooze,
With his "Marshall" cloak around him.....
Loudly they talked of his money that's gone,
And his lady began to upbraid him:
But little he recked, so they let him snore on
'Neath the counterpane, just as we laid him.....
Slowly and sadly we all walked down
From his room in the uppermost storey;
A rushlight we placed on the cold hearth-stone,
And we left him alone in his glory."

124. The highest form of Wit is the Epigram. (see 39). Wit may be combined with many kinds of composition,—with the Wonderful (see 105), with Irony (see 51), with Sarcasm (see 52), with Satire (see 51), &c. Shakspere

introduces flashes of wit even in the midst of tragedy; but this is generally considered a blemish rather than a beauty. The following are a few additional examples of Wit;—

(I). The sublime degraded;

"I love to hear the shrieking wind;—
Magnificently wild!
Like the melodious music of
A bastinadoed child.
I love to hear the thunder burst,
O'er woodland, plain, and hill;—
Like the loud note of angry swine,
Petitioning for swill."

(II). The Mock-Heroic.—a lady's toilet.

"And now unveiled, the toilet stands displayed,
Each silver vase in mystic order laid.
First, robed in white, the nymph intent adores,
With head uncovered, the cosmetic powers.
A heavenly image in the glass appears,
To that she bends, to that her eyes she rears.
The inferior priestess at her altar's side,
Trembling, begins the sacred rites of pride;
Unnumbered treasures ope at once, and here
The various offerings of the world appear;
From each she nicely culls with curious toil,
And decks the goddess with the glittering spoil."
(Pope.)

(III). Wit combined with sarcasm;

"Mr. Strahan. You are a member of Parliament, and one of the majority which has doomed my country to destruction. You have begun to burn our towns and murder our people.....You and I were long friends. You are now my enemy—and I am

Yours, B. Franklin."

(IV). A punning definition of a pun;—

"A pun's a word that's played upon,
And has a double *sense*;
But when I say a double *sense*,
I don't mean double *cents*.
As thus: A bat about a room
Not long ago I knew
To *fly*; he caught a *fly*, and then
Flew up the chimney *flue*."

(V). Wit combined with satire;—

"Mr. Popham, afterwards Lord Chief Justice Popham, when he was Speaker, and the House of Commons had sat long, and done in effect nothing, coming one day to Queen Elizabeth, she said to him, 'Now, Mr. Speaker, what hath passed in the Commons?' He answered, 'If it please your Majesty, *seven weeks*.'"

(Bacon.)

(VI). Wit combined with Epigram;—

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

125. *Humour* is mild and quiet wit, associated with good temper, and never intended to hurt the feelings. Humour is often found in combination with the Pathetic. Thus the great masters of Pathos are also the greatest humourists. Humour often prevents Pathos from degenerating into the Maudlin (see 118). Again, Humour is often reached by combining effects of wit and poetic beauty with the ludicrous. Humour aims at exposing all the little weaknesses, peculiarities, extravagances, &c,

of human character. Hence, novelty is not essential to Humour, for its truthfulness to nature prevents it from being tiresome. Dickens knew well how to combine Pathos and Humour; so did Sir Walter Scott. Sydney Smith, Charles Lamb, Thomas Hood, are noted humourists. Carlyle's style is often humourously picturesque. (see 106). The humour of Addison's celebrated character "Sir Roger de Coverley," consists in the old knight's strange mixture of childish folly and amiability. Examples of Humour;—

(I). Good-natured depreciation;—

When some one said that a certain musical air had quite *carried him away*, Jerrold looked round the company and asked, 'Is there no one here that can whistle it?

(II). Humour combined with pathos;—

"I have been thinking, Davy", replied the sexton, "that she," and he pointed to the grave, "must have been a deal older than you or me."

"Seventy-nine," answered the old man with a sorrowful shake of the head, "I tell you that I saw it."

"Saw it?" replied the sexton; "aye, but, Davy, women don't always tell the truth about their age."

"That's true, indeed," said the old man, with a sudden sparkle in his eye. "She might have been older."

"I'm sure she must have been. Why, only think how old she looked. You and I seemed but boys to her."

"She did look old," rejoined David. "You're right. She did look old."

"Call to mind how old she looked for many a long, long year, and say if she could be but seventy-nine at last—only our age," said the sexton.

"Five year older at the very least," cried the other.

"Five!" retorted the sexton. "Ten! Good eighty-nine. I call to mind the time her daughter died. She was eighty-nine if she was a day, and tries to pass upon us now, for ten year younger. Oh! human vanity!"

The other old man was not behind-hand with some moral reflections on this fruitful theme, and both adduced a mass of evidence; of such weight as to render it doubtful—not whether the deceased was of the age suggested, but whether she had not almost reached the patriarchal term of a hundred. When they had settled this question to their mutual satisfaction, the sexton, with his friend's assistance, rose to go.

"It's chilly, sitting here, and I must be careful—till the summer," he said, as he prepared to limp away.

"What?" asked old David.

"He's very deaf, poor fellow!" cried the sexton. "Goodbye."

"Ah!" said old David, looking after him. "He's failing very fast. He ages every day."

And so they parted: each persuaded that the other had less life in him than himself; and both greatly consoled and comforted by the little fiction they had agreed upon respecting Becky Morgan; whose decease was no longer a precedent of uncomfortable application, and would be no business of theirs for half-a-score of years to come." *(Dickens.)*

(III). Sir Roger de Coverley at Church;—

As Sir Roger is landlord to the whole congregation, he keeps them in very good order, and will suffer nobody to sleep in it besides himself; for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and if he sees anybody else nodding, either wakes them himself, or sends his servants to them. Several other of the old knight's peculiarities break out upon these occasions: sometimes he will be lengthening out a verse in the singing Psalms, half a minute after the rest of the congregation have done with it: and sometimes when he is pleased with the matter of his devotion, he pronounces Amen three or four times to the same prayer; and sometimes stands up when everybody else is upon their knees, to count the congregation, or see if any of his tenants are missing." *(Addison.)*

126. *Ridicule* may be defined as cruel, or malignant, humour. While the aim of humour is simply to raise a laugh, Ridicule employs irony, sarcasm, satire, in order to hold up its object to contempt or disapprobation. Ridicule is, therefore, eminently calculated to hurt the feelings of those at whom it is aimed. We should, therefore, be very sparing of the use of this powerful rhetorical weapon, and should employ it, not to attack our fellow men, but to expose vice, falsehood, folly, ignorance, cowardice, dishonesty. The following lines from Pope, on flattery, are a good illustration of Ironical Ridicule;—

"'Tis from high life high characters are drawn:
A saint in crape is twice a saint in lawn.
A judge is just; a chancellor, juster still;
A gownsman, learned; a bishop, what you will;
Wise, if a minister; but if a king,
More wise, more just, more learned, more everything."

HARMONY.

127. *Harmony* in style has reference to rhythm (a smooth and easy flow of words that pleases the ear). It makes words a concord of sweet sounds. When not destructive of clearness or strength it adds greatly to the beauty of composition. Harmony, or Melody, involves both the action of the voice and the sense of hearing. What is hard to pronounce is not only disagreeable in the act of pronouncing, but also disagreeable to hear; hence the harmony of the best passages may be lost by bad reading. Harmony may be regarded under the three aspects of

(a). The use of euphonious, or pleasant-sounding, words.

(b). The euphonious arrangement of words.

(c). The adaptation of sound to the sense it expresses.

128. With regard to the use of euphonious words we may notice that rhythm not only pleases the ear; it also aids the memory and adds to the impression. Many rules have been given by writers on Rhetoric to insure the harmony of words. These rules are valuable only as *hints*, and in cases where Harmony is the most important consideration. Young writers should remember never to sacrifice clearness, strength, or unity, in attempting to secure harmony. Clearness, strength, unity, are *necessaries* of composition; Harmony is a *luxury*. Some of the rules relating to the choice of words are;—

(a). Avoid harsh, grating, difficult combinations, whether of vowels or of consonants. The letters *p*, *t*, *k*, are the most abrupt and difficult of all; next come the forms *f*, *th*, *h*, *b*, *v*, *d*. These letters combine well with long, or accented, vowels, producing light rapid sounds, while the union of sibilants and vowels yields a slow soft melody.

(b). A sharp and a flat mute cannot be easily sounded together. Even a short intervening vowel does not remove the difficulty.

(c). A succession of consonant sounds is difficult, especially when they do not coalesce (see Grammar, rule 12), and when the vowels are short and sharp. Thus; *struggled, pledged, strengthened.*

(d). The alternation of vowel and consonant is harmonious. Thus;—

"A lovely boy;" "a good intention."

(e). When the same sound ends one word and begins the next, the effect is unpleasant, and the pronunciation difficult. Examples;—

"A great terror"; "A languid dame"; "His crime moved me"; "You unite"; "See Caesar."

(f). Avoid lengthening words by numerous prefixes or suffixes. Thus;—*unsuccessfulness, wrongheadedness.*

(g). Avoid words containing a number of unaccented vowels. Thus;—*meteorological, derogatorily.*

(h). Avoid the repetition of the same letter or syllable. Thus;—*lordly, farriery.*

(i). A due alternation of accented and unaccented syllables is an essential condition of harmony. Notice the melody of Shakspere's line

"The pomp and circumstance of glorious war."

(k). A succession of accented monosyllables is usually objectionable. If, however, there be an even distribution of unaccented words, the bad effect does not arise. Example;—

"Stars, hide your fires,
Let not light see my black and deep desires,
The eye wink at the hand. Yet let that be,
Which the eye fears, when it is done, to see."

(*Shakspere.*)

In ordinary, cases, harmony requires the alternation of long and short words. A string of long words is seldom melodious.

(f). Avoid monotony in sweetness. Even the difficult and harsh combinations of letters may be brought in as an agreeable variety, after a succession of smooth and liquid sounds.

129. With regard to the euphonious arrangement of words special attention must be paid to the length and cadence of sentences, so that "prosy protractedness and asthmatic brevity" may both be avoided. The following rules will be found useful;

(a). In the arrangement of sentences the parts must be so disposed as to be easily read. What the organs of speech find no difficulty in uttering, will, as a general rule, afford pleasure to the ear. In the progress of a sentence, the voice naturally rests at the close of each member; and these pauses should be so distributed as neither to exhaust the breath by their length, nor to require constant cessations of voice by their shortness. Harmony forbids a succession of clauses of one cadence or arrangement. The structure and length of sentences should be varied, subject to the more important considerations of meaning and strength.

(b). The closing syllables of a sentence should allow the voice to fall by degrees. This may be secured in two ways;—

(I). If the concluding syllable is accented, and if it ends in a continuing consonant. Thus;—*appear, disgrace, designs, mischance.*

(II). If the sentence is made to end with one or more unaccented syllables. Thus;—*blessing, liberty.*

(c). Very long words do not make a melodious close.

Thus;—*intimidation, irresistible.*

(d). The very worst kind of ending is a syllable short, accented, and abrupt. Thus;—"*He rises up.*" A monosyllable is not necessarily a bad close. It may be unaccented, as often happens with the pronoun *it*, and with the prepositions *of, to, for,* &c; or it may have liquid or other consonants that lengthen out the sound; such as *ease, shame, shine.*

(e). Even an abrupt close may be pleasing in alternation with the others.

These rules especially apply to the close of a paragraph.

130. The highest kind of Harmony is the adaptation of sound to sense. It is sometimes possible to make the sound an echo to the sense, thereby assisting the meaning and heightening the pleasure. This adaptation may be secured in two ways;—

(I). The adaptation of sounds to certain kinds of writing. Certain sounds are appropriate to certain varieties of composition. Sounds have, in many respects, a correspondence with our ideas, partly natural, and partly the effect of artificial associations. Hence, any one modulation continued impresses a certain character on style. Sentences constructed with a rising swell are appropriate to what is grave, important, or magnificent; but they suit no violent passion, no eager reasoning, no familiar address. These require sentences brisker, easier, and more abrupt. No one current of sounds, therefore, will be found appropriate to different compositions, or even to different parts of the same production. There is thus much room for taste and judgment in forming such combinations of words as are suited to the subject under discussion.

(II). The use of such words in the description of sound,

motion, or passion as, either in reality, or by reason of imaginary associations, bear some resemblance to the object described. The words, either by their length, their rapidity of movement, or some other peculiarity, can be made to resemble the sense with the happiest effect. This can sometimes be accomplished in prose, but is to be looked for chiefly in poetry, where inversions and other licences give us a greater command of sound.

131. The sounds of words are employed for representing, chiefly, three classes of objects;—

(a). Other sounds. Words, being themselves sounds, can imitate sounds. Examples;—"The *whizz* of a bullet;" "The *buzz* of a fly;" "The *hiss* of a snake;" "The *crash* of thunder;" "The *whistling* of the wind."

(b). Motion of all kinds. To describe slow and laboured movement we use long and accented syllables and words. Thus;—

"When Ajax strives some rock's vast weight to throw,
The line too labours, and the words move slow."
(Pope.)

Quickness of motion is represented by an abundance of short and unaccented syllables, and the more abrupt consonants alternated with the vowels. Thus;—

"Not so when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main."

The following lines well illustrate the change from slow to rapid motion;— *(describing Sisyphus.)*

(Slow.) "With many a weary step and many a groan
Up the high hill he heaves a huge round stone;
The huge round stone *(rapid)* resulting with a bound,
Thunders impetuous down, and smokes along the ground."

Huge unwieldy bulk implies slowness of movement. Example;—

"O'er all the dreary coasts
So stretched out, huge in length, the arch-fiend lay."
(Milton.)

(c). The emotions and passions of the mind. The cheerful emotions have a lively movement, while melancholy is slow and drawling. The tender and pathetic emotion is suited by a slow gentle melody. In poetry, the different measures are adapted to different passions, as will be shown in Section VI. As an example we give a few stanzas from Collins' "*Ode on the Passions;*"—

"First *Fear* his hand, his skill to try,
Amid the chords bewildered laid—
And back recoiled, he knew not why,
E'en at the sound himself had made.
Next *Anger* rushed, his eyes on fire,
In lightnings owned his secret stings;
In one rude clash he struck the lyre,
And swept with hurried hands the strings.
With woeful measures wan *Despair*—
Low sullen sounds his grief beguiled;
A solemn, strange, and mingled air;
'Twas sad by fits, by starts 'twas wild.
But thou, O *Hope!* With eyes so fair,
What was thy delighted measure?
Still it whispered promised pleasure,
And bade the lovely scenes at distance hail!
Still would her touch the strain prolong;
And from the rocks, the woods, the vale,
She called on Echo still through all the song;

And where her sweetest theme she chose,
A soft responsive voice was heard at every close;
And Hope enchanted smiled, and waved her golden hair:
And longer had she sung—but with a frown
Revenge impatient rose;
And threw his blood-stained sword in thunder down,
And, with a withering look,
The war-denouncing trumpet took,
And blew a blast so loud and dread,
Were ne'er prophetic sounds so full of woe;
And ever and anon he beat
The doubling drum with furious heat;
And though sometimes, each dreary pause between
Dejected *Pity* at his side
Her soul-subduing voice applied,
Yet still he kept his wild unaltered mien,
While each strained ball of sight seemed bursting form his head."

132. The following are harmonious passages. Let the student point out their beauties and show how they comply with all the foregoing rules (127—131.);—

"Of Nelson and the North
Sing the glorious day's renown,
When to battle fierce came forth
All the might of Denmark's crown,
And her arms along the deep proudly shone;
By each gun the lighted brand,
In a bold, determined hand,
And the prince of all the land
Led them on." (*Campbell.*)

"On a sudden, open fly
With impetuous recoil, and jarring sound,

The infernal doors; and on their hinges grate
Harsh thunder." (*Milton.*)

"Heaven opened wide
Her everduring gates, harmonious sound,
On golden hinges turning." (*Milton.*)

"Arms in armour clashing, brayed
Horrible discord; and the maddening wheels
Of brazen fury raged." (*Milton.*)

"I love the language, that soft bastard Latin,
Which melts like kisses in a female mouth,
And sounds as if it should be writ on satin,
With syllables that breathe of the sweet south,
And gentle liquids gliding all so pat in,
That not a single accent seems uncouth,
Like our harsh northern, whistling, grunting, guttural,
Which we're obliged to hiss, and spit, and sputter all."
(*Byron.*)

"We shall conduct you to a hill-side, 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."
(*Milton.*)

The following are from Pope;—

(*Of a bow*). "The string let fly,
Twanged short and sharp, like the shrill swallow's cry."

"Loud sounds the axe, redoubling strokes on strokes,
On all sides round the forest hurls her oaks
Headlong. Deep echoing groan the thickets brown,
Then rustling, crackling, crashing, thunder down."

"When the tide rushes from her rumbling caves,
The rough rock roars; tumultuous boil the waves."

"But when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent roar."

"A needless Alexandrine ends the song;
That, like a wounded snake, drags its slow length along."

"Soft is the strain when zephyr gently blows,
And the smooth stream in smoother numbers flows."

(A calm at sea). "Then the shrouds drop;
The downy feather, on the cordage hung,
Moves not; the flat sea shines like yellow gold
Fused in the fire, or like the marble floor
Of some old temple wide."

The following is from Bryant:—

"So live, that when thy summons comes to join
The innumerable caravan that moves
To that mysterious realm, where each shall take
His chamber in the silent halls of death;—
Then go not like the quarry slave at night,
Scourged to his dungeon, but, sustained and soothed
By an unfaltering trust, approach the grave,
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams."

133. The following passages are more or less inharmonious. Let the student point out their defects, by help of the rules (127—131):—

"This is a *con*venient *con*trivance."

"Such *an ocean* exists."

"I confess with humi*lity* the ste*rility* of my fancy, and the deb*ility* of my judgment."

"What is of more import*ance*, the principles being propounded with rever*ence*, had an influ*ence* on the subsequent jurisprud*ence*."

"Tediousness is the most fatal of all faults."

"Proud and vain-glorious, swollen with lofty anticipations of his destiny, no danger could appal and no toil could tire him."

"The general ordered the captain to order the soldiers to observe good order."

"We went in an enormous car."

"This discourse concerning the easiness of God's commands, does, all along, suppose and acknowledge the difficulties of the first entrance upon a religious course; except only in those persons who have had the happiness to be trained up to religion by the easy and insensible degrees of a pious and virtuous education."

IDIOMATIC EXPRESSIONS.

134. This Section would not be complete without some general remarks on Idiomatic expressions. An idiom is a collection of words justified by custom, yet used so peculiarly that other nearly synonymous words cannot be used in the same way. It is also applied to expressions in which the strict rules of general grammar are not obeyed, so that they cannot be translated literally into any other language. Hence, the difficulty of idioms to the student of a foreign language; yet, so important are they that, without a knowledge of the idioms of a language, we cannot be said to have any real knowledge of that language. It has been remarked that "Dictionaries contain only selections *from* the language; the number of words in them by no means rendering them worthy to be considered selections *of* the language. The English of grammars and schools is but a chosen portion of an existing whole. In fact, *the English language, as learned by foreigners, is by no means the language of England.*" Now this last reflection seems, at first sight, to be very discouraging to the student of English; the more so

as it is evidently impossible to give, in a book of this kind, a complete list of English idioms, while to give only a few specimens would be of no practical use. Yet we may remember that a young child, in learning to speak his own language, learns only a few expressions at a time, and learns them only *as he has need of them* to express some new thought. In the same way, the student of English may gradually acquire a good stock of idioms by carefully noting down all such expressions as he meets with in his reading, carefully observing their connexion with the context, getting them translated freely but correctly into his own language, and reproducing them only on occasions and in circumstances exactly analogous to those in which he originally met with them.

HOW A GOOD STYLE IS TO BE ACQUIRED.

135. The following hints on the formation of style are given by Mr. Quackenbos;—

(a). Give careful and earnest thought to the subject about which you propose to write. Though, at first sight, this may seem to have little to do with the formation of style, the relation between the two is in reality extremely close. Before we have ourselves obtained a full, clear, and decided view of a subject, we cannot hope to communicate such an impression of it to others.

(b). Compose frequently. Nothing but exercise will give facility of composition.

(c). Compose slowly and with care. It is to hasty and careless writing that a bad style may generally be traced. On this point Quintilian says;—"I enjoin

that such as are beginning the practice of composition write slowly and with anxious deliberation. Their great object, at first, should be to write as well as possible; practice will enable them to write quickly. By degrees matter will offer itself still more readily; words will be at hand; composition will flow; everything, as in the arrangement of a well-ordered family, will present itself in its proper place. The sum of the whole is this: by hasty composition we shall never acquire the art of composing well; by writing well we shall soon be able to write speedily."

(d). Revise carefully. Even the most experienced writers are apt to commit oversights, for which revision is the only remedy. If we put away what has been written till the expressions we have used are forgotten, and then review our work with a cool and critical eye, as if it were the performance of another, we shall discern many imperfections which at first were overlooked. This is the time for pruning away redundancies; for seeing that the parts of sentences are correctly arranged and connected by the proper particles; for observing whether the requirements of grammar are strictly complied with; and for bringing style into a consistent and effective form.

(e). Study the style of the best authors. Notice their peculiarities; observe what gives effect to their writings; compare one with another; and in composing, endeavour to avoid their faults and imitate their beauties. An acquaintance with the works of the best authors is indispensable. Language and style are largely learnt by unconscious imitation. Always choose the best authors you can get. Prefer the decisions of whose those position entitles them to

authority, to your own. A book that pleases you may be very faulty. Read much, rather than many books.

(*f*). Practise diligently translation from English into Japanese; and, so far as time allows, carefully retranslate into English, comparing your retranslation with the original; and noting, not only *where* you are wrong, but *why* you are so. Practice is the grand secret of effectiveness in composition as in every other art. Johnson strongly advises young composers to train their minds to start promptly, for it is easier to improve in accuracy than in speed. Robert Hall's experience confirms this rule. He used to lament that his progress in composition was so slow that he could write comparatively little, while what he wrote had an air of stiffness from which his spoken style was free. Whether this last rule is acted upon or not, the preceding ones are absolute. Excellence in composition is a great power, and its lowest price is *patient toil*.

136. We conclude these remarks on style by giving a few notes respecting some of our greatest authors. Pope formed his style on the model of Dryden. Johnson describes Addison's style as free from studied amplitude and affected brevity, and adds that whoever wishes to attain an English style—familiar but not coarse, elegant but not ostentatious—must give his days and nights to the study of Addison. Gibbon carefully studied Blackstone. Robertson was intimately acquainted with Swift's writings, and no less so with Defoe's. He shocked an enquirer who consulted him on the best discipline for acquiring a good narrative style, by advising him to study '*Robinson Crusoe*'; or, if he wanted something more philosophic, *Gulliver's Travels*." Erskine delighted

in Milton, and found there, as Lord Brougham says, as good a substitute as could be discovered for the immortal originals in the Greek models. He was also very familiar with Dryden and Pope. Robert Hall diligently studied Johnson and Howe. Burke committed to memory large portions of Young's '*Night Thoughts*'. The great Macaulay committed to memory his own paragraphs before he wrote them down, and lived for weeks at a country alehouse in the village of Weston Zoyland, that he might write his stirring and vivid description of the battle of Sedgemoor on the spot. These examples are purposely taken from the biographies of men who have excelled in literature, and who might be supposed to be above the observance of such rules. Each author also expresses a preference for a different model. But in the necessity for the study of models they entirely agree; not that a writer should copy them, but that he may catch their spirit, and appreciate and rival their excellence.

Let us hear what a few other great men have said and thought about style;—

"Seeing that truth consisteth in the right ordering of names in our affirmations, a man that seeketh precise truth had need to remember what every name he useth stands for, and to place it accordingly, or else he will find himself entangled in words as a bird in lime twiggs—the more he struggles the more belimed.....For *words are wise men's counters*,—they do but reckon by them; but *they are the money of fools*."

(*Hobbes*, 1588—1679.).

"Genius is something rare; nor can he who possesses it, even then by neglecting rules, produce what is accurate. Those, on the contrary, who, though they want genius, think rules worthy their attention, if they cannot become

good authors, may still make tolerable critics; may be able to show the difference between the creeping and the simple, the pert and the pleasing, the turgid and the sublime; in short may sharpen, like the whetstone, that genius in others which Nature in her frugality has not given to themselves.

Indeed, I have never known, during a life of many years, and some small attention paid to letters and literary men, that genius in any art had ever been crampt by rules. On the contrary, I have seen great geniuses miserably err by transgressing them.....

We cannot admit that geniuses, though prior to systems, were prior also to rules, because rules from the beginning existed in their own minds and were part of that immutable truth which is eternal and everywhere. Aristotle, we know, did not form Homer, Sophocles, and Euripides; 'twas Homer, Sophocles, and Euripides that formed Aristotle. And this surely should teach us to pay attention to rules, inasmuch as they and genius are so reciprocally connected, that 'tis genius which discovers rules, and then rules which govern genius."

(*Harris*, 1709—1780.)

"All the qualities of a good style may be ranged under two heads, Perspicuity and Ornament. For all that can possibly be required of language is to convey our ideas clearly to the minds of others, and at the same time in such a dress as, by pleasing and interesting them, shall most effectively strengthen the impressions which we seek to make. When both these ends are answered, we certainly accomplish every purpose for which we use writing and discourse." (*Blair*, 1718—1799).

"The style of Bunyan is delightful to every reader, and invaluable as a study to every person who wishes to

obtain a wide command over the English language. The vocabulary is the vocabulary of the common people. There is not an expression, if we except a few technical terms of theology, which would puzzle the rudest peasant. We have observed several pages which do not contain a single word of more than two syllables. Yet no writer has said more exactly what he meant to say. For magnificence, for pathos, for vehement exhortation, for subtle disquisition, for every purpose of the poet, the orator, and the divine, this homely dialect, the dialect of plain working men, was perfectly sufficient."

(*Macaulay*, 1800—1859.)

"The style of an author should be an image of his mind, but the choice and command of language is the fruit of exercise. Many experiments were made before I could hit the middle tone between a dull chronicle and a rhetorical declamation; three times did I compose the first chapter, and twice the second and third, before I was tolerably satisfied with their effect."

(*Gibbon*, 1737—1794.).

"My style was not formed without great care, and earnest study of the best authors. I have laboured hard upon it, for I early felt the importance of expression to thought. I have re-written sentence after sentence, and pondered long upon each alteration. For depend upon it, it is with our thoughts as with our persons—their intrinsic value is mostly undervalued, unless outwardly expressed in an attractive garb."

(*D. Webster*, 1782—1852.)

"In the way of writing, no great thing was ever, or will ever be done with ease, but with difficulty. Let ready writers with any faculty in them lay this to heart. Virgil and Tacitus, were they ready writers?.....Shakspere,

we may fancy, wrote with rapidity, but not till he had thought with intensity. No easy writer he, or he had never been a Shakspere. Neither was Milton one of the mob of gentlemen that write with ease; he did not attain Shakspere's facility, one perceives, of even writing fast *after* long preparation, but struggled while he wrote. Goethe also tells us he 'had nothing sent him in his sleep', no page of his but he knew well how it came there." *(Carlyle,* 1795—1881.).

"Sweep away utterly all falsehood and frothiness from your heart; struggle unweariedly to acquire what is possible for every God-created man, a free, open, humble, soul: speak not at all, in any wise, till you have somewhat to speak; care not for the *reward* of your speaking, but simply, and with undivided mind, for the *truth* of your speaking." *(Carlyle.)*

TASTE.

137. Since Rhetoric has for its aim the consideration of the various points of excellence in composition, the acquirement of a good, or correct, *Taste* is of primary importance. The word *Taste*, employed with reference to Fine Art, means, first of all, the capacity for deriving pleasure from works of art. The term is further used to denote the kind of artistic excellence that gives the greatest amount of pleasure to educated minds. Such minds are said to have Taste, and others to want it. The words *elegance, refinement, polish*, have nearly the same meaning. The French philosopher *Cousin* says, "Three faculties enter into that complex faculty that is called Taste,—imagination, sentiment, reason. Sentiment receives the impression; reason passes judgment on it; while imagination produces the sensation of pleasure experienced by the mind."

138. Taste is common in some degree to all men, yet they by no means possess it to the same extent. This difference is owing in a great measure to nature, which has endowed some men with more sensitive organs than others, and thus made them capable of greater intellectual enjoyment. Yet education has even more to do than nature with the formation of Taste. Hence we see that Taste is eminently an improvable faculty; and in the case of this, as well as all the mental and bodily powers, exercise is to be regarded as the great source of health and strength. Diligent study and careful examination of models of style are necessary, as we have seen, to a full appreciation of the great works of literature. The ignorant or uneducated man sees no more merit in these great works than in ordinary compositions; he understands neither their excellence nor their defects. His Taste, however, becomes cultivated in proportion as his acquaintance with such works is extended. He is gradually enabled, not only to form judgments, but to give satisfactory reasons for them. His Taste is developed and improved by exercise.

139. In various nations and at different periods conflicting ideas of good Taste have prevailed. Yet we may distinguish between the *permanent* and the *variable* elements of Taste.

(a). The *permanent* element comprises all the rules of rhetoric which are founded on the natural workings of the human mind, and which have been generally adopted by the best speakers and writers. Harmony, Unity, Strength, Precision, avoidance of exaggerated Hyperbole, are rules of Taste, as they are rules of

Rhetoric. Refinement in Taste consists partly in increasing the pleasures of works of art by the avoidance of painful, and the addition of pleasing, subjects or images; and partly in a careful adherence to what is truthful, humane, and virtuous.

(b). The *variable* element includes the points where men do not feel alike. Ages, countries, and individuals differ in their ideas of what is excellent in composition.

140. Accidental causes occasionally pervert, or vitiate, Taste. Superstition, bigotry, or despotism, may bring about a degraded Taste; national immorality and licentiousness may bring false ornaments and dissolute writings into fashion. But such perverted Taste is only temporary; whereas the principles of true philosophic Taste are unchangeable. In every composition, what pleases the imagination, convinces the reason, or touches the affections, delights all ages and all nations. Hence the unanimous testimony which successive generations have borne to the merit of some few works of genius. Hence the authority which such works have acquired as standards of composition; since from them we learn what beauties give the highest pleasure, and elicit the general admiration of mankind.

141. When, therefore, we seek a *Standard of Good Taste*, we find that, while such standard may, and does, vary in different countries and at different periods, yet there is undoubtedly essential beauty in well-chosen language, well-constructed sentences, well-arranged arguments, a proper blending of plain and figurative expressions, a skilful structure of the entire composition; and that such points of true beauty are universally recognised and acknowledged, although

there are so many varieties of beauty, considered so variously by different persons that disputes on matters of taste cannot always be absolutely settled.

142. The following are the opinions of the historian Hume and the poet Akenside on the subject of *Taste*;—

"It is acknowledged to be the perfection of every sense or faculty to perceive with exactness its most minute objects, and allow nothing to escape its notice and observation. The smaller the objects are which become sensible to the eye, the finer is that organ, and the more elaborate its make and composition. A good palate is not tried by strong flavours; but by a mixture of small ingredients, where we are still sensible of each part, notwithstanding its minuteness and its confusion with the rest. In like manner a quick and acute perception of beauty and deformity must be the perfection of our mental taste; nor can a man be satisfied with himself while he suspects that any excellence or blemish in a discourse has passed him unobserved. In this case, the perfection of the man and the perfection of the sense or feeling are found to be united. A very delicate palate, on many occasions, may be great inconvenience both to a man himself and his friends. But a delicate sense of wit or beauty must always be a desirable quality; because it is the source of all the finest and most innocent enjoyments of which human nature is susceptible. In this decision the sentiments of all mankind are agreed. Wherever you can ascertain a delicacy of taste, it is sure to meet with approbation; and the best way of ascertaining it is to appeal to those models and principles which have been established by the uniform consent and experience of nations and ages." *(Hume.)*

"What then is Taste, but those internal powers
Active, and strong, and feelingly alive
To each fine impulse? a discerning sense
Of decent and sublime, with quick disgust
For things deformed, or disarranged, or gross
In species? This nor gems, nor stores of gold,
Nor purple state, nor culture can bestow.....
Different minds
Incline to different objects: one pursues
The vast alone, the wonderful, the wild;
Another sighs for harmony and grace.....
Shakspere looks abroad
From some high cliff superior, and enjoys
All on the margin of some flowery stream
To sound soft warbling all the live-long day."
(Akenside).

QUESTIONS FOR EXAMINATION.

(SECTIONS I, II, III.).

(NOTE: THESE QUESTIONS ARE NOT EXHAUSTIVE: FOR FURTHER HINTS SEE PREFACE.).

The Numbers refer to the Paragraphs, not to the pages.

1. What is Rhetoric?
2. What advantages result from the study of Rhetoric? To attain proficiency in composition what is necessary?
3. "The Rules of Rhetoric are not arbitrary."—Explain this.
4. How does Rhetoric differ from Grammar?
5. Name the chief divisions of Rhetoric.
6. What are Figures of Speech? What is the difference between the Literal and the Figurative meaning of a word?
7. Name and define the Figures of Orthography; of Etymology; of Syntax.
8. Point out some of the advantages of Figurative Language in general.
9. Is the use of Figurative Language essential to beauty of composition? Give reasons for your answer.
10. Distinguish between Figures proper and Tropes.
11. "Our intellectual powers are reducible to three simple modes of working."—Explain this.

12. Name the principal Figures of—Similarity—Contiguity—Contrast. What other important Figures are to be noticed?
13. Explain the following statements:—"Similitudes are made use of to render the subjects of composition more intelligible"; "A Resemblance is not a Figure of Speech, unless the things compared be different in kind."—What are Picturesque Similitudes?—"Old used up Similitudes should be avoided"; explain this.—When Figures of Similarity are used to give intelligibility and clearness, what conditions must be satisfied?
14. Define Simile or Comparison.
15. "Comparisons are of two classes,—Explanatory Similes and Embellishing Similes." Explain this.
16. Define Metaphor. What is the principal use of the Metaphor? Distinguish between Metaphor and Simile.
17. "Every Trope is a Metaphor; but all Metaphors are not Tropes." Explain this.—What caution is here given to the student, as to the interpretation of Metaphors?
18. Explain and illustrate the following statements;—
"The coining of Metaphors is a means of increasing the names in a language."—"Metaphor is largely used to express the more hidden operations of the mind."—"Many words have altogether lost their original meaning, and what was formerly their metaphorical interpretation has now come to be regarded as their primary signification."
19. Classify Metaphors.
20. "Metaphors must be appropriate"; explain this.—"The blending of metaphorical with literal expressions in the same sentence is objectionable"; explain this.—What are Mixed Metaphors? When allowable? What are Strained Metaphors? "A continued succession of Metaphors is wearisome"; explain this.

21. What is Allusion? Why do Allusions present special difficulty to Japanese students? How can this difficulty be best encountered?
22. Name and explain the most common sources of Allusion.
23. What cautions are to be observed by the student in making use of Allusions in his own compositions?
24. What is Innuendo? By what other names is this minor figure known? When is Innuendo employed?
25. What is Personification? For what purposes is it used?
26. Name and explain the different kinds of Personification.
27. What cautions are to be observed in making use of Personification?
28. Define Allegory.
29. What is a Fable?
30. What is a Parable?
31. Name the points to be remembered in Allegorical Composition.
32. What is Synecdoche? Name and explain the different kinds of Synecdoche founded on similarity. Also the different kinds of Synecdoche founded on contiguity.
33. What is meant by the Transferred Epithet?
34. Define Metonymy. Name and explain the different kinds of Metonymy.
35. Give a general account of the nature of Contrast.
36. What is Antithesis? How does Antithesis derive its force?
37. For what purposes is Antithesis used? Explain the secondary kind of Antithesis.
38. Carefully point out the various Antitheses in the examples given.
39. What is Epigram? In what does the force of Epigram consist? Mention some peculiarities of Epigram.

40. What is Hyperbole? Whence its origin? When to be used?
41. Point out the Hyperboles in the examples given.
42. What cautions are to be attended to in the employment of Hyperbole?
43. What is Litotes? Whence the difficulty of this figure? Paraphrase the examples, so as to show their literal meaning.
44. Define Climax.
45. What is meant by Climax of sound? What is Anticlimax? For what purpose is it used?
46. Summarize Mr. Herbert Spencer's remarks on Climax.
47. Define rhetorical Interrogation. When is it to be used?
48. Define Exclamation.
49. What is Apostrophe? When is Apostrophe used for comic effect.
50. Define Vision. What is meant by the *Historic Present?* When may Vision be employed? What is the highest kind of Vision?
51. What is Irony? What is its peculiar force? Explain the Irony in the examples given.
52. Define Sarcasm. Point out the Sarcasm in the examples given.
53. What is Satire?
54. What is Apophasis?
55. What is the use of Figures of Speech? What other devices have the same object in view? Explain the importance of this branch of Rhetoric.
56. State the methods of acquiring a copious phraseology.
57. Summarize Dr. Angus' remarks.
58. Enumerate the chief points worthy of consideration as to the *length of words*. Summarize Mr. Swinton's remarks on this subject. What is the practice of the best scientific writers in addressing a mixed audience? What is to be remarked in the passage quoted from Professor Alexander?

59. What is meant by Accuracy? How is Accuracy to be attained? What are Cognate Words? Synonymes? Antithetical terms?
60. State the general principles of Propriety.
61. Define Conciseness. How is Conciseness to be attained?
62. In aiming at Conciseness what cautions are to be observed? What is Diffuseness. State the relative advantages and disadvantages of Conciseness and Diffuseness, and point out the particular occasions on which each of these styles is suitable. Examine the passage quoted from Professor Huxley and point out what rhetorical lesson it teaches. State the different effects of omission and of repetition of conjunctions.
63. What is Tautology? When is Tautology admissible? What is Redundancy? When admissible? What is Circumlocution? What is the remedy for Circumlocution? When admissible?
64. Define Purity. How is Purity violated?
65. Why is the Order of Words of such primary importance in English composition? What two kinds of Order may be distinguished? What order should be adhered to in students' composition exercises?
66. Name the fundamental laws of Grammatical Order.
67. When is the Grammatical order departed from?
68. When may a clause be introduced by the verb?
69. Name the cases of Inversion of the Subject for the sake of Rhetorical Emphasis.
70. Why is the Inverted Object a difficult and unusual construction? What is the commonest case of this inversion? When is the Object *always* inverted?
71. For what purposes is the Inverted Object construction

used?

72. Give instances of the whole predicate standing before the subject.
73. Why is the position of the Adjective of great importance in English? Name the three general principles governing the *natural* order of Adjectives.
74. Name and explain the principal cases of inverted adjective adjuncts.
75. State the principal rules for the placing of the Articles.
76. State the invariable rule for the position of the Pronoun.
77. State the general principles regarding the position of Adverbs. Explain the Laws of Proximity and of Priority.
78. Point out the faults in the examples given.
79. State three special rules respecting the position of Adverbs.
80. Write a brief summary of Mr. Herbert Spencer's remarks here quoted.
81. Define *Style*. How do differences of Style arise?
82. How must the Qualities of Style be studied? Which kind of style is the best? What does Mr. Herbert Spencer say on this subject?
83. How may the leading varieties of style be classified?
84. Explain fully the following varieties of style:—Dry Style; Plain Style; Elegant Style; Florid Style.
85. "We may distinguish between certain styles in which special Figures of Speech predominate." Explain this.
86. Distinguish between Saxon Style and Classical Style. How may Saxon words be known? Why do they predominate in poetry? What is needed to make a Saxon Style? State the comparative advantages of a Saxon and of a Latinized Style.
87. In reference to the number of words what Styles may be distinguished?

88. In reference to the order of words what Styles may be distinguished?
89. In reference to the kind of sentences used what Styles may be distinguished?
90. Define Clearness or Perspicuity. Into what mistake do young writers often fall? What is the peculiar difficulty experienced by the student of a foreign language in expressing himself with clearness in that language? How may this difficulty be overcome?
91. In drawing comparisons, how may Clearness be promoted? Point out the mistakes in the faulty passages quoted.
92. (a). Point out the faults in the examples given.
(b). What is meant by the Splitting of Particles? When is such Splitting admissible? Point out the faults in the examples given.
93. Enumerate the three faults which those who aim at Perspicuity are liable to commit.
94. Define Obscurity and Ambiguity. Why are these faults to be carefully avoided?
95. (a). How do Obscurity and Ambiguity frequently arise? Point out the mistakes in all the examples given. How have some sought to excuse these faults. Expose the fallacy of their arguments.
(b). Point out the mistakes in the examples given.
(c). What is an Improper Ellipsis?
(d). Point out the mistakes in the examples given.
96. Define Unity.
97. "A regard for Unity by no means requires that our sentences should be short and devoid of adjuncts." Explain this.
98. State the three modes of preserving the Unity of a sentence; and point out the mistakes in all the examples

given.

99. What are Mixed Figures? Correct the examples given.

100. What Qualities of Style are included under the general term *Strength*? How does the Imagination work?

101. "Pleasurable emotions are not produced by mere impressions on the external senses." Explain this.

102. "There exist in every mind certain interesting Associations which are capable of exciting the Imagination and thereby of increasing the pleasures derived from that faculty." Explain this fully.

103. Name the two Intellectual Senses. Which of them is the higher?

104. What is meant by *Novelty*? Of what nature is the emotion produced by Novelty? Name the different degrees of Novelty

105. What is meant by the *Wonderful*? Distinguish between the Novel and the Wonderful.

106. What is meant by the *Picturesque*? Distinguish between the Picturesque and the Beautiful. Point out the picturesque features in the extract given.

107. What is meant by *Sublimity* or *Grandeur*? Of what character is the emotion excited by the Sublime? What is the principal source of the Sublime? Mention other elements of the Sublime.

108. Classify the sounds characterized by Sublimity.

109. Name the essentials of Sublimity in a literary composition.

110. What is meant by the *Moral Sublime*? Name the principal source of Moral Sublimity.

111. Define Frigidity and Bombast.
Point out the sources of Sublimity in the general examples given after paragraph 111.

112. How does the *Beautiful* differ from the Sublime,—in character; in working? State what you have learned about *colour* as an element of Beauty.—"Regular Figures are, as a general rule, beautiful"; explain this.—"Motion is an element of beauty"; how far is this true?—"Design is another source of the Beautiful"; explain this.

113. "There is a *Moral Beauty*":—In what does it consist?

114. What sounds are called Beautiful?

115. Define the term *Beauty* as applied to writing.

116. What is meant by a *Touching* passage? What kinds of writing are called Touching?

117. What is meant by *Pathos*? Name some of the sources of the Pathetic. Point out the Pathos in the examples given.

118. What is meant by the *Mawkish*?
Point out the sources of Beauty in the general examples given after paragraph 118.

119. What is meant by the Ludicrous? What are the causes of laughter?

120. Define Wit. In what ways does Wit cause pleasure? What is Caricature?

121. What is meant by a *Pun*? Point out the various instances of "play upon words" in the example given.

122. What is Burlesque?

123. Define Parody.

124. "Wit may be combined with many kinds of composition." Explain this—Point out the various kinds of Wit in the examples given.

125. What is Humour? In what does it consist? When is Humour combined with Pathos? Point out the humour in the examples given.

126. What is Ridicule? What weapons does it employ? When may Ridicule be made use of?

127. Define Harmony. Under what three aspects may Harmony be regarded?
128. What is the intellectual use of Rhythm? To what extent should young writers aim at Harmony? State the rules relating to the harmonious use of words.
129. State the rules relating to the euphonious arrangement of words.
130. "The highest kind of Harmony is the adaptation of sound to sense"; explain this.—How may such adaptation be secured?
131. "The sounds of words are employed for representing chiefly three classes of objects"; Name these three classes.
132. Point out the beauties of the examples given.
133. Point out the defects in the passages given.
134. What is an Idiom? Why are Idioms difficult to the student of a foreign language? How can the difficulty be gradually surmounted?
135. Summarize the rules given for the acquisition of a good style.
136. Summarize the opinions of the authors quoted.
137. What is Taste? What does Cousin say about the nature of Taste?
138. Is Taste natural or acquired?
139. Distinguish between the permanent and the variable elements of Taste.
140. Name some of the causes of temporary perversion of Taste.
141. What is the Standard of Good Taste?
142. Summarize the remarks of Hume and of Akenside, on Taste.

END OF PART I.

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