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JAPANES

PART II.

SECOND EDITION.

BY

W. D. COX.

TOKYO JAPAN.

Z. P. MARUYA & COMPANY.

2545 (1885).

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修辭書

THE PRINCIPLES OF RHETORIC AND ENGLISH COMPOSITION FOR JAPANESE STUDENTS.

PART II.

SECOND EDITION.

(STEREOTYPED.)

BY

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THE SENTENCE AND THE PARAGRAPH; PRINCIPLES OF PUNCTUATION; USE OF CAPITAL LETTERS.

143. We now come to the examination of the *Sentence*. We have already studied the *Grammatical* structure of sentences.* We have learned that a sentence is the expression of a single complete thought; that sentences may be classified as Declarative, Interrogative, Imperative, Exclamatory; as Positive or Negative; as Simple, Complex, or Compound: we have learned to distinguish between the Subject and the Predicate; between a Phrase and a Clause; between the various kinds of Phrases and Clauses: we have learned that the rules of Syntax refer to the agreement of words, the Government of words, the Order of words: we have learned the general principles of Syntax, and have studied at some length

* *See "A Grammar of the English Language for Japanese Students," by W. D. Cox.*

the Special Rules of Syntax. Moreover in Section II. of this book we have examined some of the special Rhetorical Rules bearing on the Number and on the Order of words in a sentence, and we have shown that a sentence in any way ungrammatical is generally either obscure or ambiguous.

144. It remains to consider the Rhetorical Classification of Sentences, the general principles of the Rhetorical Structure of Sentences, and the Rhetoric of Compound Sentences.

145. In Rhetoric, Sentences are classified as
(a). Periodic and Loose Sentences.
(b). Short and Long Sentences.
(c). Balanced Sentences.
(d). Pointed Sentences.

146. In a *Periodic Sentence* the sense is suspended until the close, or, in other words, the most important proposition is reserved for the end of the sentence; the reader's mind being kept until the finish in expectation of something more to come. On the principle already pointed out, that qualifying adjuncts should precede the words qualified (see 73.), it will be evident that the periodic arrangement is the most logical or reasonable one that could be adopted, though it is not always easy to keep to it, as the English language does not generally favour constant inversions. For oratorical purposes, and for persuasion generally, the Period, leading as it does to a kind of climax (see 46.), will be found very effective, but to attain to this style needs much thought and careful revision. The Periodic form is also favourable to *Unity*. It is desirable to counteract in some measure the tendency of the language to the loose sentence, by introducing periods on all suitable occasions. It is

notable that in most, if not in all, languages there are certain words which have no other use or meaning but to suspend the sense, and lead the hearer of the first part of the sentence to expect the remainder. Such are correlative conjunctions (Grammar, R 384). Examples; —"The world is *neither* eternal nor the work of chance." "The vines afforded *both* a refreshing shade and a delicious fruit." "*While* all the Pagan nations consider Religion as one part of Virtue, the Jews, on the contrary, regard Virtue as a part of Religion." In these sentences, change *neither* into *not*, and omit *both* and *while*, and the periodic form is lost, although the words mentioned have in themselves no particular meaning.

147. In aiming at the Periodic Style we must be very careful not to suspend the sense for such a length of time as to cause in the reader a feeling of weariness or impatience for the end. If the *clauses* are very long and contain an enumeration of many circumstances, though the sentence may be so framed that we are still kept in expectation of the conclusion, yet it will be an impatient expectation, and the reader will feel the same kind of uneasy uncertainty *when* the *clause* is to be finished, as would be felt respecting the *sentence* if it were loose. Students should always attempt to re-arrange any sentence that does not please them, by altering the entire construction of it, instead of merely seeking to change one word for another. To practise casting a sentence into a variety of different forms is an exercise highly conducive to the improvement of Style.

148. The following are examples of Periodic Sentences;—
"Accustomed to a land at home where every height, seen dimly in the distance, might prove a cathedral tower, a church spire, a pilgrim's oratory, or at least a

wayside cross, these religious explorers must have often strained their sight in order to recognise some object of a similar character."

"Now, if Nature should intermit her course, and leave altogether, though it were but for a while, the observation of her own laws;.....if the frame of that heavenly arch erected over our heads should loosen and dissolve itself;..... if the prince of the lights of heaven which now as a giant doth run his unwearied course, should, as it were, through a languishing faintness, begin to stand and to rest himself; if the moon should wander from her beaten way; the times and seasons of the year blend themselves by disordered and confused mixtures; the winds breathe out their last gasp; the clouds yield no rain;..... the fruits of the earth pine away as children at the withered breasts of their mothers no longer able to yield them relief: what would become of man himself, whom these things now do all serve?"

(Hooker.)

149. Any sentence that is not periodic must be *Loose*; but there are various degrees of looseness. A loose sentence, then, is one whose construction will allow of a stop, so as to form a perfect sentence, at one or more places before we arrive at the end. Thus;—

"We came to our journey's end — at last — with no small difficulty — after much fatigue — through deep roads — and bad weather." Complete sense would be made by stopping at any one of the dashes. To see this sentence recast into the periodic form, refer to 80.

Let the student endeavour to recast the following Loose Sentences into the periodic form;—

"Shaftesbury's strength lay in reasoning and sentiment, more than in description; however much his descriptions

have been admired."

"It cannot be too deeply impressed on the mind that application is the price to be paid for mental acquisitions, and that it is as absurd to expect them without it as to hope for harvest where we have not sown the seed."

"But on this topic they are silent, or speak with uncertain utterance, so that they might have been dumb as well." (See 146).

"She led up every mortal to the appointed place, after having very officiously assisted him in making up his pack and laying it upon his shoulders." *(Addison.)*.

"My heart melted within me to see my fellow-creatures groaning under their respective burdens, and to consider that prodigious bulk of human calamities which lay before me." *(Addison.)*.

150. There is a species of loose sentence that closely resembles the periodic form; for, although the grammatical meaning may be complete at the end of some of the members, yet there is a something in the wording that leads us to keep up an attitude of expectation. Let the following example be carefully studied;—

"The mature man, in the desire to get quit of an early habit, attempts an imitation,—in which he is prevented from succeeding—by the lasting consequences of the unintentional imitation—into which he had glided when a child."

151. Sentences vary greatly in length. From the naked sentence '*Fire burns*' to some of over one hundred lines long that occur in the writings of Hazlitt there is indeed a vast difference. The length of the sentence is one of the points of variety of style. Hence the rough division into *Short* and *Long*. Each kind has its advantages and its dangers. Short sentences give strength and clear-

ness; long sentences add impressiveness and weight. Short sentences are easiest to understand; long sentences afford more room to expand the sense, admit of an oratorical cadence, and may rise to a climax. Short sentences are more forcible and lively, but weary the reader by monotony, unless relieved by the occasional introduction of a long sentence; long sentences require a more constant attention, and, however well-constructed and expressive, soon cease to charm, unless the attention is relieved by shorter expressions. Without long sentences a high degree of eloquence cannot be attained; yet the strongest emotions are often aroused by short sentences and simple language.

It is in the long sentence principally that we encounter the faults of intricacy, prolixity, ambiguity, and vagueness: a succession of short sentences has an abrupt effect in prose, and still more so in poetry.

Dr. Angus says, "A German writer generally packs into his sentence as much as he possibly can. He cares little for the structure and balancing of his periods, or for the art by which several periods modify and perfect each other. A French writer, on the other hand, is always clear and generally brief. English style admits of both forms; German fulness and French brevity: and the most effective writing requires a combination of the two."

The following extract from the writings of Joseph Hall (1574—1656.) is a good example of sentences of varied length;—

"I grant brevity, where it is neither obscure nor defective, is very pleasing, even to the daintiest judgment. No marvel, therefore, if most men desire much good counsel in a narrow room; as some affect to have great personages drawn in little tablets, or as we see worlds of

countries described in the compass of small maps. Neither do I unwillingly yield to follow them: for both the powers of good advice are the stronger when they are thus united, and brevity makes counsel more portable for memory and readier for use.....Let your words be few and digested.....While you are within yourself there is no danger: but thoughts once uttered must stand to hazard.....In all good things, give the eye and ear the full of scope, for they let into the mind: restrain the tongue, for it is a spender. Few men have repented them of silence. The first thoughts may be confident, the second are wiser.....Out of good men choose acquaintance; of acquaintance, friends; of friends, familiars; after probation admit them; and after admittance change them not. Age commendeth friendship. .....Give freely, sell thriftily; change seldom your place; never your state; either amend inconveniences or swallow them.....Give way to the anger of the great. The thunder and cannon will abide no fence. As in throngs we are afraid of loss, so, while the world comes upon you, look well to your soul; there is more danger in good than in evil: I fear the number of these my rules; for precepts are wont (as nails) to drive out one another; but these I intended to scatter amongst many; and I was loth that any guest should complain of a niggardly hand; dainty dishes are wont to be sparingly served out: homely ones supply in their bigness what they want in their worth."

152. As a means of acquiring facility in writing sentences of various length and of different kinds (Simple, Complex, and Compound), frequent exercise in both Synthesis and Analysis is recommended.

(a). *Synthesis* is the process of combining separate pro-

positions into a single sentence. Example;—

Analysis.

A sinewy savage stood.
He stood in the depth of some forest.
The forest was in Asia.
The forest was shadowy with fans.
The forest was shadowy with sword-blades.
The fans and the sword-blades were green.
They were those of the palm-tribe.
The forest was shadowy with fronds.
The fronds were gigantic.
The fronds were those of the banana.
The banana is purple-streaked.
The savage stood there one day long ago.
The savage was etching with a thorn.
He was etching on some leaf.
The leaf was thick fleshed.
The leaf was torn from the shrubwood.
The shrub-wood was around the savage.
The savage was etching rude images.
The images were those of beasts.
He hunted the beasts.
The savage was etching arrows.
He shot the arrows.
Then the first step was taken towards the making of a book.

(Synthesis.) "When in the depth of some Asiatic forest, shadowy with the green fans and sword-blades of the palm-tribe, and the giant fronds of the purple-streaked banana, a sinewy savage stood, one day long ago, etching with a thorn on some thick-fleshed leaf, torn from the luxuriant shrub-wood around him, rude images of the beasts he hunted or the arrows he shot,—the first step was taken towards the making of a book." *(Collier.)*

(b). Rhetorical *Analysis* is the separation of a sentence into the different statements implied in it. It is the opposite of Synthesis. Hence the above example illustrates Analysis also.

153. Another useful exercise will be for the student to write out the heads of his composition in *simple sentences*, next to combine these synthetically according to the best of his judgment, and finally to re-arrange the sentences so formed, in various ways, that he may decide which order is most effective.

154. (a). When the different clauses of a compound sentence are made similar in form (see 91.), the sentence is said to be *Balanced*. The Balance consists partly in the grammatical structure, and partly in the sound, or alteration of emphasis. Examples;—

"Contempt is the proper punishment of affectation, and detestation the just consequence of hypocrisy." *(Johnson.)*.

"But, my lord, you may quit the field of business, though not the field of danger; and though you cannot be safe, you may cease to be ridiculous." *(Junius.)*.

(b). The memory is aided by a succession of balanced clauses. Balance secures Clearness by providing that the things compared shall have corresponding places in the composition. Example;—

"In short, Sir, as I could at first see no reason for sending our troops to Flanders, unless it was to furnish ministers with a pretext to load us with the maintenance of 16,000 Hanoverians, so I now see no reason for our retaining them there, unless it be to afford a pretext for continuing that load." *(Chatham.)*.

(c). The Balanced Sentence, by combining sameness of

form with difference of matter, causes a pleasant surprise; and this surprise is increased when a new and distinct meaning can be conveyed in nearly the same words. Examples;—

"This is true but not new, that is new but not true."

"What is Hecuba to him, or he to Hecuba?"

"A juggler is a wit in things, and a wit a juggler in words."

(d). The Balanced Structure is frequently combined with Antithesis or Contrast. (see 36.). Example;—

"If you wish to enrich a person, study not to increase his stores, but to diminish his desires."

(e). Sometimes the Balanced Sentence is a species of Epigram. (see 39.). Examples;—

"When reason is against a man, he will be against reason."

"Not that I loved Cæsar less, but that I loved Rome more."

(f). Sometimes the Balance consists in keeping up the same leading term with a change of meaning. Examples;—

"And Rome may bear the pride of him
Of whom herself is proud." (*Macaulay.*).

"The greatest happiness of the greatest number." This expression of Bentham is balanced, says Bain, "in sound, in grammar, and in the recurrence of the word '*greatest.*'"

"The right man in the right place."

"Dowered with the hate of hate, the scorn of scorn, the love of love." (*Tennyson.*).

155. The *Condensed* Sentence is one that is shortened by means of a forced and unusual construction,—very often a mixed metaphor (see 20d.), and is generally to be

avoided. Thus Gibbon describes Spain as "exhausted by the abuse of her strength, by America, and by superstition." Pope says "Nature and Homer were, he found, the same."

Sometimes the Condensed Sentence is used for comic effect. Examples;—

"Here thou, great Anna, whom three realms obey,
Dost sometimes counsel take, and sometimes tea."

"Prince Eugene is a great taker of snuff as well as of towns."

Macaulay, in relating the visit of Peter the Great to England, makes use of the Condensed Sentence with fine satirical effect;—

"The Russian grandees in London came to the Court, dropping pearls and vermin."

156. The *Pointed*, or *Epigrammatic*, Style consists in the profuse employment of the Balanced Sentence in conjunction with Antithesis, Epigram, and Climax. This style was much affected by Pope and 'Junius.' It is not to be imitated.

157. The principles governing the *Structure* of Sentences have already been pretty fully explained under the head of "Order of Words" (Section II.). They may here be summarised as follows;—

(a). The Principal Subject of a sentence may stand either

(I). At the beginning. Example;—

"The *bird* that soars on highest wing
Builds on the ground her lowly nest."

(II). After an adverbial adjunct or any qualifying terms that are evidently subordinate. Examples;—

"Having often received an invitation from my old

friend Sir Roger de Coverley to pass away a month with him in the country, I last week accompanied him thither." (*Addison.*).

"While I was at Grand Cairo, I picked up several Oriental manuscripts." (*Addison.*).

(III). At the end. This gives special emphasis to the subject. Examples;—

"On whatever side we contemplate Homer, what principally strikes us is his wonderful invention."

"On seeking for some clue to the law underlying these current maxims, we may see shadowed forth in many of them, the importance of economizing the reader's attention."

(b). Here we may notice the importance to the young composer of clearly settling in his mind *which is the Principal Subject* of his sentence. Goldsmith wrote "Nature, with most beneficent intention, conciliates and forms the mind of man to his condition."

Here "*Nature*" is made to appear as the principal subject; a rank which evidently belongs to "*the mind of man.*" The sentence should have been written

"The mind of man is, by Nature's beneficent intention, conciliated and formed to its condition."

Observe the use of the *passive voice* here.

(c). The Predicate follows the subject; though an inverted Predicate is often found. Thus;—

"*Sweet was* the sound, when oft, at evening's close,
Up yonder hill the village murmur rose."

(*Goldsmith.*).

(d). In composition, as a general rule, follow the natural order—subject with its adjuncts followed by predicate verb with its adjuncts—remembering that to place a subordinate phrase in a position naturally belonging

to a principal member, or to make a separate sentence of a merely explanatory clause, gives to that subordinate phrase or to that explanatory clause special emphasis and importance. Professor Bain, on this subject, says, — "As in an army on the march, the fighting columns are placed front and rear, and the baggage in the centre, so the emphatic parts of a sentence should be found either in the beginning or in the end, subordinate and matter-of-course expressions in the middle."

158. When a student is revising his own composition-exercise the points he should keep in mind are

(a). Spelling, Capital Letters, Grammatical Construction.

(b). Arrangement of the Phrases and Adjuncts in all the Sentences.

(c). Arrangement of the Clauses in Complex Sentences.

(d). Clearness (90.), Elegance (84 c), and Harmony (127) of Style.

159. Mr. Swinton gives the following excellent directions for combining sentences into short compositions;—

(a). Read carefully the various statements. Select such as seem to be the leading statements, and express the other thoughts by means of adjuncts—words, phrases, or clauses.

(b). Aim at variety of construction; that is, do not form a succession of sentences of any one type; but make them simple, complex, or compound, as seems best suited to the purpose.

(c). Be very careful not to join facts that have no natural or logical connexion into long, loose, compound sentences connected by "*and.*" Let the student correct the following;—

"A fox was passing through a vineyard, and he saw some fine bunches of grapes on one of the trees, and so he tried to reach one of them, but it was hanging very high, and he could not get it."

160. The principles of *Unity* in the sentence have already been explained. (see 96—99.). Professor Bain points out that in no kind of composition can the strict rule of Unity be carried out. Even in science, where the crowding of separate facts seems most objectionable, the due subordination of whatever is subordinate is a higher necessity.

Clauses of Consequence, of Explanation or Reason, of Iteration, of Exemplification, of Qualification, and Obverse Clauses,* are often separated by a semicolon or colon from the main statement, but do not necessarily mar the Unity of the sentence. Examples;—

"Now surely this ought not to be asserted unless it can be proved; we should speak with cautious reverence upon such a subject."

"Agriculture is the foundation of manufactures; the productions of nature are the materials of art."

In Description and in Narrative, it is often requisite to bring together in the same sentence several distinct facts. A sentence is then a smaller paragraph. Example;—

"By night sweet odours, varying with every hour of the watch were wafted from the shore to the vessel lying near; and the forest trees, brought together by the serpent tracery of myriads of strange parasitical plants, might well seem to the fancy like some great design of building, over which the lofty palms, a forest upon a

* *Obverse Clauses are those which affirm a proposition by denying its opposite. Thus; "All men are mortal; no men are immortal."*

forest, appeared to present a new order of architecture."
(*Help.*)

THE PARAGRAPH.

161. A *Paragraph* is a collection of sentences on any *one* subject. Each Paragraph should discuss and exhaust a distinct topic. A composition, even a letter, of any length requires a division into paragraphs in order to please the eye and to promote clearness.

Three qualities—Unity, Continuity, Variety are essential to every Paragraph.

162. *Unity* is as necessary to the paragraph as it is to the sentence. A sentence is properly one thought; or, if compound, two or more connected thoughts making one whole. A paragraph has one subject, which is illustrated and explained by the component sentences. The combination of paragraphs forms a chapter; the combination of chapters, a volume or book. Unity requires that there shall be one definite central thought to which all the sentences of the paragraph are clearly and closely related.

163. *Continuity* requires that the sentences be so stated and arranged that each one may lead up naturally and suggestively to that which follows it. "Each paragraph has a plan dictated by the nature of the composition. According to such plan, every pertinent statement has a suitable place; in that place, it contributes to the general effect; and, out of that place, it makes confusion." Continuity is promoted by the judicious use of what have been called *continuative* particles and phrases. These it is worth while to consider in detail;—

(a). Co-ordinating Conjunctions (*see Grammar, Rules* 382 *and* 386.) connect sentences as well as clauses. Some of the commonest so used are *And, Also, Likewise, Nor* (meaning *and not*), *Yet, Nevertheless, However.*

(b). Adverbs and other words are frequently used as continuatives. Examples ; — *First, Secondly, Then, Too* (following another word), *Further, Moreover, Thus.*

(c). Many phrases serve the same purpose. Examples ;—

Add to this, Yet another, Once more, At the same time, For all that, On the contrary, On the other hand, To return, To proceed, To resume, In short, In a word, On the whole, To conclude, In conclusion, To sum up, Thus far.

(d). An effect or consequence is often made the subject of a separate sentence. In such case one of the illative conjunctions (*Grammar*, Rule 386 c) is used to connect this sentence with that containing the cause or reason.

(e). The subordinating conjunction *For* is sometimes found connecting separate sentences, though it is curious that its synonym *Because* is never so employed.

(f). There are certain *demonstrative* phrases for making a special reference to a preceding sentence. Examples ; — *In this case, Under these circumstances, After what has now been said.* These phrases do not always commence the sentence. Examples ; — "Even although he had foreseen *this consequence*." "The general, *in this emergency*, trusted to his cavalry."

(g). A reference to a former sentence at some distance may be made by such expressions as "*We have already stated*," "*We have seen*," "*It was remarked above.*"

(h). Sometimes the reference is made by means of a simple inversion. Example ;—

"Entering the gulf, he endeavoured to find the river Darien. *This river* he could not discover, but &c."

(i). Sometimes an author makes each sentence after the first originate in some word or turn of thought in the preceding. Burke excelled in this style, which, however, is not to be imitated, as it is apt to degenerate into diffuseness. Example ;—

"By the fountain *lay* the clay-cold Marko
Day and night ; a long week he *lay* there.
Many travellers *passed* and *saw* the hero,
Saw him lying by the public pathway ;
And while *passing*, said, 'The hero slumbers'."

(*Translated from the Servian by Dr. Bowring.*)

164. In certain cases the Continuity is supplied by the mind, although the connective is omitted ;—

(a). When a sentence either repeats or explains what goes before. In these cases the writer must make sure that the continuity *will* be understood by the reader. If he has any doubt on this point, let him supply some continuative phrase.

(b). When a succession of particulars is given. In this case also the writer must be careful that the omission of the connective will not cause ambiguity of meaning. A conjunction must be inserted before the last sentence of a series, just as it is used in the sentence before the last word or member of a series.

(c). Sometimes in the statement of a consequence, especially in strong appeals to the feelings. Example ;—

"The result of this week must convince you of the

hopelessness of farther resistance. I ask the surrender of your army."

(d). Campbell says, "When the connexion in thought is very distant, the copulative appears absurd, and, when very close, superfluous. For the first of those reasons it is seldom that we meet with it,.....; and for the second, it is frequently dropped in familiar narrative, where the connexion is so obvious as to render it useless."

165. *Variety* requires that the constituent sentences of a paragraph shall differ both in length and in structure. On this point Mr. Dalgleish remarks, "It will be found to be of advantage to make the sentences at the beginning of a paragraph brief. The attention of the reader is thus arrested at the outset, without being subjected to any unnecessary strain. A longer sentence than usual, gathering up the various threads of thought, has its appropriate place at the close."

Variety, however, should not be allowed to interfere with uniformity of construction when several consecutive sentences repeat or illustrate the same idea. The principal subject and the principal predicate should retain their positions throughout. We ought not to seek variety by throwing the principal into a subordinate place.

166. The three qualities of a well-constructed paragraph are exemplified in the following extracts;—

I.

(*The theme*). "A man of polite imagination is let into a great many pleasures that the vulgar are not capable of receiving. (*First illustration.*) He can converse with a picture and find an agreeable companion in a statue. (*Second illustration.*) He meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows than another does in the possession of them. (*Third illustration partly repetitionary*). It gives him a kind of property in everything he sees, and makes the most rude, uncultivated parts of nature administer to his pleasures. (*The theme repeated*). So that he looks on the world in another light, and discovers in it a multitude of charms that conceal themselves from the generality of mankind."

(*Addison*).

II.

"It is by his essays that Bacon is best known to the multitude. The *Novum Organum* and the *De Augmentis* are much talked of, but little read. They have produced, indeed, a vast effect upon the opinions of mankind; but they have produced it through the operation of intermediate agents. They have moved the intellects which have moved the world. It is in the essays alone that the mind of Bacon is brought into immediate contact with the minds of ordinary readers. There he opens an exoteric school, and talks to men in plain language which everybody understands, about things in which everybody is interested. He has thus enabled those who must otherwise have taken his merits on trust to judge for themselves; and the great body of readers have, during several generations, acknowledged that the man who has treated with such consummate ability questions with which they are familiar, may well be supposed to deserve all the praise bestowed on him by those who have sat in the inner school." (*Macaulay*).

167. *If paragraphs be examined with the view of ascertaining on what principles different authors have com-

* *From Dr. Angus' "Hand-Book of the English Tongue."*

posed them—how in fact they are built up—they will be found an interesting subject of study.

(a). Occasionally, the general subject of a chapter or an essay is stated in the first paragraph, and in a single sentence, the expansion and proofs being reserved for subsequent clauses. Example;—

(*The right man in the right place*). "It is a peculiar advantage to a nation when men of talent and character are so disposed in the high places of honour, that each of them moves in the sphere which is proper to him, and requires those qualities in which he excels."

(b). Sometimes an author makes his paragraphs little else than expanded sentences. This is a common style of Jeremy Taylor.

(c). Sometimes an author makes each sentence a complete thought, easily separable from the rest of the paragraph. Such sentences are often repetitions of each other, though under a new form with narrowed meaning, or with appeals to various parts of our nature, now to memory, now to reason, now to fancy. This is a common style in Johnson and in Burke. Example;—

"Manners are of more importance than laws. Upon them, in a great measure, laws depend. The law touches us but here and there, and now and then. Manners are what vex or soothe, corrupt or purify, exalt or debase, barbarize or refine, as by a constant, steady, uniform, insensible operation, like that of the air we breathe in. They give their whole form and colour to our lives." (*Burke*).

(d). Sometimes an author starts each paragraph with the theme; and then, without announcing his purpose,

illustrates it, or applies it. This is the common style of Addison, Macaulay, and many more. For an illustration, see 165, I.

(e). Sometimes proof and illustration are combined.

(f). Sometimes the theme is proved by showing the results of the contrary. Example;—

(Theme). "I am fully persuaded that one of the best springs of generous and worthy action is to have generous and worthy thoughts of ourselves. (*The contrary*). Whoever has a mean opinion of the dignity of his nature, will act in no higher a rank than he has allotted himself in his own estimation. (*Result of this contrary*). If he consider his being as circumscribed by the uncertain term of a few years, his designs will be contracted into the same narrow space he imagines is to bound his existence. (*Result in another form.*) How can he exalt his thoughts to anything great and noble who believes that after a short turn on the stage of this world he is to sink into oblivion and lose his consciousness for ever?"

(g). Sometimes the theme is not definitely stated, but is left to be inferred from the context. This plan is not recommended for imitation.

(h). Sometimes the thought of a paragraph can be gathered rather from the close than from the commencement. Macaulay for example closes his life of Johnson with a paragraph of this kind. This inversion of the order of a paragraph is most appropriate in closing, or in commencing a narrative. It is also suitable to argumentative discourses in which the author has to prepare the reader for his conclusions by a quiet enumeration of facts or arguments. Example, in which Macaulay wishes to affirm the con-

tinued and deserved popularity of Johnson; —

"Since his death the popularity of his works has greatly diminished. His dictionary has been altered by editors till it can scarcely be called his. An allusion to his Rambler or his Idler is not readily apprehended in literary circles. The fame even of Rasselas has grown somewhat dim. But though the celebrity of the writings may have declined, the celebrity of the writer, strange to say, is as great as ever. Boswell's book has done more for him than the best of his own books could do ..... The old philosopher is still among us in the brown coat with the metal buttons and the shirt which ought to be at wash, blinking, puffing, rolling his head, and drumming with his fingers ..... No human being who has been more than seventy years in his grave is so well-known to us. And it is but just to say that our intimate acquaintance with what he would himself have called the anfractuosities of his intellect and of his temper serves only to strengthen our conviction that he was both a great and a good man."

(i). Sometimes the theme of each paragraph is written in the margin. This was especially the custom in former times. Macaulay adopted it in his *History of England*. It would be an excellent custom for all students to observe in their composition-exercises. To write in words the theme of each paragraph not only compels the writer himself to have a clear and distinct idea of what he has to say, but it also prevents him from straying from his subject. Here is an example from Macaulay's History *; —

"Birmingham had not been thought of sufficient importance to send a member to Oliver's parliament. Yet the manufacturers of Birmingham were already a strong and thriving race. They boasted that their hardware was highly esteemed, not indeed as now, at Pekin and Lima, at Bokhara and Timbuctoo, but in London and even as far off as Ireland. They had acquired a less honourable renown as coiners of bad money, &c."

Birmingham.

* *See also the arrangement of the Contents of this book.*

THE PRINCIPLES OF PUNCTUATION.

168. The general principles of Punctuation have been pretty fully explained, and the special rules exhibited at some length in the Grammar (Rules 602—621.). We shall here point out the practical bearing of these rules on Composition, by showing how they may be applied to each of the different kinds of sentence (Simple, Complex, and Compound.).

(a). A Period (.) marks the close of a declarative or of an imperative sentence. A Note of Interrogation (?), the close of an interrogative sentence. A Note of Exclamation (!), the close of an exclamatory sentence. (Grammar, Rule 35.).

(b). The following are the principal rules for punctuating simple sentences; —

(I). A simple sentence in which the parts are arranged in their natural order usually requires no comma. Examples; —

"His garden is gay with flowers."

"But I must introduce my readers to the inside of a New England cottage."

(II). Co-ordinate words are separated by commas,

except when they are only two in number and are joined by a conjunction. Examples ; —

"This *calm, cool, resolute* man presented a noble example of daring."

"This *cool and resolute* man presented, &c."

(III). An appositional word or phrase (Grammar, Rule 440, *b*) is set off by commas. Examples ; —

"William, *the Conqueror*, began to reign in 1066."

"Hannibal, *perhaps the greatest general of antiquity*, was defeated by the Romans at Zama."

(IV). Participial phrases, unless merely restrictive (Grammar, 506), are set off by commas. Examples ; —

"*Having completed their arrangements for the work of the morrow*, they retired to snatch a few hours' repose."

"The Indian monarch, *stunned and bewildered*, saw his faithful subjects falling around him."

"A city *set on a hill* cannot be hid."

(V). Adverbials when emphasized or inverted are set off by commas. Examples ; —

"*In spite of all difficulties*, they resolved to make the attempt."

"They resolved, *in spite of all difficulties*, to make the attempt."

"*The signal being given*, the fleet weighed anchor."

"They proceeded *with all due caution to examine the premises*."

(VI). A series of co-ordinate phrases is separated by commas. Example ; —

"At daybreak, the combined fleets were distinctly seen *from the Victory's deck, formed in a close line of battle ahead, about twelve miles to leeward, and*

standing to the south."

(VII). The vocative case (Grammar, Rule 93.) is set off by commas. Examples ; —

"*My son*, forget not my law."

"Silence, *ye troubled waves !*"

"Tell me, *my friend*, all the circumstances."

(c). The above rules apply also to the several clauses of a complex sentence. The following are additional special rules for the punctuation of complex sentences ; —

(I). A short and closely dependent clause is not separated from the principal statement. Examples ; —

"Be ready *when I give the signal*."

"It is a well-known fact *that the earth is nearly round*."

(II). Adverbial clauses, especially when they introduce a sentence, are set off by the comma. Example ; —

"*While the world lasts*, fashion will continue to lead it by the nose."

(III). Relative clauses are set off by commas, except when they are adjectival and restrictive. (Grammar, Rules 139, 144, 148.). Examples ; —

"Franklin, *who became a great statesman and philosopher*, was in youth a printer's boy."

"The friar pointed to the book *that he held*."

(IV). When the main divisions are long, and the parts are set off by commas, the semi-colon may be used to separate the main divisions. (See also Grammar, Rules 610 and 611.). Example ; —

"When snow accumulates on the ground in winter, it is useful in keeping the earth at a moderate degree of cold ; for, where the snow lies, the temperature of the ground beneath seldom falls below

the freezing point."

(V). Parenthetical clauses are set off by commas. Example ; —

"The project, it is certain, will succeed."

(VI). A formal direct quotation is enclosed in quotation marks, or inverted commas, and is preceded by a colon and a dash : but when the direct quotation forms part of a narrative it may be preceded by a comma only. Examples ; —

Mr. A writes :—"We had a very pleasant journey, and are all quite well."

"Cast thy eyes eastward," said the genius, "and tell me what thou seest."

(d). The *clauses* of a compound sentence are subject to all the rules that have been given above. The following rules apply specially to compound sentences ; —

(I). No comma is required to separate two short members of a contracted sentence, when these are connected by a conjunction. Example ; —

"A little school-girl pressed a cherry between her lips and threw away the stone."

(II). Disjointed members of a compound sentence, whether full or contracted (Grammar, Rule 585.), are generally separated by commas, and always when there are more than two. Examples ; —

"On these trees they placed large stones, and then covered the whole with damp earth."

"The rich and the poor, the high and the low, the old and the young, were alike subjected to the vengeance of the conqueror."

(III). The members of a compound sentence, which are themselves divided by commas, are separated by semi-colons. Example ; —

"Having detained you so long already, I shall not trespass longer upon your patience ; but, before concluding, I wish you to observe this point."

(IV). In contracted compound sentences, ellipses within the propositions are generally indicated by commas. Example ; —

"All nature is but art unknown to thee ;
All chance, direction which thou canst not see ;
All discord, harmony not understood ;
All partial evil, universal good."

169. The following additional cautions on punctuation are also worthy of attention ; —

(a). The most common parenthetical words and phrases before and after which a comma must be placed are

too	moreover	apparently
also	likewise	meanwhile
then	however	consequently
surely	finally	unquestionably
indeed	namely	accordingly
perhaps	therefore	notwithstanding
in truth	in reality	as a matter of course
in fact	no doubt	at all events
in fine	of course	to be brief
in short	above all	to be sure
in general	generally speaking	on the contrary
in particular	as it were	now and then
without doubt	in the first place	by chance
without question	in the meantime	in that case
beyond a doubt	in a word	for the most part
beyond question	in a measure	on the other hand.

(b). The comma must be placed after the following and similar words, which are rarely used parenthetically, when they stand at the commencement of sentences,

and refer, not to any particular word, but to the proposition as a whole;—

again	yea	now	first
further	no	why	secondly
howbeit	nay	well	thirdly, &c.

(c). A comma must be placed after *here* and *there*, *now* and *then*, when these words introduce contrasted clauses or members. Example;—

"*Here*, every citizen enjoys the blessings of personal freedom; *there*, despotism forges fetters for thought, word, and action."

(d). A restrictive clause must be set off by a comma, when it refers to several antecedents which are themselves separated by that point. Example;—

"There are many poets, painters, and statesmen *whom chance has rendered famous* rather than merit."

(e). When there is a succession of restrictive clauses relating to the same antecedent, they are separated from one another by commas, and the first must be set off from the antecedent by the same point. Example;—

"Countries, *whose rules are prompt and decisive, whose people are united*, and *whose cause is just*, have little to fear even from more powerful nations."

(f). A comma should also be placed before a restrictive clause containing a relative governed by a preposition and preceded by a noun. Example;—

"We have no sense or faculty, *the use of which* is not obvious to the reflecting mind."

(g). No comma must be placed either before or after *the conjunction "That,"* unless it means "*in order that*," in which case a comma sometimes precedes it. Example;—

"He said that he would come."

(h). A comma may be inserted in any case where it might serve to explain to the reader a long, involved, or ambiguous sentence. Hence, in English books specially prepared for Japanese students, it might be admissible to insert commas in places where they might be considered unnecessary were the book intended for the eyes of English readers.

THE USE OF CAPITAL LETTERS.

170. In former times it was the custom to begin every noun with a capital letter, and such is still the practice in the German language. In English it has, however, been abolished as useless; and the employment of capitals is now confined to such cases as fall under the following rules;—

A Capital begins

(a). Every sentence and every line of poetry.

(b). All names of God, even pronouns used to represent His name.

(c). All proper names and adjectives formed from proper names. Thus;—*England; English*. In the case of proper adjectives the French custom differs from ours.

(d). Names of objects personified. In the inferior kinds of personification (see 26 a), this rule does not apply.

(e). Titles of office or honour when used as such. Even adjectives, when used as part of such titles, are written with capitals. Thus;—"*Alexander the Great*."

(f). Common nouns when, through emphasis or treatment, they are regarded as important. Thus;—"*The Revolution of Meiji*." The object of beginning

such words with capitals is to enable the reader to distinguish at once between the individual objects they represent and common nouns of the same form and appearance.

(g). Every direct quotation when it gives a complete sense.

(h). Names of the days of the week and the months of the year. But note that names of the seasons begin with small letters. The origin of this difference is that the names of the days and of the months were derived from those of heathen gods and Roman emperors, while the names of the seasons (except *autumn*) were Anglo-Saxon common nouns.

(i). The words *north*, *east*, *south*, and *west*, and their compounds *north-east*, &c, when nouns, referring to certain districts of country or the people that inhabit them. When nouns referring to the points of the compass, and generally when adjectives, they are written with small letters. Examples;—

"The *South* generally opposed the bill."

"The wind is from the *south*."

"Kyōtō is *south-west* of Tōkyō."

(k). *Heaven*, used in the singular and signifying the abode of the blest. When used in the plural, the word is written with a small letter, and means *the sky*.

(l). The pronoun *I* and the interjection *O*.

(m). Every noun, adjective, and verb in the titles of books, essays, or composition exercises. Example;—

"An Essay on the Human Understanding."

Use a small letter in all cases where the above rules do not apply. When in doubt, use a small letter.

171. Referring to 170 e, we may further note that when the title is employed without the proper name, if used in addressing a person, it should be written with a capital; if not, in which case it will be preceded by the article *the*, it should be written with a small letter. Examples;—

"O *King*, live for ever!"

"The *king* soon after died."

The same principle applies to the words *mountain*, *river*, *gulf*, &c. When in apposition to proper nouns, either with or without a preposition between, (Grammar, Rule 354, VI), they must begin with capitals. When used by themselves, though with reference to particular objects, they must commence with small letters. Examples;—

"The Rocky Mountains." "The Bay of Tōkyō."

"The City of Kyōtō." "The Island of Sado."

"These mountains are covered with snow."

"The towns and cities of Japan."

"The isles of Greece."

SECTION V.

PROSE COMPOSITION.

172. We have now to consider the different kinds of Prose Composition. Four kinds are generally enumerated; namely

(a). Description. (b). Narration.
(c). Exposition. (d). Persuasion.

In this book, we shall add some special remarks on Letters, Essays, Theses, and Works of Fiction; subjects which, of course, fall under one or other of the four great classes of composition, but which are worthy of special and separate mention in a work designed for students.

173. Before proceeding to the detailed discussion of the different kinds of composition it will be well to point out the general principles of the art, the subjects suitable for school composition-exercises, and the means by which the student may help himself in attaining excellence in those exercises.

The first requisite in composition is *Invention*;—the process of evolving thoughts in connection with any particular subject. Of Invention Mr. J. S. Mill says, "Invention, though it can be cultivated, cannot be reduced to rule; there is no science which will enable a man to bethink himself of that which will suit his purpose.

But when he *has* thought of something, science will tell him whether that which he has thought of will suit his purpose or not." Now, students of this book are aware that subjects are generally assigned to them, and that, in many cases, hints are given to them as to how those subjects may be treated. Still, much scope for Invention remains for each individual writer as to how he will handle his subject in detail; and, by attending to the directions presently to be given, the student will find his powers of judgment and of arrangement gradually developed. Let him never forget that the hints given to him to-day are meant to be stored up in his mind for guidance and application by himself to-morrow. Again, the student should remember that the subject assigned to him will be one which he is supposed to be able to understand and to take an interest in, and on which he can, without too much labour, acquire sufficient information. It is, therefore, his first duty to collect information, and thoughts, and facts, and illustrations bearing on the subject. If he does not do this, he will form a habit "of stringing together empty commonplaces and vapid declamations, — of multiplying words and spreading out the matter thin, — of composing in a stiff, artificial, and frigid manner; and this habit will more or less cling to him through life, and will infect all his future compositions." The young writer may with much advantage study the writings of good authors on the subject assigned to him; but he must seek to understand the meaning and the spirit of what he thus reads, otherwise his study will cause him simply "to string together vague general expressions, conveying no distinct ideas to his own mind, and secondhand sentiments which he does not feel." Let him, above all things, write only such ideas and senti-

ments as he himself honestly and earnestly believes to be true, and good, and noble; such sentiments as he can feel to be *his own*, even though he may first have met with them in the course of his reading. Dr. Whately says, "He may freely transplant indeed from other writers such thoughts as will take root in the soil of his own mind; but he must never be tempted to collect *dried specimens*. He must also express himself, in correct language indeed, but in a free, natural, and simple style." And further—"The first step to be taken by the student is to lay down distinctly in his own mind the proposition or propositions to be proved. It might indeed at first sight appear superfluous even to mention so obvious a rule; but experience shows that it is by no means uncommon for a young or ill-instructed writer to content himself with such a vague and indistinct view of the point he is to aim at, that the whole train of his reasoning is, in consequence, affected with a corresponding perplexity, obscurity, and looseness..... He who strictly observes this rule, and who is thus brought to view steadily the point he is aiming at, will be kept clear, in a great degree, of some common faults of young writers; viz. entering on too wide a field of discussion, and introducing many propositions not sufficiently connected; an error which destroys the unity of the composition." By this fault the writer is confined to barren and uninteresting generalities, such as *general exhortations* to virtue, in a composition only of sufficient length to give a characteristic description of some *one branch* of duty, or of some one *particular motive* to the practice of it. Another error is to imagine that, because they are treating of *one thing*, they are discussing *one question*. Thus, we may be treating of "*Virtue*", while discussing all or any of these questions; "*Wherein virtue consists?*" "*Whence our notions of it arise?*" "*Whence it derives its obligations, &c.?*" "It may be useful for one who is about thus to lay down his propositions to ask himself these three questions: (a). *What is the fact?* (b). *Why is it so?* or *How is it accounted for?* (c). *What consequence results from it?*" Finally, let no young writer despise the subject assigned to him. Dr. Haven says on this point, "No theme is too humble for one who exercises his power of observation and thought. Cowper wrote one of the best poems in the English language on '*The Sofa*', and called it '*The Task.*' Barlow wrote an interesting poem on '*The Hasty Pudding.*' To a mind stored with the requisite knowledge it would be as easy, and probably more pleasant, to write an essay on a piece of glass, or on an old nail, as on virtue, or vice, or the sun."

174. The theme, then having been assigned and carefully thought over, and the best available authorities on the subject having been studied, the next step is to draw out an *Analysis*, or *Outline*, or *Skeleton* of the substance of what the writer proposes to say. On this point we once more quote Dr. Whately;—"The more *briefly* this is done, so that it does but exhibit clearly the several heads of the composition, the better; because it is important that the whole of it be placed before the eye and mind in a small compass, and be taken in, as it were, at a glance: and it should be written, therefore, not in *sentences*, but like a table of contents. Such an outline should not be allowed to *fetter* the writer, if, in the course of the actual composition, he find any reason for deviating from his original plan. It should serve merely as a *track* to mark out a path for him, not as a groove to confine him. But the practice of drawing out such a skeleton will give a

coherence to the composition, a due proportion of its several parts, and a clear and easy arrangement of them; such as can rarely be attained if one begins by *completing* one portion before thinking of the rest. And it will also be found a most useful exercise for a beginner, to practise the drawing out of a great number of such skeletons, more than he subsequently fills up; and likewise to practise the analysing, in the same way, the compositions of another, whether read or heard.

If the system which I have been recommending be pursued, with the addition of sedulous care in correction —encouragement from the teacher—and inculcation of such general rules as each occasion calls for; then, *and not otherwise*, exercises in composition will be of the most important and lasting advantage; not only in respect of the object immediately proposed, but in producing clearness of thought, and in giving play to all the faculties."

The outlines must, of course, be arranged in proper order, according to the nature of the subject. Here are outlines of

(a). Life of Sir Walter Raleigh.

1. *Early adventures.*
2. *Court life.*
3. *Virginia colonized.*
4. *Fall of Raleigh.*
5. *His trial.*
6. *In prison.*
7. *History of the World.*
8. *His release.*
9. *Burning of St. Thomas.*
10. *His execution.*

(b). Social Condition of England under the Tudors.

1. *State of the nation.*
2. *Houses and furniture.*
3. *Style of living.*
4. *Dress.*
5. *Out-door sports.*
6. *In-door amusements.*
7. *Christmas and Maylay.*
8. *Witchcraft, Astrology, Alchemy.*
9. *Commerce.*
10. *Learning.*

(c). On Money.

1. *The functions of money.*
2. *Various substances used as money.*
3. *The qualities which those substances should possess.*
4. *A double standard of value.*
5. *An illustration from M. Bastiat.*

175. The next step in composition is *Amplification*, which consists in filling in the skeleton or outline with appropriate details, and so forming a complete and consistent whole. The various methods of amplification suitable to the different kinds of composition will be fully explained under the separate heads.

176. We now see that the process of composing consists of three steps;—

(a). Careful thought, and study of the best authorities on the subject to be treated of.

(b). Drawing up a skeleton, analysis, or outline, arranged in proper order, of the aspects under which the subject is to be exhibited.

(c). Amplifying this outline into a composition.

"To some", says Dr. Quackenbos, "this three-fold process may seem to involve unnecessary labour; but experience proves that these steps can all be properly taken, and the composition written in less time than by the common method of attempting to write without any guide of the kind here proposed. It will, at the same time, be found a far more satisfactory and interesting mode of proceeding; and will result in the production of a more meritorious composition. Those who are in the habit of writing much, almost invariably make a preliminary analysis of their subject, no matter what they are about to compose. The lawyer always draws up a brief of his points; and the minister, a corresponding abstract

of his sermon."

177. When a composition has been prepared according to the above directions, the next thing is for the student himself to revise it before bringing it up to the teacher for criticism and correction. To insure time for this revision, at least a week should be allowed for the preparation of each exercise; the first part of which should be appropriated by the student for its composition, and the remainder to its careful correction. In revising, each sentence should be read aloud slowly and distinctly, that the ear may aid the eye in detecting faults. Errors of spelling, grammar, arrangement, style, &c., must be carefully sought for and as carefully corrected. Even such passages as seem doubtful to the writer, although he may be unable to detect in them any positive error, it will be safest to change. Between the first writing and the revision of the composition it is good to leave some little time, so that the writer may, to some extent, forget the expressions he has used, and thus be able to criticize his production more coolly and impartially than he could when his mind was occupied with his subject-matter. A clean and neatly written copy should next be made. The most convenient paper will be found to be the ordinary ruled '*foolscap*' used for examinations in most colleges and schools in this country. A small margin (as on the pages of a book) should be allowed on each side. The subject, or title, should occupy a line by itself, should be equally distant from both margins, and should be written in a larger hand than the rest.

DESCRIPTION.

178. *Description* may be defined as a *word-picture* of any material object, of natural scenery, of persons, even of states of feeling. It is necessary first to obtain full and precise information about the object to be described. This can often be done by seeking answers to such questions as—*Where is it? Its form? Magnitude?* (as, *length, breadth, height, depth, population*, &c.). *For what is it peculiar? Is it used for any special purpose? How long has it existed, or been known? With what circumstances, or associations is it connected? What is its colour, posture, or action?*

179. The following hints will also be found useful;—

(a). Figurative language often adds force and animation to a description.

(b). A panoramic view is often effective. This consists in pointing out a succession of varied objects, one leading naturally up to the succeeding one. Professor Bain calls this the "*Traveller's point of view.*" Sometimes the panoramic description is given from some lofty height, as a balloon, and is then called "*a bird's-eye view.*"

(c). A description can also be rendered interesting by confining it to some particular moment of time, or by viewing the object under some special circumstances.

180. *Subjective Descriptions* (that is, descriptions of the feelings and thoughts of the mind) are aided

(a). By using particular words and expressions, as *love, hate, rage, fear, despair, memory, imagination, reason*, together with suitable adjuncts.

(b). By describing the outward appearance or manifestation of the feeling under consideration.

(c). By mentioning the cause or origin of the feeling or thought.

(d). By specifying the action or course of conduct to which the feeling or thought gave rise.

(e). By reference to external scenes, objects, or circumstances, connected with the feeling or thought.

181. Description enters largely into every kind of composition, and hence the style used should correspond with the character of the object described. Hence also the great importance to students of practice in Description.

DESCRIPTIVE EXTRACTS.

182. Let the student examine the following miscellaneous examples, and point out to which of the foregoing remarks (in 178, 179, 180) each is applicable;—

(1). "Such is the poor moorland tract of country; Zorndorff the *centre* of it,—where the battle is likely to be; Zorndorff and environs, a bare *quasi-island* among these woods; extensive *bald crown* of the landscape, girt with a *frizzle* of firwoods all round."

(*Carlyle*).

(2). "The deep blue sky." "The amber stream." "The cold steel." "The rapid river." "The solitary peaks." "A cheerful home." "A dainty repast." "A pitiless storm." "A terrible abyss yawned beneath." "The smiling countenance." "The stare of wonder."

(3). *A Yorkshire Forest Scene.* "The sun was setting upon one of the rich grassy glades of this forest. Hundreds of broad-headed, short-stemmed, wide-branched, oaks, which had witnessed, perhaps, the stately march of the Roman soldiery, flung their gnarled

arms over a thick carpet of the most delicious greensward. In some places they were intermingled with beeches, hollies, and copsewood of various descriptions, so closely as totally to intercept the level beams of the sinking sun; in others, they receded from each other, forming those long sweeping vistas, in the intricacy of which the eye delights to lose itself, while imagination considers them as the paths to yet wilder scenes of sylvan solitude. Here, the red rays of the sun shot a broken and discoloured light that partially hung upon the shattered boughs and mossy trunks of the trees; and there, they illuminated, in brilliant patches, the portions of turf to which they made their way.

A considerable open space in the midst of this glade seemed formerly to have been dedicated to the rites of Druidical superstition; for, on the summit of a hillock so regular as to seem artificial, there still remained part of a circle of rough unhewn stones of large dimensions. Seven stood upright; the rest had been dislodged from their places, probably by the zeal of some convert to Christianity, and lay, some prostrate near their former site, and others on the side of the hill. One large stone only had found its way to the bottom; and, in stopping the course of a small brook which glided smoothly round the foot of the eminence, gave by its opposition, a feeble voice of murmur to the placid, and elsewhere silent, streamlet."

(*Campbell.*).

(4). (*Description of Friday from 'Robinson Crusoe.'*) "He was a comely handsome fellow, perfectly well-made, with straight strong limbs, not too large, tall and well-shaped; and, as I reckon, about twenty six

years of age. He had a very good countenance, not a fierce and surly aspect, but seemed to have something very manly in his face; and yet he had all the sweetness and softness of a European in his countenance too, especially when he smiled. His hair was long and black, not curled like wool; his forehead very high and large; and a great vivacity and sparkling sharpness in his eyes. The colour of his skin was not quite black, but very tawny; and yet not an ugly, yellow, nauseous tawny, as the Brazilians and Virginians and other natives of America are, but of a bright kind of a dun-olive colour, that had in it something very agreeable, though not very easy to describe. His face was round and plump; his nose small, not flat like the negroes; a very good mouth, thin lips, and his fine teeth well set, and as white as ivory."

(*Defoe.*)

(5). (*A wild night at sea.*) "A dark and dreary night; people nestling in their beds or circling late about the fire; want, colder than charity, shivering at the street corners; church towers humming with the faint vibration of their own tongues, but newly resting from the ghostly preachment, '*One.*' The earth covered with a sable pall as for the burial of yesterday; the clumps of dark trees, their giant plumes of funeral feathers waving sadly to and fro; all hushed, all noiseless, and in deep repose, save the swift clouds that skim across the moon, and the cautious wind, as creeping after them upon the ground, it stops to listen and goes rustling on, and stops again, and follows, like a savage on the trail. Whither go the clouds and winds so eagerly? If like guilty spirits they repair to some dread conference with powers like themselves, in what

wild region do the elements hold council, or where unbend in terrible disport? Here! Free from that cramped prison called earth, and out upon the waste of waters; — here, roaring, raging, shrieking, howling all night long. Hither come the sounding voices from the caverns on the coast of that small island sleeping a thousand miles away so quietly in the midst of angry waves; and hither, to meet them, rush the blasts from unknown desert places of the world. Here, in the fury of their unchecked liberty, they storm and buffet with each other, until the sea, lashed into passion like their own, leaps up in ravings mightier than theirs, and the whole scene is whirling madness. On, on, on, over the countless miles of angry space roll the long, heaving billows. Mountains and caves are here, and yet are not; for what is now the one, is now the other; then all is but a boiling heap of rushing water, pursuit and flight, and mad return of wave on wave, and savage struggling, ending in a spouting up of foam that whitens the black night; incessant change of place, and form, and hue; constancy in nothing but eternal strife. On, on, they roll, and darker grows the night, and louder howl the winds, and more clamorous and fierce become the million voices in the sea, when the wild cry goes forth upon the storm, "*A ship!*" Onward she comes, in gallant combat with the elements, her tall masts trembling, and her timbers starting on the strain; onward she comes, now high upon the curling billows, now low down in the hollows of the sea, as hiding for the moment from its fury; and every storm voice in the air and water cries more loudly yet, "*A ship!*" Still she comes striving on, and at her boldness and the spreading cry,

the angry waves rise up above each other's hoary heads to look, and round about the vessel, as far as the mariners on her decks can pierce into the gloom, they press upon her, forcing each other down, and starting up and rushing forward from afar, in dreadful curiosity. High over her they break, and round her surge and roar, and, giving place to others, moaningly depart, and dash themselves to fragments in their baffled anger. Still she comes onward bravely. And though the eager multitude crowd thick and fast upon her all the night, and dawn of day discovers the untiring train yet bearing down upon the ship in an eternity of troubled water, onward she comes, with dim lights burning in her hull, and people there asleep; as if no deadly element were peering in at every seam and chink, and no drowned seaman's grave, with but a plank to cover it, were yawning in the unfathomable depths below." (*Dickens*).

(6). (*The Tide of the Amazon.*). "From its source to the sea is 1,035 leagues, or 2,700 miles. Its breadth, after it emerges into a plain, is generally from two to three miles, and its depth is seldom less than eighty fathoms. After its junction with the Xunga, however, its expanse becomes so great that in mid-channel the opposite coasts can hardly be seen, and it flows in a vast estuary, so level that the traces of the tide are seen at the distance of 250 leagues from the sea coast. A vehement struggle ensues at its mouth between the river flowing down and the tide running up; twice every day they dispute the pre-eminence, and animals equally with men withdraw from the terrible conflict. In the shock of the enormous masses of water, a ridge of surf and foam is raised to the height of 180 feet; the

islands in the neighbourhood are shaken by the strife; the fishers, the boatmen, and the alligators withdraw trembling from the shock. At spring-tides, such is the vehemence of this collision, that the opposite waves precipitate themselves on each other like hostile armies; the shores are covered to a great distance on either side with volumes of foam; huge rocks, whirled about like barks, are borne aloft on the surface; and the awful roar, re-echoed from island to island, gives the first warning to the far distant mariner that he is approaching the shores of South America." (*Mines.*).

(7). (*View of Europe.*). "Let us for a moment imagine ourselves raised in the air with the Mediterranean stretching beneath us like an irregular lake broken up by numerous headlands and bold promontories. The peninsulas of Greece, Italy, and Spain, are laid like pieces of golden pavement on the face of the waters. As we come nearer, we see that these are distinguished by huge mountain undulations — the intervening valleys and fertile hill-slopes glowing with terraced gardens. There, too, groves of laurel, orange, and olive abate with their grey green shadows the burning heats of the marble rocks. Then let us pass farther towards the north, till we reach the green pastures and snow crowned peaks of Switzerland, the poplar valleys of France, and the dark pine forests of the Danube, the Carpathians, and Central Europe; which stretch from the mouths of the Loire to those of the Volga. Still farther north we find barren rock and heathy moor bordering green fields and woods; while near the coast numerous irregular islands are washed by the storm-beaten seas. At length forest trees fail, the hungry north wind bites the hills into barrenness,

and we can just discern, by a polar twilight, sheets of Arctic ice gleaming in the distance."

NARRATION.

183. *Narration* is the account of real or imaginary facts or events. The narration of imaginary events we shall explain hereafter under the head of Fiction. Either the Plain (see 84 b.) or the Elegant (see 84 c.) Style is suitable for this kind of composition, in which too much ornament is out of place. Narrative composition applies to a succession of views, or to things changing from one phase to another, and to the stream of events. Some narratives, as the Fable (see 29.) are exceedingly simple in their structure; others, as the movements of armies, the rise and decay of empires, the evolutions of vegetable and animal life, are much more complicated, and include *Description*. In narrative composition the careful gathering of materials is of vital importance.

184. Narratives may be divided into
(a). Histories.
(b). Biographies; including Obituaries and Anecdotes.
(c). Voyages and Travels.

185. Of these classes, by far the most important is History. A *History* may be the account of a nation, a small community or society, a celebrated place, or a distinguished object or science. Thus, we may have a history of Japan, a history of Nagasaki, a history of the Agricultural Society, a history of Tokiyo Daigaku, a history of the Steam Engine, a history of Education, &c., &c. A very short History is called a *Historical Summary* or a *Historical Sketch*. The mere enumeration of events in

chronological order is called *Annals*. History *proper* investigates, in addition, the causes and effects of those events.

186. "A history," says Dr. Quackenbos, "should be
(a). *True*. The writer must present a faithful account of what has taken place. All prejudice must be laid aside. Nothing must be concealed, nothing exaggerated. All available sources of information must be explored, and whatever bears on the subject in hand must be brought to light. In cases of doubtful or conflicting testimony, the evidence must be carefully weighed, and truth insured at the expense of every other consideration.
(b). *Interesting*. Much depends on the manner of the historian. Whatever the nature of the events he records, however great his research, or accurate his statements, if his style is dry, dull, or lifeless, he cannot hope to gain the favour of his readers. He should aim at simplicity, clearness, and strength; but, when he is dwelling on those splendid achievements which at intervals have spread a glorious refulgence over the page of history, with his subject he naturally rises to sublimity."

187. (a). A *Biography* is an account of the life of an individual. The great points which the biographer must keep in view are the personality and characteristics of his subject. If these are mixed up with a number of irrelevant circumstances, the composition, however valuable or interesting, ceases to be a Biography, except in name. Modern biographers analyse and criticise the motives and the actions of their subjects. Like the historian, the biographer should be strictly truthful, accurate, and impartial.

(b). When a man writes an account of his own life it is called an *Autobiography*.

(c). An *Obituary* is a brief notice of the death, and of the chief events in the life, of a person. Obituaries are generally written soon after the decease, and by friends, of the subject; and their value is commonly lessened by the tone of partiality to be detected in them: hence these productions usually belong to what is called *ephemeral* (short-lived) *literature*.

(d). An *Anecdote* is a short account of some particular and interesting incident in the life of a distinguished person. An isolated speech or remark of such a person also constitutes an Anecdote. The Anecdote is generally used to illustrate some particular trait in the character or disposition of the person of whom it is told.

188. (a). *Travels*, which form one of the most entertaining and instructive departments of literature, may be defined as an account of incidents that have happened, and observations that have been made, during a journey. Fiction is sometimes made to assume the form of imaginary Travels: witness Swift's celebrated work "*Travels of Lemuel Gulliver*." Description and Exposition both enter in works of Travel. Keen powers of observation and of generalization are essential to success in this department of composition. The style should be varied to suit the different objects and incidents described. To awaken interest in his readers, the writer should select new and important subjects only, and exhibit them in their most striking light.

(b). *Voyages* resemble travels in every respect, except that the incidents they relate are such as have happened to one passing *by water* to countries remote from each other.

189. The following rules and principles apply more or less to all kinds of Narrative;—

(a). The scene should not be changed oftener, or to a greater extent, than is absolutely necessary; and when such change is required, the reader should be prepared for it by some formal notice. Constant change of scene in reading wearies the mind of the reader, in the same way as the actual passage from place to place fatigues the body of the traveller. Such change also violates clearness, or perspicuity, of style.

(b). Events should be related in the same order as that in which they occurred. Cause should precede effect. A reference to past events is, however, sometimes necessary by way of introduction or preface to those occurrences which we intend to narrate. Thus although Macaulay's History of England begins with the reign of James II. (1685), it is prefaced by a rapid survey of the history of the country previous to that time.

(c). "It is sometimes best to commence by describing a recent state of things more familiar to the persons addressed, and then to point out by what previous steps that state was arrived at. In this case also, the inversion of the order of time has a view to the explanation of the event. It corresponds to a rule in teaching science, requiring us, before propounding an explanation or solution, to state clearly the point to be explained, or the problem to be solved." (*Bain*).

This method of procedure is known as the *backward teaching of* history. It seems eminently consistent with the great educational maxim of proceeding from the known to the unknown; from (what is, at least to the learner, apparently) the simple to the complex. Thus, it would be both interesting and effective to

begin by giving an account of the condition of Japan in the year 2542 (1882), and then to trace back all that we now see to the Revolution of Meiji; thence through the history of the Bakufu government, through the long line of Tokugawa Shōgun, back to the famous Iyeyasu, whose rise would lead us back in turn to trace in succession the careers of the great families of Ashikaga, Hōjō, Minamoto, Taira, Fujiwara, Sugawara, and so, through the dark ages, to Jimmu Tenno and back to the legends of the sun-goddess.

(d). Another important aid to clearness of conception is to assign dates to all the chief events of a narrative. "Chronology is the skeleton of history." "To fix upon a year", says Bain, "and assign the things transacting therein, over all the countries historically known, is a favourite theme with Macaulay, and would constitute a good exercise to pupils studying history. Among countries having relations with each other — in war, alliance, trade, &c. — these contemporaneous events will often be found connected; and every sort of connexion both imparts interest and aids memory." On this head there is, however, one serious consideration which the Japanese student must never lose sight of. Dates, to be of value, *must have a definite meaning*. Now, to the average Japanese, the mere enumeration of a succession of dates according to the Christian era is utterly meaningless and, consequently, utterly valueless. Nor is it much more useful to him to know that, if 1882 A. D. corresponds to the Japanese year 2542, therefore 1 A. D. must correspond to the Japanese year 660, because he is accustomed to think of events as connected with certain years of certain periods of varying length. With these eras of Chinese

or Japanese chronology, then, he should habituate himself to associate dates of European history or biography. In this way only can he get a clear notion of the order of time. He may at first be contented to associate any great European event with a contemporaneous occurrence in Japanese or Chinese history, or with knowing that any great master of European literature lived at the same time as some great Japanese or Chinese personage. Thus, the year of the discovery of America was the first year of Meiwo, during the first reign of Yoshitane, the tenth of the Ashikaga line of Shōgun: Shakspere flourished during the periods Eiroku, Genki, Tensho, Bunroku, Keicho, and Genwa, during the time of Hideyoshi's celebrated enterprises. This is the only intelligent way of studying dates; and how easily will they thus be impressed on the memory.

(e). In narrating the history of a country, we have to keep in mind that several classes of events are going on at the same time. We have only to think of the names Naimusho, Gaimusho, Okurasho, No-Sho-Musho, Rikugunsho, &c., &c.; and we shall at once see that each of these departments has a history of its own contemporaneous with the histories of all the rest. It is the practice of the best historians to relate each series of events during a certain period separately. Dr. Collier gives the following as a skeleton, or analysis, of any reign in English history; —

(I). Give the period to which the reign belongs—its place in the period—its opening and closing dates.

(II). Trace the descent of the sovereign from the Conqueror—name the father, mother, brothers, sisters, husband or wife, sons and daughters.

(III). Describe the personal life, character, and death of the sovereign.

(IV). Describe the foreign policy of the reign, giving especially the wars and alliances.

(V). Describe the domestic policy of the reign.

(VI). Name and describe all important laws and other constitutional changes.

(VII). Give any dominions acquired or lost, and colonies planted, &c.

(VIII). Name the leading statesmen, warriors, authors, men of science, &c.—and tell for what they are famous.

(IX). Give and explain any historical names or titles.

(X). State and describe the leading events, classifying them as religious, political, social, commercial, literary, &c.

The same author adds; "In describing an event there are six things always to be given: — 1. The causes. 2. The time. 3. The place. 4. The persons concerned. 5. The circumstances. 6. The consequences."

(f). It is good practice to summarize, abridge, or shorten, narrative compositions. This may be done in various ways; —

(I). By a general statement. Example:—"All the great empires of ancient times have fallen into decay."

(II). By metaphor or comparison; — Example; — "He was a lion in the field; a fox in the council-chamber."

(III). By stating only the most essential facts. This is not possible without a full knowledge of the subject.

(IV). By omitting many of the intermediate, or connecting, links. Example;—"Great Britain imposed an obnoxious tax on her American colonies; they resisted, fought, and made themselves independent." (*Bain.*).

(g). In a narrative every fact or event should arise naturally from something that has preceded it and has been fully explained. Here again, the principle of always proceeding *from the known to the unknown* must be strictly adhered to.

NARRATIVE EXTRACTS.

190. Let the student carefully examine the following passages, and point out to which of the preceding remarks (183—189.) each is applicable;—

(1). (*James I. of Scotland.—A Summary.*). "Imprisoned for many years in Windsor by Henry IV. His sufferings were soothed by his poetic temperament, and by his love for Lady Joan Beaufort, whom he afterwards married. His chief poem is the *King's Quhair*, or *Book*. Looking out of his prison he sees in the garden a lady of great beauty, whom he passionately loves. Hope carries him to the court of Venus, who sends him to Minerva. She first advises him wisely, and then sends him in search of Fortune. She teaches him so to climb her wheel that he reaches at length the height of his desires." (*Angus*).

(2). (*Anecdote of Shakspere's youth*). "It seems that the wild youths of Stratford could not resist the temptation of hunting deer and rabbits in the park of Sir Thomas Lucy, who lived at Charlecote, about three miles off. Shakspere got into the poaching set, was detected one night, and locked up in the keeper's

lodge till morning. His examination before the offended justice, and whatever punishment followed it, awoke the anger of the boyish poet, who in revenge wrote some doggerel, panning rhymes upon Sir Thomas and stuck them on the park gate. This was throwing oil upon flame; and the knight's rage grew so violent that Shakspere had to flee from Stratford."
(*Collier*).

(3.) (*The Age of Elizabeth*). "The age of Queen Elizabeth is commonly called the golden age of English poetry. It certainly may not improperly be styled the most poetical age of these annals. Among the great features which strike us in the poetry of this period are the predominancy of fable, of fiction, and fancy, and a predilection for interesting adventures and pathetic events. I will endeavour to assign and explain the cause of this characteristic distinction, which may chiefly be referred to the following principles, sometimes blended, and sometimes operating singly; the revival and the vernacular versions of the classics, the importation and translation of Italian Novels, the visionary reveries or refinements of false philosophy, a degree of superstition sufficient for the purposes of poetry, the adoption of the machineries of romance, and the frequency and the improvements of allegoric exhibition in the popular spectacles.....
All or most of these circumstances contributed to give a descriptive, a picturesque, and a figurative cast to the poetical language. This effect appears even in the prose compositions of the reign of Elizabeth. In the subsequent age prose became the language of poetry. In the meantime, general knowledge was increasing with a wide diffusion and a hasty rapidity.

Books began to be multiplied, and a variety of the most useful and rational topics had been discussed in our own language. But science had not made too great advances. On the whole, we were now arrived at that period propitious of original and true poetry, when the coyness of fancy was not always proof against the approaches of reason; when genius was rather directed than governed by judgment; and when taste and learning had so far only disciplined imagination as to suffer its excesses to pass without censure or control for the sake of the beauties to which they were allied." (*Warton*).

(4). (*The Earthquake of London in 1750*).

"'*Portents and prodigies are grown so frequent,*
That they have lost their name.'

My text is not literally true; but as far as earthquakes go towards lowering the price of wonderful commodities, to be sure we are overstocked. We have had a second, much more violent than the first; and you must not be surprised if, by next post, you hear of a burning mountain sprung up in Smithfield. In the night between Wednesday and Thursday last (exactly a month since the first shock), the earth had a shivering fit between one and two; but so slight that, if no more had followed, I don't believe it would have been noticed. I had been awoke, and had scarce dozed again — on a sudden I felt my bolster lift up my head; I thought somebody was getting from under my bed, but soon found it was a strong earthquake, that lasted near half a minute, with a violent vibration and great roaring. I rang my bell; my servant came in, frightened out of his senses; in an instant we heard all the windows in the neighbourhood

flung up. I got up and found people running into the streets, but saw no mischief done: there has been some; two old houses flung down, several chimneys and much chinaware. The bells rung in several houses.....The wise say, that if we have not rain soon, we shall certainly have more. Several people are going out of town, for it has nowhere reached above ten miles from London; they say, they are not frightened, but that it is such fine weather, one can't help going into the country." (*Walpole: letter*).

(5). (*Gibbon's account of the conception and completion of his History*). "It was at Rome, on the 15th of October, 1764, as I sat musing amidst the ruins of the Capitol, while the barefooted friars were singing vespers in the temple of Jupiter, that the idea of writing the decline and fall of the city first started to my mind. But my original plan was circumscribed to the decay of the city rather than of the empire; and though my reading and reflections began to point towards that object, some years elapsed, and several avocations intervened, before I was seriously engaged in the execution of that laborious work.....

I have presumed to mark the moment of conception: I shall now commemorate the hour of my final deliverance. It was on the day, or rather night, of the 27th of June, 1787, between the hours of eleven and twelve, that I wrote the last lines of the last page, in a summer-house in my garden. After laying down my pen I took several turns in a *berceau*, or covered walk of acacias, which commands a prospect of the country, the lake, and the mountains. The air was temperate, the sky was serene, the silver orb of the moon was reflected from the waters, and all nature

was silent. I will not dissemble the first emotions of joy on recovery of my freedom, and, perhaps, the establishment of my fame. But my pride was soon humbled, and a sober melancholy was spread over my mind, by the idea that I had taken an everlasting leave of an old and agreeable companion, and that, whatsoever might be the future fate of my history, the life of the historian must be short and precarious."

(*Gibbon's Autobiography.*).

(6). (*Glory and Taxation.*). "We can inform Jonathan what are the inevitable consequences of being too fond of glory. Taxes upon every article which enters into the mouth, or covers the back, or is placed under the foot — taxes upon everything which it is pleasant to see, hear, feel, smell, or taste—taxes upon warmth, light, and locomotion—taxes upon everything on earth, and the waters under the earth—on everything that comes from abroad, or is grown at home — taxes on the raw material—taxes on every fresh value that is added to it by the industry of man — taxes on the sauce which pampers man's appetite, and the drug that restores him to health — on the ermine which decorates the judge, and the rope which hangs the criminal—on the brass nails of the coffin, and the ribbons of the bride — at bed or board, couchant or levant we must pay. The schoolboy whips his taxed top, the beardless youth manages his taxed horse, with a taxed bridle, on a taxed road;—and the dying Englishman, pouring his medicine, which has paid 7 per cent. into a spoon that has paid 15 per cent., flings himself upon his chintz bed which has paid 22 per cent. — and expires in the arms of an apothecary who has paid a license of a hundred pounds for

the privilege of putting him to death. His whole property is then immediately taxed from 2 to 10 per cent. Besides the probates, large fees are demanded for burying him in the chancel; his virtues are handed down to posterity on taxed marble; and he is then gathered to his fathers — to be taxed no more."

(*Sydney Smith.*).

EXPOSITION.

191. We have now to consider the method of treating or expounding scientific subjects generally. This is *Exposition* in the strict sense of that term. It is impossible to exaggerate the importance, to Japanese students, of this branch of Rhetoric. In Japan, the greater part of science is still taught through the medium of a foreign language and by the agency of foreign text-books. All engaged in education know at once the necessity and the disadvantages of this mode of instruction: all are eagerly looking forward to the day when the necessity shall no longer exist, and when the Japanese language shall be used for all educational purposes. He who contributes to the speedy coming of that day will be worthy of an undying name in the annals of his country. Two main obstacles to the fulfilment of the very natural wish appear at present to exist: one is the apparent want of strictly accurate scientific terms in the vocabulary of the language; the other is the alleged difficulty of precisely rendering the commonly received language of science into suitable idiomatic Japanese. The first obstacle will probably be overcome, rather by the naturalization of foreign words, than by the cumbrous method of employing meaningless Chinese symbols to represent the sound without the life of the required terms; the other obstacle must be surmounted by means of such a close and intelligent study of the laws of Exposition as will, with the aid of genius, enable the scholar to adapt those laws to the requirements of the spirit of the Japanese tongue. Thus we see what a wide field of useful enquiry is opened out to the mind's eye by this single branch of Rhetoric. To discuss the subject fully in all its bearings would require a whole volume. Here we can lay down only a few general principles: the details must be presented at a much later period of the student's course.

192. The name *Science* is applied to such portions of human knowledge as are distinguished by

(a). Generality as opposed to mere particulars.

(b). System as opposed to random arrangement.

(c). Verification as opposed to looseness of assumption.

We may classify the Sciences as (I.) Theoretical, or Pure, Sciences, and (II.) Practical, or Applied, Sciences.

(I). *A Theoretical Science* embraces a distinct department of nature, and is so arranged as to give, in the most compact form, the entire body of ascertained scientific knowledge in that department. Mathematics, Chemistry, Physiology, are examples of theoretical Sciences.

(II). *A Practical Science* is the application of scientifically obtained facts and laws in one or more departments, to some practical end. Practical Sciences, therefore, are principally derived from the theoretical sciences. Navigation, Engineering, Medicine, are examples of practical sciences.

The principles of Exposition are nearly the same for both classes, after allowing for the different ends they

have in view.

193. All knowledge is based on individual facts; and it is the province of Exposition to show in what manner, and by what successive stages generalizations are formed from different series of such facts.

To understand the full meaning of *Generalization* we must point out the distinction between two modes of the operation;—

(a). We may generalize an individual or isolated property—as roundness, whiteness, weight,—and assign what we think the exact nature of the common feature thus singled out. A number of designations have been given to this process, according to the particular stage in the operation most specially taken into view. Of these the most significant to our present purpose are *Classification*, *Definition*, *Abstraction*. They all suppose that we have a plurality of objects with agreeing properties, and that agreement has been taken notice of, and embodied in such a form that the mind can deal with it to the neglect of the points wherein the particular things differ among themselves. They suppose, further, that we make no affirmation beyond what is implied in the identifying of so many different objects,—namely, that they do agree in the point in question. No other matter for belief or disbelief is presented in the notion of roundness but that certain things have been compared, and have been found to agree in possessing that attribute. In the operation of forming a general notion, the first step is of the nature of classification. We must assemble in our view a number of particular objects, being moved to bring them together by the attractive bond of similarity. The objects thus assembled form a class. In Natural

History, for example, we bring together in the mind all the *quadrupeds* we have ever had any knowledge of, and the array constitutes a class grounded on the peculiarity of walking on all-fours. Another class is made up of the animals that fly in the air (*birds*); a third, of those that live in the sea (*fishes*). By such successive groupings of creatures that have a kindred nature in one or more respects, we gradually include the whole of the animal kingdom known to us in a series of classifications, whereby method and order are introduced into the otherwise heterogeneous mass. So in plants and minerals, and all through nature. According as likenesses have been discerned in the constituent parts of the universe of things, the individuals are placed with those related to them, and a great simplification of view and extension of knowledge are the results. For it happens very frequently, that likeness in one point is accompanied with likeness in other points, so that we can couple several peculiarities together, and rise to general truths as well as general notions. When a classification has been arrived at that leads to this consequence, we set great value upon it; we consider that we have seized upon some fundamental and pregnant point of resemblance, something that conveys the most essential nature of the objects classified, and we are accustomed to style the group that so arises a *natural* or a *philosophical* classification.

The forming of a class leads to the adoption of a *class*, or *general*, *name*, which is a name applicable to every individual member of the class, in consequence of being understood to express no more than they all have in common. Thus we have the name "*round*" to express all round objects omitting any reference to

other peculiarities,—such as colour, size, material, &c., — that may attach to them. When the general name has been devised, we can by means of it speak of all the particulars in one breath, *on condition that we intend* only to refer to the points of community.

The process called *Abstraction* is further implied. When we bring together, or constitute a class, we are said to abstract from the individuals everything else except the points of agreement. We *attend to* the likeness, and *abstract* the differences. The notion that we have of the common quality is usually termed *abstraction*, or *abstract idea*. This abstractive process is performed in different ways according to the nature of the subject. In Geometry, for instance, we can draw diagrams that are little other than naked forms, although we must make them of a definite size; and in contemplating these, we are enabled to think of form without substance. We cannot use this method in Natural History; we cannot form a conception of a bird by a diagram that gives nothing but what is common to all birds. If we are reasoning upon the properties of the class, we may first call to mind some one as an example, say a pigeon; from considering which, we can go so far as to note the common peculiarities of feathers, wings, bill, &c.; and when we have completed the description, we can run over in our mind a number of other birds, to see that we have not mentioned points special to the pigeon. In fact, we must have a clear idea of all the members of the class, if we wish to reason generally respecting it. Here then we see the indispensability of a thorough knowledge of his subject to the expository writer. After we have thus checked and corrected our generalized description, we can embody the abstract idea in a verbal statement of the common attributes. By means of this, we may often dispense with a reference to the particulars, except to know the precise meaning of the language, which meaning is still some sort of general conception of the objects.

We have now to consider the nature of *Definition*. To define is to limit, settle, and specify the exact compass of the properties common to a class. Usually this is done by means of language; but in reality it is, and must be, done by a reference, direct or remote, to the particulars themselves. This reference, as we shall see when we come to consider the modes of Definition, frequently has the appearance of being dispensed with. The reason is that many general notions are compounded of others, and we can understand the composite notion from its components, without going further; that is without producing particulars.

(b). The other, and higher, kind of Generalization introduces belief in a totally different shape. When instead of identifying a property, we identify a union, or conjunction, of distinct properties, it has to be seen not merely whether the common features are correctly rendered in the general notion, but whether the alleged coupling always takes place. Thus, when we compare the sea-coast all over the globe, we find, with some exceptions, that twice a day the sea advances and recedes on the shore: this fact we express by the general name '*the tides*.' When, however, we go further, and note everywhere the *coincidence* between the tides and the positions of the moon, and generalize that coincidence, we attain to a more complicated

result. We are now called upon to believe not merely in the accurate correspondence of a general notion with the particular objects, but in the constancy of the conjunction of two distinct properties, so that the occurrence of one shall always count as evidence of the other. The different aspects of this higher operation are known by such names as *Induction*, *Affirmation*, *Proposition*, &c. These all involve truth or falsehood, inasmuch as they all pretend to give us a positive assurance that wherever we find one thing we shall find some other thing present or absent, and be enabled thereby to anticipate our individual experience of the course of nature. A general notion can often be expressed in a single word; the *noun* is the part of speech that names both particular objects and general notions. A general proposition is a complete thought, and requires a sentence for its enunciation; it involves the *verb* along with the noun. Heat is a notion, and so is Light; but when we unite the two in the affirmation that "Heat is the cause of Light", we indicate something that is true or false, that may be proved or disproved, believed or denied. Further, as two notions at least always enter into a proposition, Definition must be preliminary to the expounding of such principles. Before we can deal in any way with the above proposition, we must clearly understand the notions '*Heat*' and '*Light*.'

The strict meaning of the term *Induction* is the operation of *discovering* and *proving* general propositions; while *Deduction*, on the other hand, is the method of *applying* general propositions once discovered to particular cases, considered to be included within their scope. By Induction we establish the law that heat expands bodies; by Deduction we apply it to explain why a clock is slower in summer than in winter, owing to the changes of the length of the pendulum. Induction is the only process of real inference — in other words, by it we proceed from the known to the unknown; or from a limited range of facts, we affirm what will hold in an unlimited range. All things that we do not know by actual trial or ocular demonstration, we know by an inductive operation. Deduction is not real inference in this sense, since the general proposition already includes the case that we apply it to.*

194. Having thus endeavoured to give a brief and rudimentary idea of what is intended to be understood by the terms *Science*, *Definition*, *Proposition*, *Induction*, and *Deduction*, we shall now proceed to point out how the last four may be handled in Exposition; and in doing this, we shall closely follow the remarks of Professor Bain in his "*English Composition and Rhetoric*." And here we may note that Exposition is often concerned with single ideas or abstractions, as Justice, Honesty, Vice, &c. This branch of the subject will be specially referred to hereafter under the heading "*Essays*."

195. The process of *Definition* may be performed in various ways; —

(a). We may define by giving particular concrete examples. This is known as the method of Particulars. Thus we may explain the notion of roundness by producing a number of round bodies, varying in size and material. To explain Liquidity we refer to a series of liquids. We may expound Poetry by men-

* *This paragraph is adapted from Chambers' Encyclopaedia, Articles 'Generalization' and 'Induction.'*

tioning known poems. In the Natural History Sciences, where classification prevails, the properties of a class can be shown by referring to the members of the species composing it.

(b). By indicating the quality opposed to, or excluded by, the one to be defined. This is called the method of Antithesis or Contrast. (See 36). Thus, we might complete the definition of a Liquid by mentioning its two contrasts, — the Solid and the Gas. 'Round' would have to be opposed by all the other simple forms, to straight lined figures, and to curves of varying curvature. In explaining very difficult abstract notions this method of definition will be found of great value.

(c). We may sometimes define by *combining* the two previous methods. Thus, we may explain Transparency, first by enumerating the transparent bodies — water, glass, the various crystals, &c; and next by an enumeration of opaque substances; thus defining the separate notions both by their particulars and by their mutual contrast.

(d). In the case of a complex notion, we may define by stating the various simple constituent notions. This is called the Method of Analysis, or the Verbal Definition. The great majority of our notions are complex, being made up of simple elements. Now if we perfectly understand all the elementary conceptions, we ought to be able to understand all compounds, when their component parts are mentioned. And hence it is part of the business of an expositor to define by Analysis, or enumeration of parts. Thus, a Circle is defined 'as a plane figure contained by one line everywhere equidistant from a point called the centre.' Here we are supposed to understand the constituent notions

plane figure, line, equality of distance, point; and by putting them together we attain the notion of the circle. This is the method of Mathematical Definition throughout. Indeed, mathematicians have applied it to the simplest notions, as *point, line, straight*; in defining which, they perform the inverted operation of explaining the simple by the complex; *point* being a simpler idea than *position* or *magnitude*, and *line* the concrete, than *length* the abstract.

(e). The method of Analysis is often advantageously combined with those of Particulars and of Antithesis. Thus, '*Elasticity*,' besides being scientifically defined by Analysis, is rendered easier of understanding by a series of examples of elastic bodies and by reference to non-elastic substances.

196. The Proposition, or Principal Statement may be expounded in the following ways:—

(a). By Iteration, or repeating the statement in the same or in different words. Example:—

"Bias is not a direct source of wrong conclusions; the intellect must first be corrupted.—We cannot believe a proposition only by wishing, or only by dreading, to believe it.—The most violent inclination to find a set of propositions true, will not enable the weakest of mankind to believe them without a vestige of intellectual grounds, without any, even apparent evidence.—Though the opinions of the generality of mankind, when not dependent on mere habit and inculcation, have their root much more in the inclinations than in the intellect, it is a necessary condition to the triumph of a moral bias that it should first pervert the understanding.—If the sophistry of the intellect could be rendered impossible, that of the

feelings, having no instrument to work with, would be powerless."

Whately remarks that of two expressions of a principle differing in length, we understand the diffuse and remember the concise. In some writers, and in some subjects, iteration is the common form of exposition.

The mere variation of the language, without actually quoting concrete examples, is sufficient to suggest them.

(b). By Obverse Iteration (see 160), a species of Antithesis. Example;—

"Nobody affirms that when a stone rests upon the surface of the earth, the mutual attraction of the earth and stone is abolished; nobody means to affirm that the mutual attraction of oxygen for hydrogen ceases after the atoms have combined to form water. What is meant, in the case of chemical affinity is that the pull of that affinity, acting through a certain space, imparts a motion of translation of the one atom towards the other. This motion is *not* heat, nor is the force that produces it heat. But when the atoms strike, and recoil, the motion of translation is converted into a motion of vibration, which *is* heat. The vibration, however, so far from causing the extinction of the original attraction, is in part carried on by that attraction." (*Tyndall.*)

(c). By Examples, or Particular Instances. This must always be the leading method of expounding general principles. The examples chosen should satisfy the following conditions;—

(I). They must themselves be intelligible or familiar to the persons addressed.

(II). Their number is to be regulated by the difficulty and the comprehensiveness of the principle.

(III). They should be at first simple, and in the end complicated, so as to show the force of the principle in explaining matters of difficulty.

(IV). They should not contain distracting accompaniments. To obtain a series of examples bearing directly and evidently upon one principle and yet not suggesting any matter away from the purpose, constitutes the chief labour of the expositor.

Example;—

"Imagine a paddle-wheel placed in water and caused to rotate. From it, as a centre, waves would issue in all directions, and a wader, as he approached the place of disturbance, would be met by stronger and stronger waves. This gradual augmentation of the impression made upon the wader's body is exactly analogous to the augmentation of light when we approach a luminous source..... But suppose the water withdrawn; the action at a distance would then cease, and, as far as the sense of touch is concerned, the wader would be first rendered conscious of the motion of the wheel by the blow of the paddles. The transference of motion from the paddles to the water is mechanically similar to the transference of molecular motion from the heated body to the aether; and the propagation of waves through the liquid is mechanically similar to the propagation of light and radiant heat."

(*Tyndall.*)

(d). Sometimes the examples take a hyperbolical (or exaggerated) form. Thus, Plato, discussing the question as to pleasure being the sole end of life, says,

"You are to be without thought, intelligence, reason, sight, memory; you are not to have any opinion as to

present enjoyment, any remembrance of past, or anticipation of future; *you are to live the life of an oyster, with great present pleasure.*"

(e). By Illustrations, as distinguished from Examples Such illustrations take the form of the trope, the metaphor, or the simile. We have already seen that the figures of similarity are of great use in making plain what is naturally difficult or obscure. Two things, in their nature different, may yet have such an amount of similarity that the one shall illustrate the other. Thus we speak of

"*Kindred* attraction." "*The house we live in.*" &c.

Whately, in advising an orator not to make use of stronger refutations than are absolutely necessary, employs this illustration,—"in driving wedges into a block of wood, too hard a blow will throw out the wedge."

Burke, in a sentence on the British Constitution, writes, —

"In this choice of inheritance we have given to our frame of policy the image of *a relation in blood*; binding up the constitution of our country *with our dearest domestic ties*; adopting our fundamental laws *into the bosom of our family affections*; keeping inseparable, and cherishing with the warmth of their *combined and mutually reflected charities, our seminaries and our altars.*"

(f). The exposition of a Principle is often assisted by stating the proofs. By seeing what the proofs are able to establish, we have a check upon the meaning and extent of the principle. Exposition by proof is named Argument, and, as it is an appeal to the *Feelings* as well as to the Understanding, it will be fully considered under the head of *Persuasion*.

(g). Inferences, Deductions, Corollaries, Consequences, may be drawn from Principles and may serve still farther to elucidate them. The corollaries of a geometrical proposition contribute to clear up and impress the proposition; and the same is true all through science.

197. The following short paragraph from Dr. Whewell has been praised as a specimen of philosophic style It begins with a statement, follows up with an example, and closes with an interesting illustration;—

"The type-species of every genus, the type-genus of every family, is, then, one which possesses all the characters and properties of the genus in a marked and prominent manner. The type of the Rose family has alternate stipulate leaves, wants the albumen, has the ovules not erect, has the stigmata simple, and besides these features, which distinguish it from the exceptions or varieties of its class, it has the features which make it prominent in its class. It is one of those which possess clearly several leading attributes; and thus, though we cannot say of any one genus that it *must* be the type of the family, or of any one species that it *must* be the type of the genus, we are still not wholly to seek; the type must be connected by many affinities with most others of its group; it must be near the centre of the crowd, and not one of the stragglers."

198. The Expository Paragraph has certain peculiarities of its own, with a view to distinguish the different degrees of subordination of the included statements. Some of the most important of these peculiarities are the following;—

(a). The principal theme of the paragraph should be found at the beginning, at the end, or in both positions.

(b). The iteration of a statement leads us to infer that it is of high importance and comprehensiveness.

(c). When facts are plainly made known as examples or illustrations of a theme, they are thereby declared to be in subordination to that theme.

(d). Secondary dependent statements (see Grammar, Rule 437.) should, if possible, be included in the same sentence as the clause on which they are immediately dependent. It is not good to constitute distinct sentences of three different grades in one paragraph.

(e). After descending to a second, or still lower, degree of subordination, we should avoid returning to the higher grade in the same paragraph.

(f). A separate paragraph may be devoted to a series of examples or statements of a low, but uniform, degree of subordination. This is much better than mixing up the different degrees without change of paragraph.

(g). A subordinate statement may happen to be difficult of understanding, but we are not to expand it by iteration or otherwise, so as to raise it out of its rank. To study clearness in the expression, or to append some brief example or illustration, is all we can do.

199. Other forms of Expository Paragraph are

(a). The *Inductive*, in which the particulars are mentioned first and the generality last, as in the order of discovery. This gives a stimulus to the learner to find out the principle for himself, and creates a kind of suspense, or plot interest.

Sometimes the interest is awakened and kept up by calling attention to the special *difficulties* of the matter expounded. On this point Paley remarks,—

"An experience of nine years in the office of a public tutor in one of the universities ..... afforded me frequent occasions to observe that, in discoursing to young minds upon topics of morality, it required much more pains to make them perceive the difficulty, than to understand the solution; that, unless the subject was so drawn up to a point as to exhibit the full force of an objection, or the exact place of a doubt, before any explanation was entered upon — in other words, unless some curiosity was excited before it was attempted to be satisfied, the labour of the teacher was lost. When information was not desired, it was seldom, I found, retained."

(b). The *Argumentative* Paragraph, of which two kinds may be distinguished;—

(I). The simplest kind of Argument is the adducing of a general principle in support of a particular allegation. The fact is affirmed that the freezing of water in a close tube will make the tube burst; the principle adduced in proof is that water in freezing expands with great force. This differs from the ordinary mode of exposition in that the fact is stated first, and the principle afterwards.

(II). An Argument may contain a succession of steps, called a chain of reasoning, and is then more difficult to follow. The precautions to be observed in this case are to reduce the number of steps to the fewest possible, and to give an adequate expression to each, so as to allow the whole to be grasped together.

PERSUASION.

200. Rhetorical *Persuasion* or *Oratory*, is the art of influencing

men's conduct and beliefs either by writing or speaking. "Persuasion," says Whately, "depends on, *first Argument*, (to prove the expediency of the means proposed,) and *secondly*, what is usually called *Exhortation*, i. e. the excitement of men to adopt these means by representing the end as sufficiently desirable. It will happen, indeed, not unfrequently, that the one or the other of these objects will have been already, either wholly or in part, accomplished: so that the other shall be the only one that it is requisite to insist on; viz. sometimes the hearers will be sufficiently intent on the pursuit of the *End*, and will be in doubt only as to the *means* of attaining it; and, sometimes, again, they will have no doubt on that point, but will be indifferent, or not sufficiently ardent, with respect to the proposed End, and will need to be stimulated by exhortations."

"It is impossible," says professor Bain, "by any mode of address, to overcome a radical difference of view as to the supreme social or ethical ends. If one man believes in the paternal theory of government, and another in individual liberty as the highest end, there is scarcely any possible way of bringing the one over to the opinion of the other. As in argument, so in oratory generally, there must be some common ground to work upon. In the discussion of truth and falsehood, the common ground is certain first principles admitted by both parties; in moving to action, the common ground is an admitted end."

201. There are various kinds of Persuasion, each suitable to a different occasion or profession, and each, therefore, constituting a separate professional study. Hence, in a work of this kind, we can do no more than merely call attention to the names of some of these different kinds.

Thus, there are

(a). The Oratory of the Law Courts, often called Forensic Eloquence. In countries where the system of Trial by Jury prevails, the forensic art is capable of very high development; an advocate appeals at least as much to the *Feelings* as to the *Judgment* of the jury.

(b). The Oratory of the Politician and of the Public Lecturer, varying in quality from the frothy babbling of the *Stump-Orator*, or *Ranter*, to the grave and weighty speeches of the responsible statesman or legislator.

(c). The Oratory of Religion or of Morality, often called Pulpit Oratory, and Moral Suasion. The preaching of the Crusades affords an example of the power of Religious Oratory. Much of what is called '*the Lighter Literature*',—such as Novels, Romances, Poems,—teaches indirectly some principle of morality. Scarcely one of the novels of Charles Dickens but was levelled against some social or political abuse, and levelled too with such force and correctness of aim as to ensure the reform of the abuse. Thackeray's novels, "with a touch of light and seemingly careless banter," says Dr. Collier, "twitch the cloak from Humbug and Hypocrisy, especially as these wretched things are found in London clubs and drawing-rooms, and disclose them in all their ridiculous meanness to the scorn of honest men."

202. To attain excellence in Persuasive writing or speaking, we must have (a) a thorough acquaintance with our subject, and (b) a correct knowledge of the persons whom we are to address.

(a). *A Thorough Acquaintance with our Subject.* This is no less essential in Persuasion than in any other

branch of Rhetoric. The writer or speaker should have his subject 'at his fingers' ends'; should be able to treat it from every point of view; should refute by anticipation the arguments of his opponent; should know how to state his own opinions in the strongest possible light; should learn how to vary both his language and his illustrations until his propositions have gone home to the mind and to the heart of each one of his audience, remembering that a fact may fall lifeless when stated in one form, but may carry conviction when put in another form. Thus, Paley says of maxims in morality that there are none which "are absolutely and universally true; in other words, which do not bend to circumstances."

(b). *A Correct Knowledge of the Persons Addressed.* Different nations, different communities, different individuals, have different sentiments, ideas, and interests. There are occasions on which a Japanese will be unable to sympathize with an Englishman, and vice versa; a manufacturing town may have interests antagonistic to those of the neighbouring agricultural district; a poor man will view many matters in a very different light from that in which a rich man sees them. Success in Oratory arises from seizing and enlarging upon the points on which the speaker and his audience are agreed, and in omitting or slurring over those on which they differ. Even the passions and prejudices of the audience or of the readers are to be conciliated, provided that we do not go to the length of maintaining any falsehood. Thus, if there happen to be one particularly important consideration to be brought forward, which the speaker knows will not naturally awaken the sympathy of his hearers, let

him keep that consideration back until he has, by more acceptable sentiments, secured the favour of those whom he is addressing; but in doing this, let him be very careful never to say anything that would cause even the shadow of a doubt of his *sincerity* to arise in the minds of his audience.

The orator must attend not only to the sentiments, ideas, and interests of those addressed, but also to their intellectual condition. A candidate for election to a National Assembly will speak in a very different tone to the mixed body of electors whose favor he is soliciting from that which he will afterwards adopt in Parliament when he has become a responsible statesman and legislator. It is both amusing and instructive to compare the utterances of an English statesman when in opposition, with the speeches of the same man when in office. The popularity or otherwise of a colonial governor is mainly due to his skill or want of skill in adapting himself to the intellectual condition of the subject race over which he rules. A lawyer arguing before a bench of judges will confine himself to the strict legal merits of his case; the same man in addressing a jury will insert passionate appeals to the sympathy and compassion of the jurymen. And so, to quote Professor Bain;—"To logical minds, a speaker must address logical arguments; with persons of cultivated tastes, attention must be given to the arts of refined composition. We must not appeal to the fears of men of courage and spirit, nor to the devotedness of thorough self-seekers."

203. Persuasion may be connected with

(a). *Description* of scenes that are calculated to rouse the passions. The following, from Burke's *Reflections*

on the Revolution in France, will serve as an example;—

"It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in — glittering like the morning star, full of life, and splendour, and joy. Oh! what a revolution! and what a heart must I have to contemplate without emotion that elevation and that fall! Little did I dream when she added titles of veneration to those of enthusiastic, distant, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fallen upon her, in a nation of gallant men, in a nation of men of honour and of cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone. That of sophisters, economists, and calculators has succeeded; and the glory of Europe is extinguished for ever. Never, never more shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart which kept alive, even in servitude itself, the spirit of an exalted freedom. The unbought grace of life, the cheap defence of nations, the nurse of manly sentiment and heroic enterprise is gone. It is gone, that sensibility of principle, that chastity of honour, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and

under which vice itself lost half its evil by losing all its grossness."

(b). *Narrative* conducted with the view of exhibiting all that favours the side of the speaker. The following is the narrative of a murder given by the celebrated American lawyer Daniel Webster, in one of his pleas;—

"Deep sleep had fallen on the destined victim, and on all beneath his roof. A healthful old man, to whom sleep was sweet, the first sound slumbers of the night held him in their soft but strong embrace. The assassin enters, through the window already prepared, into an unoccupied apartment. With noiseless foot he paces the lonely hall, half-lighted by the moon; he winds up the ascent of the stairs, and reaches the door of the chamber. Of this he moves the lock, by soft and continued pressure, till it turns on its hinges; and he enters, and beholds his victim before him. The room was uncommonly open to the admission of light. The face of the innocent sleeper was turned from the murderer; and the beams of the moon, resting on the gray locks of his aged temple, showed him where to strike. The fatal blow is given! and the victim passes, without a struggle or motion, from the repose of sleep to the repose of death!

(c). *Exposition* of certain great principles, which it is desired to commend to people's acceptance. Here is an example from a speech of Robert Hall against slavery;—

"That slavery is the most deplorable condition to which human nature can be reduced, is too evident to require the labour of proof. By subjecting one human being to the absolute control of another, it annihilates the

most essential prerogative of a reasonable being, which consists in the power of determining his own actions in every instance in which they are not injurious to others. The right improvement of this prerogative is the source of all the virtue and happiness of which the human race is susceptible. Slavery introduces the most horrible confusion, since it degrades human beings from the denomination of persons to that of things; and by merging the interests of the slave in those of the master, he becomes a mere appendage to the existence of another, instead of preserving the dignity which belongs to a reasonable and accountable nature. Knowledge and virtue are foreign to his state; ignorance the most gross, and dispositions the most depraved, are requisite to reduce him to a level with his condition."

204. Persuasion may be aided by the use of the figures of speech and by various devices of style. Similes, Metaphors, Antitheses, Epigrams, Balanced Constructions are all attractive to the mind and thus add force to Persuasion. Examples;—

"Necessity is the mother of Invention."

"Music hath charms to soothe the savage breast."

"Cleanliness is next to godliness."

"By indignities men come to dignities."

"Youth in toil, age in ease."

205. Persuasion very frequently takes the form of *Argument* or Reasoning. An Argument consists of a set of facts or principles that are admitted, or believed in by the hearers, brought forward as evidence of some other fact or principle that has yet to be proved. There must be a certain similarity between the admitted facts and the one to be established. Thus Dr. Whately points out

that "Mandeville's celebrated argument against educating the labouring classes, 'If a horse knew as much as a man, I would not be his rider', holds good in reference to *slaves*, or subjects of a tyranny; governed as brutes *for the benefit of a master*, not for their own; but it wholly fails in reference to men possessing civil rights. If a horse knew as much as a man, — i. e. were a rational being, — it would be not only unsafe, but *unjust* to treat him as a brute. But a government that is for the benefit of the *subject*, will be the better obeyed, the better informed the people are as to their real interests." It has been said that "Wisdom consists in the *ready* and *accurate* perception of Analogies." Without the quality of *readiness*, knowledge of the past is nearly valueless in an educational point of view; without *accuracy*, it is deceptive. "Contraries must have something in common," says Whately, "and it is so far only as they *agree* that they are employed in Argument. Two things are called *Contrary*, which, coming under the same class, are the *most dissimilar* in that class. Thus, Virtue and Vice are called contraries, as being both *moral habits*, and the most *dissimilar* of moral habits. Mere dissimilarity, it is evident, would not constitute Contrariety; for no one would say that Virtue is contrary to a Mathematical Problem; the two things having nothing in common."

206. Argumentative discourses may have for their end either

(I). To give satisfaction or instruction to a mind ready and willing to admit the force of the reasoning. or

(II). To compel the assent, or silence the objections, of an opponent. It should be remembered that a chain of reasoning that would be very efficacious in the one case might utterly fail in the other. Thus

in discussions on religion, there are certain internal evidences that would carry great weight in the mind of a believer in the particular religion discussed, but which might be very weak in the opinion of an opponent of that religion. Let us take as another example the vexed question of extra-territoriality in this country. A Japanese arguing with his compatriots would naturally take his stand upon the ground of the sovereign rights of an independent state; he would point out that Japanese in the territories of the treaty powers are subject to the laws of those countries; he would urge the inconvenience suffered by the authorities of his nation; together with various other arguments all weighty and sufficient in the opinion of his hearers. But in reasoning with foreign opponents he would find it necessary to adduce quite different reasons for the abolition of the custom in question. He would point to various instances of seemingly unjust and contradictory decisions in the foreign consular courts; to the uncertainty of the law in certain respects; to the want of satisfactory judges and of definite precedents; to the ill-feeling engendered among his countrymen by the maintenance of the present state of things; to the mildness of the laws of his country; to the obstacles to the development of trade caused by extra-territoriality. In short he would appeal to the self-interest of his hearers.

207. Arguments may be distinguished as

(a). *Deductive*; that is, the bringing forward of a general statement as evidence of a particular included in it. Example; — "We shall die; for *all* men are mortal."

(b). *Inductive*; or the proving of a general principle from a sufficient number of particular instances. The

first species of Inductive Proof is called the *Method of Agreement*. It is grounded on the uniform companionship of two facts through a great variety of circumstances, which leads to their being considered as cause and effect. By this method are obtained the rules of Grammar and of Rhetoric, the laws of health, and the principles of science generally. It adds greatly to the force of conviction by this method to combine cases of agreement in *absence* with agreement in *presence*. Thus, the effects of political liberty are more fully certified by comparing a number of countries where it exists, with countries where it does not exist. The next mode of Inductive Proof is called the *Method of Difference*, which, when skilfully employed, furnishes a more decided proof than the method of Agreement. A red-hot wire, immersed in oxygen gas, bursts into a flame, and is rapidly consumed. The only difference that we have made in the circumstances is the contact with pure oxygen, which contact is thereby proved to be the cause of the combustion. We must, however, be sure that the difference is reduced to the one single circumstance alleged; otherwise this mode of reasoning is fallacious.

(c). *Analogous*. This kind of argument has already been referred to (in 205). It is an argument from Analogy when we compare nations to individuals in respect of vital constitution, and infer that every nation will pass through the successive stages of maturity, old age, and death.

(d). *Probable* Arguments are sometimes the strongest we can make use of in certain cases. Thus, in a court of law a succession of combined probabilities constitutes what is called *Circumstantial* Evidence.

208. In *Refutation* or *Reply*, there are various things to be considered.

(a). It is advantageous to set forth explicitly at the commencement all that is admitted on the other side; and to unfold whatever important inferences are fairly deducible from those admissions.

(b). If, in the original statement, the arguments were mixed together, they should be disentangled and answered separately.

(c). It is sometimes shown that an opponent is prevented by something in his own special position, from the benefit of a principle appealed to by him. Thus, Cudworth, in replying to Protagoras, who denied absolute truth, retorts that Protagoras' own affirmation, "Man is the measure of all things," is given by him as absolute.

(d). Arguments from Analogy are refuted by exposing the defectiveness of the similarity.

(e). Probabilities are opposed by adducing counter probabilities.

209. There are certain human feelings and emotions, to stimulate and strengthen which is one of the ends of Persuasive Oratory. These feelings and emotions may be classed as

(a). Our own *Future Pleasures and Pains*. To cause us to act so as to secure future pleasures, these must be described in appropriate language and with circumstances that we can easily believe in. Feelings that have not yet been experienced by us must be described by combining those that have: feelings that we have already known need only be recalled to the memory. Thus, in inculcating Diligence, the orator will point to its results,—future comfort, ease, independence,

wealth, the avoidance of certain evils: he will quote such examples of successful diligence as will make an impression on the hearers; and will appeal to their experience so far as that experience has extended. The following passage, from Sir John Herschel, brings forward a variety of powerful incentives to the cultivation of knowledge and literature; —

"If I were to pray for a taste which should stand me in stead under every variety of circumstances, and be a source of happiness and cheerfulness to me through life, and a shield against its ills, however things might go amiss, and the world frown upon me, it would be a taste for reading. I speak of it, of course, only as a worldly advantage, and not in the slightest degree as superseding or derogating from the higher office and surer and stronger panoply of religious principles, but as a taste, an instrument, and a mode of pleasurable gratification. Give a man this taste, and the means of gratifying it, and you can hardly fail of making a happy man, unless indeed you put into his hands a most perverse selection of books. You place him in contact with the best society in every period of history, with the wisest, the wittiest, with the tenderest, the bravest, and the purest characters who have adorned humanity. You make him a denizen of all nations, a contemporary of all ages. The world has been created for him. It is hardly possible but the character should take a higher and better tone from the constant habit of associating, in thought, with a class of thinkers, to say the least of it, above the average of humanity. It is morally impossible but that the manners should take a tinge of good breeding and civilization from having constantly before one's eyes

the way in which the best-bred and the best-informed men have talked and conducted themselves in their intercourse with each other. There is a gentle but perfectly irresistible coercion in the habit of reading, well directed, over the whole tenor of a man's character and conduct, which is not the less effectual because it works insensibly, and because it is really the last thing he dreams of. It civilizes the conduct of men, and suffers them not to remain barbarous."

(b). Sympathy with the *Pleasures and Pains of others.* On this head, Professor Bain says, "To rouse sympathy, an orator presents a strong and intelligible case of distress, misery, or sorrow. It is not every description of suffering that will bring forth a pitying response from every class of hearers. Each one can enter best into the miseries that they have experienced oftenest and felt most. The pains that find universal sympathy are the pains of universal human nature, — hunger, cold, physical disabilities, disease, poverty, danger to life, loss of objects of affection, public shame. If a misery, unfamiliar to those addressed, is to call for pity, it must be brought home by comparison with something familiar and known."

The writings of the philanthropist Howard, of the elder Wilberforce (on slavery), and Mrs H. Beecher Stowe's celebrated "*Uncle Tom's Cabin*" contain fine passages calculated to awaken the sympathy of the reader. Poetry is often used with great effect in this department of Persuasion. Here is an example from Hood, portraying the miseries of a poor needlewoman: —

"With fingers weary and worn, with eyelids heavy and red,

A woman sat in unwomanly rags, plying her needle and thread—
Stitch! stitch! stitch! in poverty, hunger, and dirt,
And still with a voice of dolorous pitch she sang the "Song of the Shirt."

"Work! Work! Work! While the cock is crowing aloof!
And work! work! work! Till the stars shine through the roof!
It's O! to be a slave along with the barbarous Turk
Where woman has never a soul to save, if this is Christian work!.....
O, men with sisters dear! O, men with mothers and wives!
It is not linen you're wearing out, but human creatures' lives!
Stitch—stitch—stitch—in poverty, hunger, and dirt,
Sewing at once with a double thread, a shroud as well as a shirt.
Work—work—work! My labour never flags!
And what are its wages? A bed of straw, a crust of bread—and rags.
That shattered roof—and this naked floor—a table—a broken chair—
And a wall so blank, my shadow I thank for sometimes falling there!
Work—work—work! from weary chime to chime,
Work—work—work! as prisoners work for crime!
Band, and gusset, and seam,—seam, and gusset, and band,
Till the heart is sick, and the brain benumbed, as well as the weary hand.....

O! but to breathe the breath of the cowslip and primrose sweet—
With the sky above my head, and the grass beneath my feet,
For only one short hour to feel as I used to feel
Before I knew the woes of want, and the walk that costs a meal!
O, but for one short hour! A respite however brief!
No blessed leisure for love or hope, but only time for grief!
A little weeping would ease my heart, but in their briny bed
My tears must stop, for every drop hinders needle and thread!"

(c). The *Emotions* and *Passions*. Thus,

(I). *Fear, Terror*, or *Dread*, may be easily excited by the prospect of future danger or of possibilities of evil to come. History furnishes many examples of political oratory succeeding through the excitement of terror.

(II). *Love, Tenderness, Affection, Admiration, Esteem*, may be called up by setting forth everything that is amiable or admirable in the person or thing eulogized. Such oratory must be supported by evidence, embellished by suitable illustration, and guarded against the counter-feeling of envy. Among the ancients, the eulogistic funeral oration was common, as it still is in this country and in France. It is by means of these emotions that political feelings, whether of Party or of Country, are stirred up. From the same source religious sentiments arise.

(III). *Vanity, Pride, Love of Power*. These may be called the *egotistical* feelings. The orator appeals to them by compliment, praise, or flattery, regulated according to the dispositions of the audience; he also observes a courteous demeanour, and the forms of politeness. As instances of the different methods of calling up these feelings compare Nelson's famous battle-signal "*England expects every man to do his duty*", or the mutual encouragement of the British troops in the Crimea, "*what will they think of us at home?*" with some of Napoleon Bonaparte's bombastic addresses to his troops.

LETTER WRITING.

210. Of all kinds of Composition *Letter Writing* is the commonest and the most universal. Scarcely anyone but has, at one time or another, to express his thoughts and feelings to others by writing letters. With many, such correspondence enters into daily life. No proof of ignorance is more convincing than an ungrammatical letter, or one glaringly inconsistent with the primary principles of Rhetoric. No better test of the careful man of business than the neat, plain handwriting, and the clear, concise style of his epistolary correspondence; no more trustworthy criterion of the gentleman than the phraseology, the signature, and the superscription of his letters. No branch of Composition easier to acquire; yet none more neglected as a general rule than the art of letter-writing. Whole libraries of so-called "*Complete Letter Writers*" have been published; yet he who uses them generally makes himself ridiculous by so doing; because a letter to be effective must be dictated by the heart, controlled by the judgment, and revised by

the good taste of the individual writer.

211. The *form of the letter* has been used for almost all kinds of composition. Novels have been written under the guise of letters; the celebrated "*Letters of Junius*" and the "*Letters of Pascal*" are but essays under this name; Sir Walter Scott used the same device in his history of Scotland, called "*Tales of a Grandfather.*" Correspondents of scientific and other societies often embody their views in the form of a letter designed to be read to the whole society, or to be printed in their transactions. Such writings, though carefully preserving the form of letters in the address and signature, may be written in the style of essays. Correspondents of newspapers often employ the form of letter-writing. Such letters should be characterized by brilliancy of thought, and an original, striking, mode of expression. Their effect may often be increased by strokes of humour or good-tempered sarcasm on persons and things in general. The despatches of military and naval officers are also generally in the form of letters.

212. But the kinds of Epistolary Correspondence which more particularly require our attention are

(a). Letters of Friendship.

(b). Letters of Business.

(c). Notes of Invitation.

213. Letters of Friendship may be distinguished as

(a). *Familiar Letters* to relatives or friends. These may be written in an easy conversational style: yet it must be remembered that what is committed to paper does not, like conversation, pass into forgetfulness; it is preserved, and may at any time be made public. We should, therefore, never write, even to the most intimate friend, anything which we should be ashamed

that the world should see. The commonest fault of letters of friendship is *egotism*. This cannot but be distasteful to the person addressed, no matter how great his interest in the writer. A friend, of course, expects from his correspondent some personal intelligence, but he looks for other matter along with it; and will inevitably be struck with the bad taste of one who confines his letters to his own exploits or those of the limited circle to which he belongs. In like manner we should avoid filling a letter with details relating to parties with whom the person addressed is unacquainted. Above all things, let it be remembered that in writing such letters in English we are to avoid high-flown complimentary addresses to our correspondent, and depreciatory remarks about ourself. This caution is specially needed by Japanese students. In English, we are expected to say simply what we mean, and to mean all that we say. We are not to insinuate that our friends are superior beings or that we are their slaves.

(b). *Letters of Condolence*, written to persons in affliction for the purpose of expressing sympathy with their misfortunes. In these, great tact is necessary; for ill-judged consolation, instead of healing the wound, opens it afresh. In such letters no topics should be introduced that do not bear directly upon the main subject. Brevity should also be studied.

(c). *Letters of Congratulation*, in which the writer expresses his joy at the success or happiness of another. These letters also should be brief, sincere, and to the point. If we do not *really feel* in sympathy with the sorrows or with the joys of a friend, then letters of condolence and of congratulation are better left unwritten.

214. In all Letters of Business the writer should aim at the greatest degree of conciseness consistent with perspicuity, and should confine himself strictly to the business in hand. *Official Letters* are such as pass between men in public office. They are formal, and abound in phrases of courtesy.

Letters of Introduction are another species of the Business Letter. In these the writer introduces or recommends one whom he knows to the notice or favour of some third person. Such letters, when given to an equal, should be left unsealed; and it is usual to write on the envelope, besides the name and address of the person to whom the letter is to be delivered, some such phrase as,—"Introducing Mr.———." In giving letters of introduction, it is of primary importance to adhere strictly to the truth. It is false kindness to exaggerate the merits of the bearer, or to recommend in high terms a person with whom we have only a slight acquaintance. Moreover, such a course often leads to great unpleasantness to all parties concerned.

215. Notes of Invitation, and the replies thereto, are commonly written *in the third person*. Care must then be taken to avoid introducing the second or first personal pronouns. This very common error is a mark of great vulgarity. These notes are written on the first side of a sheet of note paper, in such a way that a slightly larger blank space shall be left *above* the writing than appears below. Sometimes the letters "R.S.V.P." are written below the invitation: these letters are the initials of the French words "*Répondez s'il vous plaît*. (=Reply if you please). Sometimes the English request "*The favour of an answer will oblige*" is substituted: in such cases the reply should be sent *immediately*; any delay being an

unpardonable rudeness. In case the invitation is sent to a married couple the envelope must be addressed to *the lady*: the same rule holds good as to the reply to an invitation from married people.

216. The following suggestions for insuring neatness of manual execution in letters and in all other compositions are given by Dr. Quackenbos;—"Draw two light pencil lines parallel with the left edge of the paper, the first about half an inch, the second an inch and a half, distant from it. Commence your composition, and every successive paragraph, on the inner marginal line; but let the body of your writing rest on the outer one. When you have completed a page, erase the marginal lines neatly with india-rubber.* When a letter is not long enough to fill a page, it should not be commenced on the first line, but at such a distance from it as will leave an equal space above and below."

217. A letter should begin with the writer's address and the date; the address should commence towards the right side of the top line of the paper; each succeeding part of it should be written diagonally to the right under the first line; the date may be begun perpendicularly under the first line. The order of the parts of the address differs in different countries. Thus,—

Japanese Order	*English Order.*
Tōkyō. Akasaka. Omote Sanchōme. 15th July 2542.	Omote Sanchome. Akasaka. Tōkyō. 15th July 1882.

If the letter is written to a person in Tōkyō, then the

* *After a little practice, it will not be necessary actually to draw these lines; their imaginary existence will be sufficient.*

word "*Tōkyō*" may be omitted from the address; if it is written to a person in a foreign country, then the word "*Japan*" should be added to the address. With reference to the different order of the parts of the address, it is recommended that the Japanese order be adopted when the letter is sent to a person in Japan; the English order when the correspondence is with a person abroad. In writing to a European, however, the date of the year according to the Christian era should always be given, as a matter of courtesy.

In notes of invitation, the rule for the address and date is varied; these being then written at the *end* of the note, and towards the *left* side of the paper. Examples will be given presently.

218. Two lines should be omitted below the date (*but see also* 216.), and on the third line is placed the name of the person written to. The mode of doing this differs considerably according to circumstances.

(a). In writing to a relative much older than oneself it is usual to employ the name that indicates the relationship. Thus, "*My dear Mother*"; "*My dear Aunt*".*

(b). To a relative of the same age as oneself, or to one younger, the Christian (or first) name is used. Such are the relationships of brother, sister, cousin, son, daughter, &c. Thus,—(to a brother.) "*My dear George*". (to a sister) "*My dear Annie*"; (to a son) "*My dear Henry*"; &c.*

(c). Very intimate friends and those with whom the writer is on terms of perfect equality both socially and

* *To express great affection, the word "dearest," or "darling," is substituted for "dear"; but note that men in writing to men do not generally use these strong terms.*

officially are addressed by their surname (family name) without any honorific title. Thus,—"*Dear Erskine*"; "*My dear Jones.*"

(d). But if the intimacy is not very close, or if the writer is either socially or officially superior or inferior to his correspondent, the honorific title "*Mr.*" should be inserted. Thus,—"*Dear Mr. Erskine*"; "*My dear Mr. Suzuki*". This rule also applies when one is writing to a friend much older than oneself.

(e). Lady friends are addressed thus,—"*Dear Miss Blank*"; "*My dear Mrs. Robinson*": or, if the acquaintance is *very* slight, "*Dear Madam*".

The above remarks apply to letters of friendship, or familiar correspondence. The following relates to business letters.

(f). On the third line below the date (see also 216) place the name or title of the person or firm to whom you are writing; and next below this, the word "*Sir*" or "*Gentlemen*"; or "*Dear Sir,*" or "*Dear Sirs,*" according to the degree of *business intimacy* between the correspondents. Ladies are addressed "*Madam*" or "*Dear Madam.*" Examples;—

*Mr. John Brown.**

Sir,

*Mr. John Brown.**

Dear Sir,

*Messrs Z. P. Maruya & Co.**
Gentlemen,

*Messrs Z. P. Maruya & Co.**
Dear Sirs,

*Miss Ann Smith.**
Madam,

*Mrs. Smith.**
Dear Madam,

219. The subscription, or ending and signature, of a letter should always be in harmony with the opening address. The following examples are to be studied in connexion with the several sections of the last paragraph (218.);—

(a).

"With best love to all,
I remain always,
Your (very) affectionate son,
John Stuart."

* *Some prefer placing this line at the bottom of the letter instead of here, especially when the letter is not very formal.*

"Believe me ever,
Your affectionate nephew,
John Stuart."

(b).

"I remain ever,
Your affectionate brother,
John Stuart."

"Believe me,
Yours (very) affectionately,
John Stuart."

(c).

"I am,
Dear Erskine,
Very sincerely yours,
John Stuart."

"I am,
My dear Jones,
Very faithfully yours,
John Stuart."

(d).

"I am,
Dear Mr. Erskine,
Sincerely yours,
John Stuart."

"I am,
My dear Mr. Suzuki,
Faithfully yours,
John Stuart."

(e).

"Believe me,
Dear Miss Blank,
Yours very truly,
John Stuart."

"I am,
Dear Madam,
Yours faithfully,
John Stuart."

(f).

"I am Sir,
Faithfully yours,
John Stuart."

"I am, Dear Sir,
Faithfully yours,
John Stuart."

"I am, Gentlemen,
Yours faithfully,
John Stuart."

"I am, Dear Sirs,
Faithfully yours,
John Stuart."

(g). Official letters and very formal communications end thus

"I have the honour to be, Sir,

Your obedient servant,

A. Blank."

Let the student correct the following;—

Address.	*Signature, &c.*
Sir.	I am, Dear Mr. B, &c.
My dear Mr. X.	I am, Sir, &c.
My dear Father.	I remain, Yours truly.
Dear Smith.	I am, Dear Mr. Smith.

We may here note that, in replying to a letter, politeness requires us to address our correspondent exactly as he addresses us. Thus,

If Mr. Smith writes	*Mr. Jones must reply*
Sir,	Sir,
Dear Sir,	Dear Sir,
Dear Mr. Jones,	Dear Mr. Smith,
My dear Jones,	My dear Smith,
&c.	&c.

220. Envelopes are now generally used for enclosing letters. Envelopes are of two forms,—the oblong used for all business letters and by many for letters of friendship; the square used by some for the latter class of letters. The sheets of paper now commonly used for all kinds of correspondence, except official letters, contain four pages or sides, each side being about the size of a page of this book. A letter can best be folded for an oblong envelope by turning over about one third of the paper towards the top, and as much of the upper part in the opposite direction. For the square envelope the paper may be folded in half. Notes of invitation are often written on paper of half the size mentioned above and are folded in half and enclosed in square envelopes of a size reduced in proportion.

221. In addressing, or directing, an envelope, the following suggestions are to be attended to;—

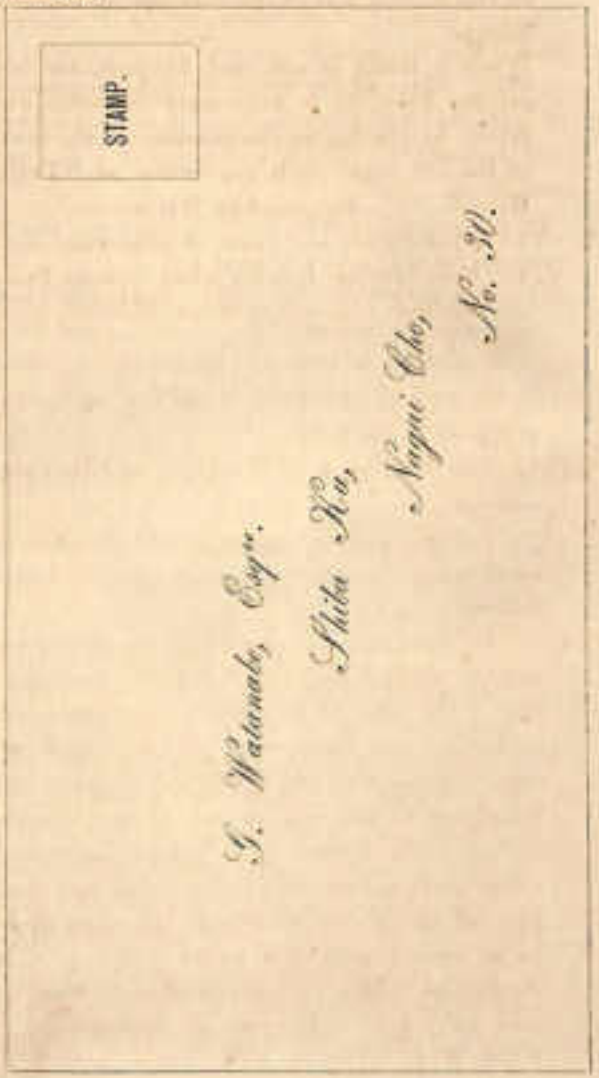
(a). Let the address be written neither too near to the top nor to the bottom of the envelope; and let the parts of the address be arranged diagonally to the right, as in the case of the writer's address on the top of the first page of the letter.

(b). Let there be a good margin on either *side* of the address.

(c). Let the postage stamp be affixed in the top right hand corner, in the space shown on the diagram that follows.

(d). In directing the envelope, be careful not to use *both* the words "*Mr.*" and "*Esqre.*" And note that the title "*Mr.*" should be *prefixed* to letters addressed to tradesmen and to persons of lower rank; while the term "*Esqre.*" should be *suffixed* to names of persons belonging to any one of the learned professions or callings. To address such persons as "*Mr.*" shows either great ignorance, or intentional rudeness, on the part of the person so doing. Business firms should be addressed with the prefix "*Messrs*"; ladies if married as "*Mrs.*" if unmarried as "*Miss.*"; clergymen as "*Rev.*"; Doctors of Medicine as "*A. B. Esqre. M. D.*"

The following is a specimen of an oblong addressed envelope;—



Here it may be noted that the custom prevalent in this country of placing the writer's name and address on the reverse side of the envelope is not observed in Europe.

When a letter is not sent by post, but is taken by private hand, it is customary to acknowledge the favour by placing on the outside, at the lower corner on the left, some such expression as "Politeness of Mr. ———"; Favoured by Mr. ———".

333. The following are specimens of letters and notes.

(a). Very familiar holiday letter from an Eton boy to a schoolfellow. (*taken from Whyte-Melville's Novel "Uncle John"*.)

Plumpton Priors.
Muddleford.
12th January 1830.

My dear Podge,

You swore you would write once a week all the holidays through, and so did I; but you haven't and I haven't. Never mind. Better late than never.....

I have got a gun, a very good one. If it wasn't for that I should be quite sorry to leave this place.....

I have got such a good hunter this Christmas; not a pony, but quite fifteen

hands. Can't he just jump! Only he pulls rather hard; but I don't mind that; and I am to have top-boots next year. I suppose I shan't see you now till next half, though my governor told me to ask you to come to us, if you could, on your way back to Eton. I wish you would. I want to show you the terrier pups and Bellerophon — that's my new horse. When he gets quieter I will give you a mount on him. Won't it be jolly if we travel together? Goodbye.

Yours very sincerely,

H. G. F Perijord.

(b). A business letter:—

Akasaka,

Omote Sanchome, 10.

20th August, 1882.

Messrs. Z. P. Maruya & Co.

Gentlemen,

Yours of the 18th Inst. duly to hand. I am glad to learn from it that you have ordered from America the books that I wanted.

Herewith I beg to enclose corrected proof sheets of pp. 130-175 of 'Rhetoric.'

I am, Gentlemen,

Faithfully yours,

A. Blank.

(c). Notes of invitation;—

Mr. and Mrs. A. Blank request the pleasure of the company of Mr. Asterisk at dinner on Thursday next, the 24th Inst, at 7 p.m.

An answer will oblige.

Kanda,
Suzuki Cho.
August 20th.

Mrs. Milward requests the pleasure of the company of Mr. & Mrs. Green, on Tuesday evening, the 29th Inst, at 8 p.m.

Shiba Sanno,
Sept. 24th.

(d). Replies to the above;—

Mr. Asterisk regrets that a previous engagement will deprive him of the pleasure of accepting Mr. & Mrs. A. Blank's kind invitation to dinner on the 24th Inst.

Surugadai.
Augt. 20th.

Mr. & Mrs Green have much pleasure in accepting Mrs. Milward's kind invitation for Tuesday evening next.

Azabu.
Sept. 25th.

ESSAYS: THESES.

223. An *Essay* is an *attempt* to write about any subject whatever. The name is generally given to short articles in newspapers and other periodicals, and is applied also to school composition-exercises. Sometimes, however, the name is given to long and elaborate writings. Thus Locke modestly styled his most celebrated book "*An Essay on the Human Understanding*." An Essay may contain all the parts of composition,—description, narration, exposition, argument.

As essays vary in length, subject, and pretension, few general rules on their style can be given. Generally, however, an essay should have one leading subject or theme, one principal thought or fact to state, or error to expose, or end to accomplish. The following outline is presented more as a hint how the subject *may* be treated than as a rule how it *should* be handled: —

General Outline of an Essay.

(I). Introductory sentence.
(II). Definition of the leading subject.
(III). Origin " " " "
(IV). History or development of the leading subject,
  (*a*). Ideas held in different nations and at different times.
  (*b*). Ideas held in writer's country and time.
(V). Illustrative examples of advantages and disadvantages.
(VI). Summary of subject, and conclusion.

224. A *Thesis* is a short argumentative composition in which the writer lays down a proposition, and endeavours to persuade others that it is true. When written in a style suitable for delivery, a Thesis becomes an Oration. The Thesis then is a species of Argumentative Persuasion. Hence all the remarks made in the paragraphs on

"*Persuasion*" apply to this kind of composition. It is necessary only to add that a Thesis may consist of all or any of the following six parts: —

(a). An *Introduction*, which must occupy only a very small proportion of the composition; must be easy, natural, unimpassioned, modest; must not anticipate any material part of the subject. The object of the introduction is to make the reader believe that the writer himself is earnestly convinced of the truth of the proposition he is about to maintain. The importance or dignity of the subject should also be hinted at, and an appeal be made to the audience to lay aside any existing prejudices.

(b). The *Division* is that part of a discourse in which the writer makes known the methods to be pursued, and the heads he intends to take, in treating his subject. There are many cases in which the Division is unnecessary; some, in which it would even be improper: as, for instance, when only a single argument is to be used. When the Division is employed, care should be taken

(I). That a natural order be followed; that is, that the simplest points be first discussed, and afterwards the more difficult ones that are founded on them.

(II). That the several points into which the subject is divided be really distinct; that is, that no one include another.

(III). That the several members of the Division exhaust the subject.

(c). The *Statement*, in which the facts connected with the subject are unfolded. The Statement should be expressed in a clear and forcible style. The writer must state his facts in such a way as to keep strictly

within the bounds of truth, and yet to present them under the circumstances most favourable to his cause.

(d). The *Reasoning*, in which are to be found the arguments that are to induce conviction. The following suggestions will be found useful; —

(I). When the arguments are strong and satisfactory, they should be distinguished and treated apart from each other; but when they are weak or doubtful, it is expedient rather to throw them together, than to present each in a clear and separate light.

(II). When we have a number of arguments of different degrees of strength, it is best to begin and close with the stronger, placing the weaker in the middle, where they will naturally attract least attention.

(III). Arguments should not be multiplied too much, or extended too far. It is not good to do more than convince.

(e). The *Appeal to the Feelings*. This should be short and to the point. To move his readers, the writer must himself be moved.

(f). The *Peroration*, in which the writer sums up all that has been said, and endeavours to leave a forcible impression on the reader's mind.

FICTION.

225. *Fiction* consists in the narration of incidents either wholly or in part imaginary. With this narration descriptions of material objects, of natural scenery, and of persons, are generally combined. Fictions may be founded on facts, historical events being often taken as the basis of such compositions. If the details have been

invented by the author, if imaginary conversations, characters, or scenes, are introduced, it is sufficient to constitute a Fiction. A good historical fiction will often afford as much profit as pleasure to an intelligent reader. Excellent examples will be found among the writings of Sir Walter Scott, Bulwer Lytton, W. Harrison Ainsworth, J. Fenimore Cooper, and many others.

226. (a). The succession of incidents on which a fiction is founded is called its *Plot*. A plot should be interesting, consistent in its parts, moral in its tone, and not too improbable in its circumstances. Some important and, as far as possible, unexpected termination should be skilfully brought about.

(b). Next to a good plot, the writer of fiction should aim at faithful and life-like portraiture of character. Whatever the personages introduced say or do, must be strictly in harmony with the character assigned them by the writer.

(c). A good fiction should always be written with a view to showing the beauty and triumph of truth and virtue, and the deformity and punishment of falsehood and vice. This class of literature is more widely read than any other, and often exerts a powerful influence over the morals and tastes of a nation.

227. Fiction may take any of the following forms; —

(a). The *Tale* is usually a short simple story devoid of much plot, introducing few characters, keeping the reader in but little suspense, and having a comparatively unimportant termination. Sometimes, however, the term "*Tale*" is applied by an author to a work that is really a novel or a romance. Charles Dickens' "*Tale of Two Cities*" (London and Paris) is an example.

(b). The *Novel*, which is a pure fiction describing the incidents of modern social life or manners, containing every possible variety of character and of scenery, and designed to excite the reader's interest by a rapid succession of events, an involvement of interests, and the unravelling of intricacies of plot.

(c). The *Romance*, which relates incidents of bygone days, heroic exploits of former times, or extravagant flights of fancy or of imagination. In other respects, the Romance resembles the Novel.

(d). The *Dialogue*, or fictitious conversation between two or more persons. Dialogues were used with particularly good effect by the ancients. To be effective a Dialogue must be a spirited representation of a real conversation. An extended dialogue between several persons who are made to appear and disappear at intervals constitutes a Drama. Dramas are written more frequently in poetry than in prose; for which reason they will be considered under the next section of this book.

928. Two examples of Fiction are here appended:—

(a). A short tale, "*Noble Revenge*," by De Quincey,—

"A young officer (in what army no matter) had so far forgotten himself in a moment of irritation, as to strike a private soldier, full of personal dignity (as sometimes happens in all ranks) and distinguished for his courage. The inexorable laws of military discipline forbade to the injured soldier any practical redress. He could look for no retaliation by acts. Words only were at his command, and in a tumult of indignation, as he turned away, the soldier said to his officer that he would 'make him repent it.' This, wearing the shape of a menace, naturally rekindled the officer's

anger, and intercepted any disposition which might be rising within him towards a sentiment of remorse; and thus the irritation between the two young men grew hotter than before.

Some weeks after this, a partial action took place with the enemy. Suppose yourself a spectator and looking down into a valley occupied by two armies. They are facing each other, you see, in martial array. But it is no more than a skirmish which is going on; in the course of which, however, an occasion suddenly arises for a desperate service. A redoubt which has fallen into the enemy's hands must be recaptured at any price, and under circumstances of all but hopeless difficulty. A strong party has volunteered for the service; there is a cry for somebody to head them; you see a soldier step out from the ranks to assume this dangerous leadership; the party moves rapidly forward; in a few minutes, it is swallowed up from your eyes in clouds of smoke; for one half hour from behind these clouds you receive hieroglyphic reports of bloody strife—fierce repeating signals, flashes from the guns, rolling musketry, and exulting hurrahs, advancing or receding, slackening or redoubling.

At length all is over; the redoubt has been recovered; that which was lost is found again; the jewel which had been made captive is ransomed with blood. Crimsoned with glorious gore, the wreck of the conquering party is relieved, and at liberty to return. From the river you see it ascending. The plume-crested officer in command rushes forward, with his left hand raising his hat in homage to the blackened fragments of what once was a flag; whilst with his right hand he seizes that of the leader, though no

more than a private from the ranks. *That* perplexes you not; mystery you see none in *that*. For distinctions of order perish, ranks are confounded, 'high and low' are words without a meaning, and to wreck goes every notion or feeling that divides the noble from the noble, or the brave man from the brave. But wherefore is it that now, when suddenly they wheel into mutual recognition, suddenly they pause? This soldier, this officer,—who are they? O reader! once before they had stood face to face—the soldier it is that was struck; the officer it is that struck him. Once again they are meeting; and the gaze of armies is upon them. If for a moment a doubt divides them, in a moment the doubt has perished. One glance exchanged between them publishes the forgiveness that is sealed for ever. As one who recovers a brother whom he had accounted dead, the officer sprang forward, threw his arms around the neck of the soldier and kissed him, as if he were some martyr glorified by that shadow of death from which he was returning: whilst on *his* part, the soldier, stepping back, and carrying his open hand through the beautiful motions of the military salute to a superior, makes this immortal answer—that answer which shut up for ever the memory of the indignity offered to him, even whilst for the last time alluding to it:—"Sir," he said, "I told you before that I would *make you repeat it*."

(b). Dialogue between the celebrated philosopher Socrates and a young Athenian noble, Glaukon, who aspired to seize the reins of government;—

"You have a design to govern the republic?" said Socrates. "True," replied Glaukon. "You cannot

have a finer design," said the philosopher, "since, if you succeed in it, you will be in a state to serve your friends, to enlarge your house, and to extend the limits of your native country. You will become known not only in Athens, but through all Greece; and, it may be, that your renown will reach even to the barbarous nations, like that of Themistocles. At last you will gain the respect and admiration of everybody." A beginning so flattering pleased the young man exceedingly, and he very willingly continued the conversation. "Since you desire to make yourself esteemed and respected; it is clear that you think to render yourself useful to the public." "Assuredly." "Tell me, then, I beseech you, what is the first service that you intend to render the state?"

As Glaukon appeared to be perplexed, and considered what he ought to answer,—"Probably," replied Socrates, "it will be to enrich the republic, that is to say, to increase its revenues." "Exactly so." "And, undoubtedly, you know in what the revenues of the state consist, and the extent to which they may be increased. You will not have failed to make it a private study, to the end that if one source should suddenly fail, you may be able to supply its place immediately with another." "I assure you," answered Glaukon, "that this is what I have never thought of." "Tell me, at least, then, the necessary expenses of maintaining the republic. You cannot fail to know of what importance it is to retrench those which are superfluous." "I confess to you that I am not more instructed with regard to this article than the other." "Then it is necessary to defer till another time the design that you have of enriching the republic; for it

is impossible for you to benefit the state while you are ignorant of its revenues and expenses."

"But," said Glaukon, "there is still another means that you pass over in silence,—one can enrich a state by the ruin of its enemies." "You are right," replied Socrates; "but, in order to do that, you must be the more powerful; otherwise youmun the risk of losing that which you possess. So he who speaks of undertaking a war, ought to know the power of both parties, to the end that, if he finds his party the stronger, he may boldly risk the adventure; but, if he find it the weaker, he should dissuade the people from undertaking it. But, do you know what are the forces of our republic, by sea and by land, and what are those of our enemies? Have you a statement of them in writing? You will do me the favour to allow me a perusal of it." "I have none yet," replied Glaukon. "I see, then," said Socrates, "that we shall not make war so soon, if they intrust you with the government; for there remain many things for you to know, and many cares to take."

The sage mentioned many other articles, not less important, in which he found Glaukon not less inexperienced, and he pointed out how ridiculous they render themselves, who have the rashness to intermeddle with government, without bringing any other preparation to the task than a great degree of self-esteem and excessive ambition. "Fear, my dear Glaukon," said Socrates, "fear lest a too ardent desire for honours should blind you; and cause you to take a part that would cover you with shame, in bringing to light your incapacity, and want of talent." The youth was wise enough to profit by the good

advice of his instructor, and took some time to gain private information, before he ventured to appear in public.

SECTION VI.

POETRY AND THE DRAMA.

229. Poetry is one of the Fine Arts.* The Fine Arts differ from other agreeable things in the following respects;—

(a). Their primary and immediate intention is *Pleasure*.

(b). They are sources of unmixed pleasure. Refinement consists in removing painful circumstances from the various sources of pleasure.

(c). The delight derived from works of art is capable of universal participation. A picture, a poem, or a fine building, can be enjoyed by successive generations of men. It is the ennobling function of art to draw human beings together in mutual sympathy and common enjoyment, instead of stirring up strife and discord.

230. Poetry has been defined as "Thought produced by an excited imagination, and designed primarily to please." Thus, Poetry necessarily excludes

(a). Narrative; whose primary object is to relate facts.

(b). Science; which is designed to explain the nature and causes of things.

(c). Persuasion, Argument, Oratory.

But Poetry is not always restricted to the primary object above noted; and hence arise such divisions of the Art as Didactic, Patriotic, Religious, Poetry.

* *The Fine Arts are Painting, Sculpture, Architecture, Music, Poetry.*

231. The leading constituents of pure Poetry, — that is, of Poetry designed solely to give pleasure, — have been thus enumerated by Professor Bain; —

(a). Materials are taken from External Nature. Pleasing colours, forms, and sounds, are beautiful. The effulgence of the noon-day, the colours of sunset, the varied hues of vegetation, the pellucid brook, the lustre of the pearl, the youthful countenance,—operate in their pleasing influence upon the primitive sensibility of the eye. The proper material of Poetry is found in such objects as, from their simplicity or familiarity, are in themselves easily conceived when put in action, undergoing changes also easily conceivable. The simpler grandeurs and beauties of inanimate nature, with all their characteristic movements or changes, are freely made use of; day and night, seasons, tempests, lightnings, torrents, rivers, sea-billows, earthquakes; but things laborious to conceive are necessarily avoided. Associated effects (see 102.) are also frequently employed.

(b). Our Interest in Human Beings is made to enter largely into Poetry, and takes the following forms,—

(I). The contemplation of Might, Strength, Greatness, Superiority, Admirable or Shining Qualities, — whether in individuals or in collective bodies. Here is seen the force added by *Personification* (see 25.) to Poetry.

(II). The displays of Sympathy, Tenderness, Affection, Devotedness.

(c). Concreteness and Combination, as opposed to the Abstract and Isolated, are characteristic of Poetry. The Epithets applied in poetic description are, in the first place, designed to combine and accumulate

interesting particulars. They are farther expected to be harmoniously adjusted. And, in addition, their novelty confers an interest and freshness on the thing they are applied to.

(d). Poetical Harmony is especially necessary. To secure this, the following points must be attended to, —

(I). In the poetic Description of outward things, all the particulars selected, the illustrative language, and the sound of the verse, must combine to support the emotion of the scene.

(II). Harmony is observed in the incidents and plot of the story. The characters are suited to the share which each has in bringing about the final catastrophe or denouement of the piece. The names of fictitious persons echo their characters: Faithful, Hopeful, Despair, Overreach, Surface, Bombastes Furioso, Broadacres, Windbag.

(e). Poetry aims at Ideality. It is an object with the poet to rise above the tameness of reality, to pourtray greater beauties and higher loveliness than we can find on earth. A poem is a sustained hyperbole (see 40). Men and women are produced with larger intellects, greater virtues, higher charms, than life can afford. The bright points of real character are set forth, with omission of the dark features; strong qualities are given without the corresponding weaknesses; and incompatible virtues are united in the same person. The miseries of life are passed over, or very lightly touched upon; the moments of happiness are represented as if they were the rule; Poetic justice is supreme, and measures out to each man his deserts; bad characters are admitted along with the good, but

all are dealt with as justice demands. The severe and difficult virtues of Prudence, Judgment, and Calculation, are slighted; and success is made to follow the generous and uncalculating impulses of the heart. Love, Beauty, and Innocence are made triumphant over brute force and savage ferocity. But this idealizing process must have its limits which have been well pointed out by Hobbes, who says,—"As truth is the bound of the historian, so the resemblance of truth is the utmost limit of poetical liberty." and, "Beyond the actual works of nature a poet may go; beyond the possibilities of nature never."

(f). Poetry is largely aided by Plot Interest. The poet considers how best to bring out and sustain this mode of interest. His means are the studious concealment of the end, the introduction of circumstances to foster uncertainty, and the delay of the final issue by alternating the excitement of the way.

(g). Poetry being the language of imagination and passion, we naturally expect to find in it more figurative language than in prose. It is also generally characterized by deviations from the natural order and mode of expression. These deviations are known as *Poetical License*.

(h). "Pain, deformity, calamity, crime, ugly and horrible conceptions of every kind, may be presented by the poet; but there should be such an undercurrent of sympathy with the beautiful and the good, and the roughnesses and deformities should be so smoothed and shaded off, as to please the mind." (*Haven.*).

232. The various kinds of Poetry now enumerated may be illustrated thus;—

(a). Pure Poetry;—Gray's "*Elegy in a Country Church-*

yard;" * Spenser's "*Faerie Queene*;" the Plays and Poems of Shakspere.

(b). Didactic Poetry (designed for instruction):—Pope's "*Essay on Criticism.*"

(c). Moral Poetry:—Young's "*Night Thoughts.*"

(d). Philosophical Poetry:—Pope's "*Essay on Man.*"

(e). Satirical Poetry:—Pope's "*Dunciad.*"

(f). Patriotic Poetry:—Tennyson's "*Charge of the Light Brigade*" (This has been translated into Japanese verse); Macaulay's "*Armada.*"

233. (a). The following is described by Professor Bain as a "perfect example" of pure poetry;—

"How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica; look how the floor of heaven
Is thick inlaid with patines of bright gold;
There's not the smallest orb which thou beholdest,
But in his motion like an angel sings.
Still quiring to the young-eyed cherubim."

(*Shakspere*: "*Merchant of Venice.*")

(b). The following is the poem to which such frequent reference has been made, and which, therefore, in spite of its length, we give in its entirety,—

"*Elegy written in a Country Churchyard,*

"The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,

* *This poem has been mentioned more than once in the present work. It is specially recommended to the careful attention of the student both on account of its intrinsic excellence and because it has been translated into Japanese verse by Professor Yatabe of Tōkyō Daigaku.*

The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds,—

Save that from yonder ivy-mantled tower
The moping owl does to the moon complain,
Of such as, wandering near her secret bower,
Molest her ancient, solitary reign.

Beneath those rugged elms, that yew tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.

The breezy call of incense-breathing morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care;
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke.
How jocund did they drive their team afield!
How bowed the woods beneath their sturdy stroke!

Let not ambition mock their useful toil,
Their homely joys, and destiny obscure,
Nor grandeur hear with a disdainful smile
The short and simple annals of the poor.

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour.
The paths of glory lead but to the grave.

Nor you, ye proud, impute to these the fault,
If memory o'er their tomb no trophies raise,
Where, through the long drawn aisle and fretted vault,
The pealing anthem swells the note of praise.

Can storied urn or animated bust
Back to its mansion call the fleeting breath?
Can honour's voice provoke the silent dust,
Or flattery soothe the dull, cold ear of death?

Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire—
Hands that the rod of empire might have swayed,
Or waked to ecstacy the living lyre;—

But knowledge to their eyes her ample page,
Rich with the spoils of time, did ne'er unroll;
Chill penury repressed their noble rage,
And froze the genial current of the soul.

Full many a gem of purest ray serene
The dark, unfathomed caves of ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Some village Hampden, that, with dauntless breast,
The little tyrant of his fields withstood,
Some mute, inglorious Milton here may rest,
Some Cromwell, guiltless of his country's blood.

The applause of listening senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,—

Their lot forbade; nor circumscribed alone
Their growing virtues, but their crimes confined—
Forbade to walk through slaughter to a throne,
And shut the gates of mercy on mankind,—

The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous shame,
Or heap the shrine of luxury and pride
With incense kindled at the Muse's flame.

Far from the madding crowd's ignoble strife
Their sober wishes never learned to stray:
Along the cool sequestered vale of life
They kept the noiseless tenor of their way.

Yet even these bones from insult to protect,
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture decked,
Implores the passing tribute of a sigh.

Their name, their years, spelt by the unlettered muse,
The place of fame and elegy supply,
And many a holy text around she strews,
That teach the rustic moralist to die.

For who, to dumb forgetfulness a prey,
This pleasing, anxious being e'er resigned,
Left the warm precincts of the cheerful day,
Nor cast one longing, lingering look behind?

On some fond breast the parting soul relies;
Some pious drops the closing eye requires;
E'en from the tomb the voice of nature cries;
E'en in our ashes live their wonted fires.

For thee, who, mindful of the unhonoured dead,
Dost in these lines their artless tale relate,
If chance, by lonely contemplation led,
Some kindred spirit shall inquire thy fate,—

Haply, some hoary-headed swain may say,
'Oft have we seen him at the peep of dawn,
Brushing, with hasty steps, the dews away,
To meet the sun upon the upland lawn.

There at the foot of yonder nodding beech
That wreathes its old, fantastic roots so high,
His listless length at noontide would he stretch,
And pore upon the brook that babbles by.

Hard by yon wood, now smiling as in scorn,
Muttering his wayward fancies he would rove;
Now drooping, woeful-wan, like one forlorn,
Or crazed with care, or crossed in hopeless love.

One morn I missed him on the accustomed hill,
Along the heath, and near his favourite tree.
Another came, nor yet beside the rill,
Nor up the lawn, nor at the wood was he.

The next, with dirges due in sad array,
Slow through the church-way path we saw him borne.
Approach and read—for thou can'st read—the lay
Graved on the stone beneath yon aged thorn'.

The Epitaph.

Here rests his head upon the lap of earth,
A youth, to fortune and to fame unknown.
Fair Science frowned not on his humble birth,
And Melancholy marked him for her own.

Large was his bounty, and his soul sincere;
Heaven did a recompense as largely send:
He gave to misery—all he had—a tear;
He gained from Heaven—'twas all he wished—a friend.

No farther seek his merits to disclose,
Or draw his frailties from their dread abode,—
There they alike in trembling hope repose,—
The bosom of his Father and his God."

(Thomas Gray.)

234. Poetry is distinguishable from prose not only by its substance, or subject-matter, but also by the peculiar *forms* in which that subject-matter is expressed.

235. (a). The form of *Metre* has always been considered suitable to poetry. Metre is an adjunct of Harmony (see 127—131.); and consists in the regular arrangement of accented and unaccented syllables.* Such an arrangement is a source of pleasure to the ear, just as an array of material objects at equal intervals is pleasing to the eye. In English, there cannot be more than two unaccented syllables between two accented ones, either in one word or in a succession of words.

(b). To each single combination the name *Foot* is given, and Feet are distinguished as *Dissyllabic* and *Trisyllabic*. Thus we have in common use

I. Dissyllabic Feet.

Iambus: ⏑ —, *again.*

Trochee: — ⏑, *gainly.*

II. Trisyllabic Feet.

Anapest: ⏑ ⏑ —, *intervene.*

Dactyl: — ⏑ ⏑, *merrily.*

Amphibrach: ⏑ — ⏑, *amusing.*

(c). A *Verse*, or *Line*, of Poetry is formed by the repetition of one particular kind of Foot; verses, therefore, vary in

(1). Kind, according to the *nature* of the Feet of which they are composed. Thus we may have Iambic, Trochaic, Anapaestic, Dactylic, Amphibrachic, Verses.

* *An accented syllable may be indicated by the mark (—), placed over the vowel; an unaccented syllable by the sign (⏑), similarly placed.*

(II). Length, according to the *number* of the Feet in each verse. Thus we may have Monometer, or one foot (very rare); Dimeter, or two feet (rare); Trimeter, or three feet; Tetrameter, or four feet; Pentameter, or five feet; Hexameter, or six feet; Heptameter, or seven feet; Octometer, or eight feet.

(d). In the construction of verses, various licenses, or irregularities, are allowed; —

(I). Often in the case of Trochaic, Dactylic, and Amphibrachic verses, the last foot is shortened by the omission of the unaccented part.

(II). In Iambic and Anapaestic verses an additional unaccented syllable (forming no part of any foot) is sometimes introduced at the end.

(III). In all kinds of verses, it is allowable, for the sake of emphasis and variety, to introduce occasionally a foot of a different kind from that which gives its name to the verse. This is especially common in Trisyllabic verses, where too the dropping out of unaccented syllables and the insertion of supernumeraries in any part of the verse are not uncommon.

236. The following are examples of the different kinds of verse; —

(a). *Iambic*, which is the commonest of all English metres, being easy of construction, and adapted to express any kind of emotion.

(Dimeter.) "The strains / decay
And melt / away."

(Tetrameter.) "The ve/ry law/which moulds/a tear,
And bids/it trick/le from/its source,
That law / preserves / the earth / a sphere,

And guides / the plan / ets in / their course."

(Tetrameter and Trimeter). "The fair / breeze blew, / the white / foam flew,
The fur/row fol/lowed free;
We were / the first / that ev/er burst
Into / that si/lent sea."

(Pentameter). "And an/swer made / king Ar/thur' breath/ing hard:
My end / draws nigh/; 'tis time / that I / were gone.
Make broad / thy shoul / ders to / receive / my weight,
And bear / me to / the mar/gin; I / do fear
My wound / hath tak / en cold, / and I / shall die."

(b). *Trochaic*, which has a light tripping movement, and is peculiarly fitted for lively and for tender subjects.

(Dimeter). "Hope is / banished,
Joys are / vanished."

(Trimeter with extra syllable). "Music, / when soft / voices / die,
Vibrates / in the / memo / ry!
Odours, / when sweet / violets / sicken, /
Live with / in the / sense they / quicken."

(Octometer). "And the / raven / never / flitting, / still is / sitting/, still is / sitting
On the / pallid / bust of / Pallas, / just a/bove my / chamber / door."

(c). *Anapaestic*.

"Oh who / is so brave / as a dark / Suliote,
In his snow/y camese / and his shag/gy capote?

To the wolf / and the vul/ture he leaves / his wild flock,
And descends / to the plain / like the stream / from the rock."

(d). *Dactylic.* All the Trisyllabic metres have a quicker movement than the Dissyllabic, owing to the greater number of unaccented syllables. Examples of *pure* Dactylic verse are few. Here is one,—

"Weary way / wanderer / languid and / sick at heart,
Travelling / painfully / over the / rugged road,
Wild visaged / wanderer / God help thee / wretched one."

The following is a specimen of *mixed* Dactylic metre,—

"Take her up / tenderly,
Lift her with / care,
Fashioned so / slenderly,
Young and so / fair."

Of late years an attempt has been made to adapt the ancient Hexameter metre of the great Greek and Latin poets to English versification. This metre consisted of mixed Dactyls (— ⏑ ⏑) and Spondees (– –), it being observed that the fifth foot in each verse must be a Dactyl, and the last, a Spondee. Here is a specimen from Longfellow,—

"Even as / rivulets / twain, from / distant and / separate / sources,
Seeing each / other a / far, as they / leap from the / rocks and pur/suing
Each one its / devious / path, but / drawing / nearer and / nearer,
Rush to/gether at / last, at their / trysting- / place in the / forest;

So these / lives that had / run thus / far in / separate / channels,
Coming in / sight of each / other, then / swerving and / flowing a / sunder,
Parted by / barriers / strong, but / drawing / nearer and / nearer,
Rushed to/gether at / last, and / one was / lost in the / other."

(e). *Amphibrachic.*

"There came to / the shore a / poor exile / of Erin,
The dew on / his thin robe / was heavy / and chill;
For his country / he sighed when / at twilight repairing,
To wander / alone by / the wind-beat/en hill.'

237. Closely allied to Metre are *Rhyme* and *Alliteration.*

(a). *Rhyme* is a similarity of sound in syllables which begin differently but end alike. It enters largely, but by no means universally, into English poetry. It is an ornament so pleasing and so easily understood as to stand very high in popular estimation. Rhymes are not confined to the *end* of separate lines, but are sometimes found in the middle and at the close of the same verse. For examples see "*The Cloud*" (page 28.). Two lines or verses rhyming together in succession form a *Couplet*; three, a *Triplet.*

The following principles are to be observed respecting Rhyme:—

(I). The more numerous the letters that make the rhyme the better it is.

(II). No syllable can rhyme with itself. Thus 'away' is no rhyme for 'way.'

(III). Rhyme speaks to the ear, and not to the eye; hence the spelling is of no consequence if the sound is the same: on the other hand, words similarly spelled but differently pronounced do not rhyme. Thus '*eyes*', '*rise*', are rhymes; but not so '*bear*', '*fear*.'

(IV). In lines terminating with trochees, amphibrachs, and dactyls, the rhyme is on the accented syllables, the following unaccented ones being merely appendages. Thus, *glory, story; tenderly, slenderly.*

(b). *Alliteration* is a metrical ornament consisting in the recurrence at short intervals of the same initial letter or sound. In old English it was one of the main features of versification, and required that two or three words in one line, and one in the next, should begin with the same letter. Examples of Alliteration in modern poetry;—

"Of man's *f*irst disobedience and the *f*ruit
Of that *f*orbidden tree, whose mortal taste——."
(*Milton.*).

"The *f*air *b*reeze *b*lew; the white *f*oam *f*lew,
The *f*urrow *f*ollowed *f*ree." (*Coleridge.*).

The following is a very extreme case,—

"*L*et *l*ovely *l*ilacs *l*ine *L*ee's *l*onely *l*ane."

The following is a combination of rhyme and alliteration,—

"Three kin*g*s there are to rule the world, and mightier none could be:
Howe'er he strive, no man alive, from their control is free.
And one is yellow, and one is black, and one is white as snow—
The yellow one is the elder one, but not the stronger

though—
By these and theirs the world's affairs are rigorously controlled;
And the names these mighty monarchs bear are Cotton, Coal, and Gold."

238. A *Stanza* (often incorrectly called a *Verse*) consists of two or more lines connected by rhyme either successive or in some regular combination. The varieties of Stanzas are innumerable, being regulated by the taste of the poet alone. The stanzas of the same poem, however, must be uniform. The following are some of the varieties in most common use;—

(a). *Heroic Couplets*, each line consisting of Iambic Pentameters;—

"Know well thyself; presume not God to scan;
The proper study of mankind is man."

(b). *Seven Heroic Lines*, the first five rhyming at intervals, and the two last in succession;—

"But, oh the doleful sight that then we see.
We turned our look, and on the other side
A grisly shape of Famine mought we see:
With greedy looks and gaping mouth that cried
And roared for meat, as she should there have died:
Her body thin and bare as any bone,
Whereto was left nought but the case alone."

(c). *Eight Heroics*, the first six rhyming alternately, and the last two in succession;—

"The other father had a weaklier child,
Of a soft cheek, and aspect delicate;
But the boy bore up long, and with a mild
And patient spirit held aloof his fate!
Little he said, and now and then he smiled
As if to win a part from off the weight

He saw increasing on his father's heart,
With the deep deadly thought that they must part."

(d). *Four Iambic Pentameters*, of which the first and third, and the second and fourth rhyme together. Gray's "*Elegy*" is an example.

(e). *Iambic Tetrameters*, rhyming either consecutively or alternately;—

"A monk supporting Marmion's head;
A pious man whom duty brought
To dubious verge of battle fought,
To shrieve the dying, bless the dead.
Deep drank lord Marmion of the wave,
And, as she stooped his brow to lave—
'Is it the hand of Clare?' he said,
'Or injured Constance bathes my head?'"

(f). *Iambic Tetrameters* alternating with Trimeters; four lines;—

"Over the Alban mountains high
The light of morning broke;
From all the roofs of the seven hills
Curled the thin wreaths of smoke."

(g). Four lines, the first, second, and fourth being *Iambic Trimeters*, the third, *Tetrameter*;—

"The day is past and gone;
The evening shades appear;
Oh! May we all remember well
The night of death draws near."

(h). The *Alexandrine*, consisting of Iambic Hexameters, is used by Drayton in his "*Polyolbion*" throughout; but is better known as forming the last line of the *Spenserian Stanza*, in which it is preceded by eight heroics rhyming at intervals. For an example see the extract from Byron on page 28. Pope's famous

illustration of the Alexandrine is

"A needless Alexandrine ends the song
That, like a wounded snake, drags its slow length along."

(i). The following four-lined variety of Iambic Tetrameters has been made famous by Tennyson;—

"Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light;
The year is dying in the night:
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.....

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.

Ring out old shapes of foul disease,
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace."

(k). Here is an example of the Triplet;—

The Eagle. (Tennyson).

"He clasps the crag with hooked hands;
Close to the sun in lonely lands,
Ringed with the azure world he stands.
The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls."

(l). Here is a *Trochaic* Stanza;—

"Onward, onward, may we press
Through the path of duty;

Virtue is true happiness,
Excellence, true beauty.
Minds are of celestial birth,
Make we then a heaven of earth."

239. Heroic lines, — that is, Iambic Pentameters, — when constructed without rhyme constitute *Blank Verse*. This is the most elevated of all metres, and is the most difficult of construction. In the absence of rhyme, each line forms a complete verse in itself. The beauty of Blank Verse is due to a musical disposition of the feet, frequent inversions, and the constant introduction of those other peculiarities which have already been mentioned (see 231.) as constituting the essential elements of Poetry. Example ; —

"High on a throne of royal state ; which far
Outshone the wealth of Ormus and of Ind,
Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold,
Satan exalted sat." (*Milton*).

See also the Extract from Milton on pp 145—147.

In the Drama various licenses are allowed in the conduct of Blank Verse, which is varied occasionally by rhyming couplets, and has often one, or even two, superfluous syllables added to the line. Examples from Shakspere ;—

"What stronger breastplate than a heart untainted!
Thrice is he armed that hath his quarrel just ;
And he but naked, though locked up in steel,
Whose conscience with injustice is corrupted."
(*Henry VI.*)

"I go, and it is done ; the bell invites / *me*.
Hear it not, Duncan, for it is a *knell*
That summons thee to heaven, — or to *hell*."
(*Macbeth.*)

240. (a). Shakspere, Milton, Young, Thomson, Wordsworth, and Tennyson have all made use of Blank Verse ; yet the lines of each have a distinct style or rhythm dependent for the most part upon the management of the natural pauses.

(b). Every line of ten or more syllables should be so constructed, with regard to its sense, as to admit of at least one cessation of voice, which is known as the *Primary (or Cæsural) Pause*. Some lines admit of more than one pause, in which case the shorter ones are known as *Secondary Pauses*. These pauses should neither divide a word, nor separate a governing word from a simple adjunct immediately preceding it.

(c). Heroic lines are most melodious when the primary pause comes after the fourth or the fifth syllable. Example ;—

"What if the foot / ordained the dust to tread,
Or hand to toil / aspired to be the head ?
What if the head, / the eye, or ear repined
To serve mere engines / to the ruling mind ?
Just as absurd / for any part to claim
To be another / in this general frame ;
Just as absurd / to mourn the tasks or pains
The great directing Mind / of all ordains.
All are but parts / of one stupendous whole,
Whose body nature is / and God the soul." (*Pope.*)

(d). Secondary Pauses may occur in any part of a line, but are most melodious when they stand at a short distance from the primary. Let the student point out the secondary pauses in the above extract ; also the primary and secondary pauses in the passage from Milton on pp 145—147.

SPECIES OF POETRY.

241. Poetry is divided into three principal species,—the *Lyric*, the *Epic*, and the *Dramatic*. Each of these classes has its distinctive features, yet few poems adhere strictly to any one type. In modern compositions especially, a mixture of all the kinds is found, sometimes to such an extent that it is difficult to decide to which class a poem belongs.

242. *Lyrical Poetry* is that variety which is adapted to singing or a musical accompaniment: it is an expression of some deep feeling or emotion, as Devotion, Love, Military Ardour, &c. Lyrical Poems may be classified as follows:—

(a). The *Song*, which is usually short, simple, and uniform of metre. There are several varieties of the song,—

(I). The *Sacred Song*, or *Hymn*, expressing reverence, love, prayer, or sorrow for sin.

(II). The *War Song*, which is designed to excite to action by means of impassioned language, and may be written either for a special occasion, or to encourage patriotic sentiment for all time. The Ballad (to be hereafter noticed) has a still greater influence in rousing warlike feeling. The following is a war-song by Burns:—

"Scots, wha ha'e wi' Wallace bled,
Scots, wham Bruce has often led;
Welcome to your gory bed,
Or to victory.
Now's the day and now's the hour;
See the front o' battle lour;
See approach proud Edward's power—

Chains and slavery.
Wha will be a traitor knave?
Wha can fill a coward's grave?
Wha sae base as be a slave?
Let him turn and flee.
Wha for Scotland's king and law
Freedom's sword will strongly draw,
Freeman stand, or freeman fa',
Let him follow me!
By oppression's woes and pains!
By your sons in servile chains!
We will drain our dearest veins,
But they shall be free!
Lay the proud usurpers low!
Tyrants fall in every foe!
Liberty's in every blow!
Let us do, or die."

(III). The *Love Song*, including songs of friendship, home, country, and patriotic feeling.

(IV). The *Drinking Song*, expressing sociality, kindly feeling, and the praises of wine.

(V). The purely *Sentimental Song*. Thus, (Tennyson)

"Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.
O well for the fisherman's boy,
That he shouts with his sister at play!
O well for the sailor lad,
That he sings in his boat on the bay!
And the stately ships go on
To their haven under the hill;
But O for the touch of a vanished hand,

And the sound of a voice that is still!
Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me."

(VI). The *Comic Song* is generally a ludicrous narrative. See the extract "*Ben Battle*", on page 149.

(b). The *Ode* is the most elevated of lyrical poems, and is characterized by variety and elaborate versification. See the stanzas quoted from Collins' "*Ode on the Passions*", page 163.

(c). The *Elegy*, which treats of mournful subjects. Gray's Elegy (see page 310.) is the most noted poem of this description in English literature. An *Epitaph* is a short Elegy, commemorative of the dead. (see the three last stanzas of the poem just referred to). A *Dirge* is a particularly melancholy and despairing Elegy, expressive of hopeless sorrow.

(d). The *Sonnet* is a short poem consisting of a single stanza of fourteen lines of ten syllables each, so constructed that the first eight lines shall contain but two rhymes, and the last six but two more. The Sonnet is generally descriptive of a single phase of feeling. Example;—

Spring.

"The sweet season, that bud and bloom forth brings,
With green hath clad the hill and eke the vale.
The nightingale with feathers new she sings;
The turtle to her mate hath told her tale;
Summer is come, for every spray now springs.
The hart hath hung his old head on the pale;
The buck in brake his winter coat he flings;
The fishes fleet with new repaired scale;

The adder all her slough away she flings;
The swift swallow pursueth the flies small;
The busy bee her honey now she mings!
Winter is worn, that was the flowers' bale,
And thus I see among these pleasant things
Each care decays, and yet my sorrow springs."

(*Earl of Surrey.*)

243. *Epic Poetry* treats of the exploits of heroes. It generally embraces a variety of characters and incidents; but must be so constructed that unity of design may be preserved, — that is, one leading and complete action should be carried through the work, with the distinctness and prominence of which the less important incidents must not interfere. Epic is universally admitted to be the most elevated and majestic department of poetry. It is, at the same time, the most difficult; few have attempted it, fewer still have succeeded in it. Often, what has been called "*Machinery*", — that is, gods and goddesses, or angels and departed spirits, — are introduced into the Epic; another characteristic of which is its great length.

The principal forms of Epic Poetry are, —

(a). The *True Epic*, wherein supernatural agency is permitted, with a view of controlling the events according to the highest moral government of the world. The great English Epic is Milton's "*Paradise Lost.*"

(b). The *Mock Epic*, which is simply a parody (see 123.) of the true Epic. Pope's "*Rape of the Lock*" is a clever example.

(c). The *Romance* narrating adventures more under human control, but still occasionally admitting supernatural personages. The element of love, repressed in the true Epic, here finds some scope. Examples

of the Romance poem are Scott's "*Marmion*" and "*Lady of the Lake.*"

(d). The *Tale*, which contains a complete story, love being the chief feature. Tennyson's "*Enoch Arden*" is a fine example.

(e). The *Ballad* differs from the Tale in being shorter, simpler, more suggestive, and more rapid in the narration of incidents. An example is Macaulay's "*Lay of Horatius.*"

(f). The *Mixed Epic*, combining sentiment, satire, reflection. Such is Byron's "*Childe Harold.*"

(g). The *Pastoral*, *Idyl*, *Eclogue*, &c, which depict shepherd, or rural, life by means of narratives, songs, and dialogues.

244. (a). *Dramatic Poetry* is closely allied to Epic. Like the latter, it generally relates to some important event, and for the most part appears in blank, or heroic, verse. "There is," says Professor Bain, "a story as in the Epic, but the author does not narrate, nor appear in his own person. He appoints and groups the characters, lays the scenes, and provides the dialogue, and in the dialogue, aided only by stage directions, the whole action of the piece is contained. An Epic poet, like Homer, who reduces his narrative to the smallest dimensions, and gives a large space to the dialogue, brings the Epic close upon the Drama; while the placing of an explanatory prologue,* at the beginning of each act (as in Shakspere's Henry V.),

* *A Prologue is a short composition in verse, used to introduce a Drama, and intended to be recited before its representation.*
An Epilogue is an address to the audience at the conclusion of a Drama. It sometimes recapitulates the chief incidents of the piece, and draws a moral from them.

makes the Drama approach to the Epic."

(b). In Dramatic, as in Epic, Poetry, strict regard must be had to *Unity*. The *Dramatic Unities* are

(I). *Unity of Action*, which requires that only one leading train of events be kept in view, and forbids the introduction of all minor incidents that are not closely connected with, and adapted to develop, the principal action.

(II). *Unity of Time*, which limits the action to a short period.

(III). *Unity of Place*, which confines the action to narrow geographical bounds.

(c). The great divisions of Dramas are called *Acts*, and these are subdivided into *Scenes*. Regular Dramas are limited to five Acts; the division of which is, in a great measure, arbitrary.

245. The Drama is divided into

(a). Tragedy, embracing those compositions which represent some great or sublime action, attended with a fatal catastrophe, and calculated to awaken in the reader or spectator strong emotions of pity or horror. It is generally written in blank, or heroic verse. The action in Tragedy was originally taken from those calamitous incidents of human life, where the suffering inflicted is not in any proportion to the merits of the actors. The purpose is to show how men must bend to the conditions of humanity and to the decrees of the Supreme Being, and, consequently, there is no need of a happy termination. The subjects of Tragedy are as wide as the Epic subjects:—the high Ideal, the Romantic, the Historic, the incidents of common life.

(b). *Comedy*, depicting incidents and adventures which

have a happy termination and which are calculated to yield the pleasures of the Ludicrous, together with other pleasing effects. The following divisions of Comedy may be noticed ;—

(I). The *Farce* is a short piece of low comic character. Its object being simply to excite mirth, there is nothing too unnatural or improbable for it to contain. In England, the Farce is very popular, being usually performed after a Tragedy.

(II). The humour of the *Burlesque* consists in intentional Bombast or Frigidity. (see 111.).

(III). The *Mock-Heroic*, referred to before, may also be considered as a species of Comedy.

The English Drama allows the mixture of Tragedy and Comedy in the same piece, though by no means to the same extent as is permitted on the Japanese stage, as exemplified in the play "*Chū-Shin-Gura.*"

246. The name "*Opera*" is given to dramatic compositions set to music and intended to be sung.

SECTION VII.

THE PRINCIPLES OF ELOCUTION.*

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247. Elocution is the art of reading, speaking, or declaiming, in the way best calculated to express the sense, beauty, or force of the words employed by the speaker.

The requisites of a good delivery are ;—

(a). The clear *Enunciation* of separate words and their elements.

(b). The just *Expression* of the sense of words in connected discourse.

(c). Appropriate *Gesture*, comprehending the attitude motions, and aspect of countenance most suitable to lend animation and force to speech.

248. *Enunciation* is the distinct utterance of words in reading or speaking. Enunciation may be considered under the following heads ;—

(a). *Articulation.*

(b). *Syllabication.*

(c). *Accent.*

249. A good *Articulation* consists in giving every letter and syllable of a word its due proportion of sound and distinctness. In a perfect alphabet every sound would have

* *This Section is principally adapted from Mr. A. K. Isbister's excellent little manual, "Outlines of Elocution and Correct Reading Based on Grammatical Analysis."*

its own letter, and every letter its own sound. But, as has been shown in the Grammar (Rule 13.), the English alphabet is very imperfect, being both defective and redundant. There are simple sounds for which there are no separate letters, and there are letters which represent several distinct sounds. Nor do the irregularities of our alphabet end here, for, as will appear from the following tables, these sounds can, in their turn, be represented by a variety of other letters and combinations which are equivalent to them. A careful study of these equivalents is necessary to a complete view of the elementary sounds of the language.

(a). *Substitutes for the Vocal Elements.*

For *a* as in *fate*, we have *aa, ai, ao, au, ay, ea, ei, ey*; as in *Aaron, sail, aorist, guage, lay, great, vein, they.*

For *a* as in *fat*, we have *ai, ua*; as in *plaid, guaranty.*

For *a* as in *far*, we have *au, e, ea, ua*; as in *aunt sergeant, heart, guard.*

For *a* as in *fall*, we have *au, aw, eo, o, oa, ou*; as in *pause, hawk, George, horn, broad, sought.*

For *e* as in *me*, we have *ea, ee, ei, eo, ey, i, ie, uay*; as in *weak, deep, seize, people, key, pique, brief, quay.*

For *e* as in *met*, we have *ai, ay, ea, ei, eo, ie, u, ue*; as in *saith, says, dead, heifer, leopard, friend, bury, guest.*

For *e* as in *her*, we have *ea, i, ou, ue, y*; as in *learn, fir, scourge, guerdon, myrrh.*

For *i* as in *pine*, we have *ai, ei, eye, ie, ui, uy, y, ye*; as in *aisle, sleight, eye, die, guide, buy, try, rye.*

For *i* as in *in*, we have *e, ei, ie, o, u, ui, y*; as in *English, forfeit, sieve, women, busy, build, cygnet.*

For *o* as in *no*, we have *au, eau, eo, ew, oa, oe, ou, ow*; as in *hautboy, beau, yeoman, sew, loaf, hoe, soul, flow.*

For *o* as in *not*, we have *a, au, ou, ow, ua*; as in *what,*

nauseate, cough, knowledge, quantity.

For *o* as in *more*, we have *ew, oe, oo, ou, u, ui*; as in *grew, shoe, soon, soup, rude, fruit.*

For *u* as in *tube*, we have *eau, eu, ew, ieu, iew, ue, ui, you*; as in *beauty, feud, dew, adieu, view, hue, juice, youth.*

For *u* as in *tub*, we have *o, oe, oo, ou*; as in *love, does, blood, young.*

For *u* as in *bull*, we have *o, oo, ou*; as in *wolf, cook, could.*

For *y* as in *yes*, we have *i*; as in *onion, valiant.*

For *oi* as in *oil*, we have *oy*; as in *joy.*

For *ou* as in house, we have *ow*; as in *now.*

(b). *Substitutes for Consonant Elements.*

For *f* as in *fox*, we have *gh, ph*; as in *laugh, sphere.*

For *j* as in *judge*, we have *g*; as in *gem, gin.*

For *k* as in *kill*, we have *c, ch, q*; as in *can, chord, quay.*

For *s* as in *son*, we have *c*; as in *cent, city.*

For *t* as in *top*, we have *d, th*; as in *faced, Thames.*

For *v* as in *van*, we have *f, ph*; as in *of; Stephen.*

For *z* as in *zeal*, we have *s, x*; as in *rose, xebec.*

For *ch* as in *chivalry*, we have *t*; as in *fustian.*

For *sh* as in *she*, we have *c, ch, s*; as in *ocean, chaise, sure.*

(c). *Articulation of Vocal Sounds.* The vowel sounds, for the purposes of reading, may be divided into two classes, the accented and the unaccented; the difference between which was pointed out in the explanation of *Metre* (see 235.). The proper pronunciation of the vowel sounds is of primary importance in Elocution. Japanese students have a natural tendency to slur over the unaccented vowels, especially *u*; a fault which

needs careful correction. Another stumbling-block is the vowel *i* following a sibilant, as in *city*, often mispronounced *c'ty*. A good passage for practice in the articulation of vowels will be found in the following extract from Mrs Somerville;—

"Temperature depends upon the property all bodies possess, more or less, of perpetually absorbing and emitting or radiating heat. When the interchange is equal, the temperature of a substance remains the same; but when the radiation exceeds the absorption, it becomes colder, and *vice versâ*. The radiation is abundant when the sky is still, clear, and blue; but clouds intercept it, so that a thermometer rises in cloudy weather and sinks when the air becomes clear and calm; even a slight mist diminishes radiation from the earth because it returns as much heat as it receives. The temperature of the air is subject to such irregularities from these circumstances, and from the difference of the radiating powers at the surface of the globe, that it is necessary to find by experiment the mean or average warmth of the day, month, and year at a great variety of places, in order to have a standard by which the temperature in different parallels of latitude may be compared." *(Mrs Somerville.)*.

(d). *Articulation of Consonant Sounds.* To ensure a clear and distinct articulation, it is necessary, while giving to each vowel its proper sound, to take care to give full effect to the consonants, simple and compound, and more particularly to those with which words begin and terminate. The sound of the consonants is modified by the position of the tongue, palate, lips, and teeth, and by the degree in which the air is permitted to pass between them or through the nose in the act of

articulation. The following is the *Organic Classification of Consonant Sounds*;—

		Voice.	*Voiceless.*
(I).	Lip Letters	*b, m.*	*p.*
(II).	Lip and Tooth Letters	*v.*	*f.*
(III).	Tongue and Tooth Letters.	*th* (then).	*th* (thin).
(IV).	Tongue and Palate Letters.	*d, l, n, r, z,*	*s, sh, t,*
(V).	Tongue and Throat Letters.	*g* (hard), *h, j, ng.*	*k, wh, y.*

The column headed '*Voiceless*' includes the consonants which are produced by the breath alone without voice; and that headed '*Voice*' those to which voice is superadded. The distinction which will be readily observed in attempting to pronounce the sounds represented by the corresponding pairs of consonants, *p-b, t-d, f-v, k-g,* is one of some importance in Elocution. The voice-consonants partake much of the nature of vowels; and 'it is a pleasure to a good reader', says Mr. Smart, 'when he has such sounds to utter. He dwells upon them, throws into them all the voice they are capable of receiving, and, through their means, mellows his whole pronunciation. But to an uncultivated reader all sounds come alike indifferent. He clutters them together, curtails them of their due length, deprives them of the share of voice which belongs to them, and thereby reduces them all to mutes or aspirates.'

The following exercises will be found well suited for practice;—

(I). Lip Letters (*b, p, m.*), formed by the contact of the lips,—

'The barbarous Hubert took a bribe
To kill the royal babe.'

'Of man's miraculous mistakes this bears the palm.'

'And bubbling, and troubling, and doubling,
And grumbling, and rumbling, and tumbling,
And thumping, and plumping, and bumping, and jumping,
All at once and all o'er, with a mighty uproar,
And this way the water comes down at Lodore.'

(II.) Lip and Tooth Letters (*f*, *v*.), formed by the contact of the lower lip with the upper teeth, —

'He filled the draught and freely quaffed,
And puffed the fragrant fume and laughed.'

'Wave your tops, ye pines,
With every plant in sign of worship wave.'

(III). Tongue and Tooth Letters (*th* [thin] *th* [thine]), formed by the application of the tongue to the foreteeth,—

'Theodore Thickthorn thrust thistles through the thick of his thumb.'

'Almighty! Thine this universal frame,
Thus wondrous fair, Thyself how wondrous then.'

(IV). Lip and Palate Letters (*d*, *l*, *n*, *r*, *s*, *sh*, *t*, *z*.), formed by the application (more or less complete) of the forepart of the tongue to the forepart of the palate,—

'Approach thou, like the rugged Russian bear,
The armed rhinoceros, the Hyrcan tiger.'

'The frolic wind that breathes the spring,
Zephyr with Aurora playing,
As he met her once a maying,
Over beds of violets blue,
And fresh blown roses washed in dew,
Promised her to thee.'

(V). Tongue and Throat Letters (*g*, *h*, *j*, *k*, *ng*, *wh*, *y*.), formed by the application of the back part of the tongue to the palate,—

'Judge not, that ye be not judged.'

'A giddy giggling girl, her kinsfolks' plague,
Her manners vulgar, and her converse vague.'

'Yelled on the view the opening pack.'
Rock, glen, and cavern paid them back.'

250. In *Syllabication*, or the construction of syllables, the chief difficulties arise from the presence of allied or doubled consonants, or a hiatus of vowels, where the sounds are apt with careless readers and speakers to run into each other, producing an indistinctness of utterance, and not unfrequently a confusion of the sense.

The best rule in all such cases is, to take care that the organs completely finish one articulation before beginning to form another. Where one word ends, and the next begins, with the same or an allied consonant, a difficulty of utterance arises that should be overcome by dwelling on the final consonant, and then making a short pause before taking up, in a new breath, the one at the beginning of the next word. The following are examples of allied and coalescent sounds; —

A great error often exists.	He built an ice house.
A great terror often exists.	He built a nice house.
A languid aim.	Such a notion exists.
A languid dame.	Such an ocean exists.
His cry moved me.	His brothers ought to owe nothing.
His crime moved me.	His brothers sought to owe nothing.
Wastes and deserts.	He could pay nobody.
Waste sand deserts.	He could pain nobody.

251. In striving to acquire a clear and firm articulation, care must be taken to avoid the fault of a measured and pedantic manner of speaking and reading, which an exaggerated distinctness of pronunciation is apt to produce.

The best corrective to this is a proper use of *Accent*, which is that stress of the voice by which one syllable of a word is made more prominent than others, and by which the necessary variety and animation are imparted to speech. Accent being a matter of usage, for which there is no rule but the language of good society and the practice of the best speakers, the student is advised to pay great attention to the pronunciation of those English-speaking persons with whom he may converse, and to refer, in all cases of doubt and difficulty, to a standard English dictionary.

252. On the subject of Enunciation, Sheridan remarks that it "consists in giving every letter in a syllable its due proportion of sound, according to the most approved custom of pronouncing it; and in making such a distinction between the syllables of which words are composed, that the ear shall, without difficulty, acknowledge their number, and perceive at once to which syllable each letter belongs."

Dr. Haven adds, "upon this subject of distinct speaking it should be observed that the excellency should be exhibited throughout the entire speech. As no chain is stronger than its weakest link, so if a speaker is remarkably distinct in some passages, and inaudible, or his syllables are undistinguishable, in others, the good effect of the whole may be marred. A hearer has a right to claim that a speaker should utter all his words so as to be heard. This first principle of Elocution is the one most frequently and inexcusably violated, and if the study of the art can accomplish nothing else, it can certainly attain to distinct Enunciation." The same writer in pointing out the fact that many persons are quite unconscious of their defective pronunciation gives

as an illustration the following passage —

(I). *Printed as it would be read or spoken by many :—*

"Toom 'stthou uttered wuds? ndtoose spi't came fum thee? Dead things are formed f' munder th' waters, nd thnhabitns throf. Hell's naked beforem 'nd 'struction hath no coverin. He stretcheth out th' north over thempty place 'nd hangth th'earth upon nuthng."

(II). *Printed properly :—*

"To whom hast thou uttered words? and whose spirit came from thee? Dead things are formed from under the waters, and the inhabitants thereof. Hell is naked before him, and destruction hath no covering. He stretcheth out the north over the empty place, and hangeth the earth upon nothing."

253. *Expression* deals with groups of words, and the sense expressed by them when they are combined in sentences. In this process, the student has not, as before, merely to give each word its full sound; he must vary the pronunciation of each according to the meaning it is designed to convey, and in accordance with certain laws of speech, by which, in a collocation of sounds the object of which is to produce a definite impression on the mind, some must be subordinated to others, and some modified so as to harmonize with those which precede or follow. The basis of Expression is a right understanding of the meaning, and the best key to this meaning is a knowledge of the principles of construction developed by the analysis of the sentence.* Each member of a sentence, though it may consist of several parts, is in meaning indivisible, and in delivery may be regarded as one word of many

* *These principles are fully explained in Part II of my "Grammar of the English Language for Japanese Students."* (*Rules* 421—427.)

syllables, subject to the same general laws of expression as when the members consisted of single words. Example;—

"Some-of-these-writers ..... have-displayed ..... a-high degree-of-excellence."

The student who keeps this principle before him will soon learn to read even the most complicated passages with an intelligent appreciation of the sense to be conveyed. Practice will lead him to the habit of keeping the eye so far in advance of the lips, as to enable him to grasp the meaning of a sentence, and rapidly analyse it before he has actually begun to read it,—an accomplishment without which he can never become an effective reader, and which will be found not so difficult in practice as it may appear in description.

Expression depends for its effectiveness on

(a). *Inflection.*
(b). *Modulation.*
(c). *Emphasis.*
(d). *Pause.*

254. *Inflection*, is the name applied to the slides, or changes, which the voice makes in going from one note to another in reading or speaking. The following Inflections may be distinguished:

(a). The *Monotone*, when the voice continues as much as possible in the same tone; that is,—when inflection properly so called is suppressed to the greatest possible extent. Monotone is suited for the delivery of passages which raise emotions of sublimity, awe, reverence, or terror. Example;

"Methought I heard a voice cry, 'Sleep no more!
Macbeth doth murder sleep—the innocent sleep—
Sleep that knits up the ravelled sleave of care—

The death of each day's life—sore labour's bath—
Balm of hurt minds—great Nature's second course—
Chief nourisher in life's feast.'
Still it cried, 'Sleep no more!' to all the house:
'Glamis hath murdered sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more'."
(*Shakspere.*)

See also the extract from Milton on page 132.

(b). The *Rising Inflection*, or upward movement of the voice, used as a general rule at that part of a sentence where the sense is incomplete, to prepare the hearer's mind for something more to follow.

(c). The *Falling Inflection*, or downward movement of the voice, used where the sense is completed.

(d). The *Circumflex Inflection*, a union of the two last mentioned ones, which may be described as a wave of the voice, and is used in vehement interrogation, or to express contempt, irony, sarcasm, derision, contrast, or reproach.

Any one who understands the distinction between the principal and the subordinate clauses of a sentence will readily recognise the situation where a rising or a falling inflection should take place. Writers on Elocution lay down a variety of rules to guide the student in the use of inflections, but it may be doubted whether they are of much practical value. Besides the fact that all voices cannot be inflected with the same ease, variety, and effect, such rules can only in a very few cases be regarded as absolute. Individual taste and judgment, based on a thorough understanding of the subject-matter, must decide in general when the voice should rise and fall. The following leading rules are, however, given as hints;—

(I). Use the *Rising Inflection*

1. Between the subject and predicate.
2. Between the principal subordinate clauses of a complex sentence.
3. Between the parts of a compound sentence signifying concession, comparison, or contrast.
4. After exclamations of surprise.
5. After questions introduced by verbs.

(II). Use the *Falling Inflection*

1. At the end of a sentence.
2. At the end of clauses completing the sense.
3. After exclamations of solemnity, awe, or strong admiration.
4. After questions introduced by pronouns and adverbs.

255. *Modulation* teaches the proper adaptations of the tones of the voice to the character of the matter to be delivered. Sometimes the feeling embodied in the passage to be read or spoken may be most appropriately expressed by pitching the voice in a high key, at other times in a low key. The change of voice is sometimes made to a proximate key; at other times a bold and abrupt transition to a remote key is necessary to produce the desired effect. These abrupt transitions constitute the distinction between *Modulation* and *Inflection*, the latter proceeding in a continuous and unbroken movement from one note to another of the same scale.

Every change of Modulation is usually accompanied by changes of *Tone* and *Time*.

(a). *Tone*. Every person in reading and speaking assumes a certain pitch or key, which may be either high or low,* according to the nature of the subject, and which exercises a governing influence on the variations of the voice above and below it. The voice is capable of assuming three such keys—the *Low*, the *High*, and the *Middle*. From these the inflections may proceed upwards or downwards, ranging through the various degrees of intonation necessary to express the different shades of passion and emotion.

(I). The *Low Tone* falls below the usual speaking key, and is employed in expressing emotions of fear, caution, secrecy, solemnity, and tender emotions generally. Example:—

"O coward conscience, how dost thou affright me!
The light burns blue. It is now dead midnight;
Cold, fearful drops stand on my trembling flesh."

(*Shakspere.*)

(II). The *Middle Tone* is used in common discourse, narrative, reflection, &c. Example;—

"I have seen
A curious child who dwelt upon a tract
Of inland ground, applying to his ear
The convolutions of a smooth-lipped shell;
To which, in silence hushed, his very soul
Listened intently; and his countenance soon
Brightened with joy; for murmurings from within

* *A distinction should be observed between the terms 'high' and 'low', and 'loud' and 'soft', which are often, but erroneously, regarded as synonymous. The latter denote merely the degree of force or volume of sound it may be deemed necessary to use in the same key, while the former intimate a change of key altogether. A sound may be high and soft, as well as high and loud. 'Pitch' is thus independent of 'Force', though 'Force' frequently adds much to the effect of 'Pitch.'*

Were heard—sonorous cadences; whereby,
To his belief, the monitor expressed
Mysterious union with its native sea.
Even such a shell the universe itself
Is to the ear of Faith; and there are times,
I doubt not, when to you it doth impart
Authentic tidings of invisible things;
Of ebb and flow, and ever-during power,
And central peace subsisting at the heart
Of endless agitation." (*Wordsworth.*)

(III). The *High Tone* is that which rises above the usual speaking key, and is used in expressing elevated and joyous feelings and strong emotions. Example;—

"Fight, gentlemen of England! fight, bold yeomen!
Draw, archers, draw your arrows to the head;
Spur your proud horses hard, and ride in blood;
Amaze the welkin with your broken staves!
A thousand hearts are great within my bosom;
Advance our standards! set upon our foes!
Our ancient word of courage, fair St George,
Inspire us with the spleen of fiery dragons!
Upon them! Victory sits on our helms."
(*Shakspere.*)

(b). *Time* is an important element in Modulation, as much of the sentiment and effect of a passage depends on the slow or rapid utterance with which it is pronounced. Like Tone, with which it is closely connected in Expression, it may be considered under three heads;—*Quick*, *Moderate*, and *Slow*, though each of these of course admits of many varieties.

(I). *Quick Time* is used to express joy, mirth, raillery, violent anger, and excited states generally. For

example, see the last extract combined with *high tone*.

(II). *Moderate Time* is used in narrative, description, argument, and unimpassioned speech. Example;—

"Once in the flight of ages past
There lived a man; and who was he?
Mortal, howe'er thy lot be cast
That man resembled thee.
He suffered, but his pangs are o'er;
Enjoyed, but his delights are fled;
Had friends, his friends are now no more;
And foes, his foes are dead.
He saw whatever thou hast seen;
Encountered all that troubles thee:
He was whatever thou hast been;
He is what thou shalt be."

See also the extract from Wordsworth (page 345.) combined with *middle tone*.

(III). *Slow Time* is used to express awe, dignity, deliberation, grief, and solemn discourse generally. Example;—

"Night, sable goddess! from her ebon throne,
In rayless majesty now stretches forth
Her leaden sceptre o'er a slumberous world.
Silence how dead! and darkness how profound!
Nor eye nor listening ear an object finds:
Creation sleeps. 'Tis as the general pulse
Of life stood still; and Nature made a pause—
An awful pause; prophetic of her end."
(*Young.*)

256. The following passage is a good illustration of variety of combined Tone and Time;—

"Once more unto the breach, dear friends, once more,

Or close the wall up with our English dead!
In peace, there's nothing so becomes a man
As modest stillness and humility;
But, when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard favoured rage.
On! On! you noblest English,
Whose blood is fetched from fathers of war-proof!
Fathers, that like so many Alexanders,
Have in these parts, from morn till even fought,
And sheathed their swords for lack of argument.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot;
Follow your spirits, and, upon this charge,
Cry—Heaven for Harry! England! and St George!"

(*Shakespere.*)

257. *Emphasis* is a special stress laid upon one or more words of a sentence, in order to give them the prominence and importance which the author intends. Words may be rendered prominent or emphatic in several ways:—

(I). By an increased *stress* of the voice on the emphatic word.

(II). By varying the *inflection*, to denote antithesis, doubt, negation, irony, &c.

(III). By varying the *time*, by prolonging or shortening the sound of the emphasized word.

(IV). By altering the *pitch*, to express any sudden emotion, or in descending from a higher to a lower note, or *vice versâ*.

(V). By the use of *monotone* to give expression to solemn or sublime passages.

(VI). By the *pause*, by which the emphatic word is

separated from those parts of the sentence which precede or follow it.

To determine the emphatic word of a sentence, as well as the *degree* and *kind* of emphasis to be employed, the reader must be governed wholly by the sentiment to be conveyed. The idea is sometimes entertained that emphasis consists merely in force or loudness of tone. But it should be borne in mind that the most marked emphasis may often be expressed by a whisper.

Emphasis is of two kinds:—

(a). *Emphasis of Sense* is a stress laid upon one or more words in a sentence to bring out its meaning more clearly. The reader must be guided by the grammatical arrangement of the words of the sentence, and by the relation which the whole sentence bears to the context. The importance of Emphasis is such that, if it is not laid in the proper place, the meaning of the sentence will be c pletely altered. This will be obvious from the following examples, in which the answers vary in each case according to the word emphasized in the question:—

{Shall you ride to Shimbashi *to-day?*
{No; I shall go there to-morrow.

{Shall you ride to *Shimbashi* to-day?
{No; I shall ride to Kudan.

{Shall you *ride* to Shimbashi to-day?
{No; I shall walk.

{Shall you ride to Shimbashi to-day?
{No; I shall send my servant.

{*Shall* you ride to Shimbashi to-day?
{Yes; why do you doubt it?

(b). *Emphasis of Feeling* is a stress laid upon words, not because the sense intended to be conveyed requires it,

but because it is prompted by the force of the speaker's own feelings. This species of Emphasis, used under strong emotion and in vehement or impassioned discourse, is one of the chief instruments of effective speaking. It is an expression of strong feeling in a form that breaks through ordinary rules, and renders the most insignificant particle important. As it distinguishes words without any suggestion of contrast or relation, it is sometimes called *general* or *absolute* Emphasis, in contradistinction to *antithetic* Emphasis, where contrast is always implied. (see the above examples). It is regulated not so much by the sense of the author as by the taste and feelings of the reader, and therefore does not admit of any precise rules. Example ;—

"*To-morrow*, didst thou say ? *To-morrow !*
It is a period *nowhere* to be found
In all the *hoary registers* of time."

258. *Pauses* are suspensions of the voice in reading and speaking, used to mark various states of feeling, and to give effect to expression. The Pause is another very effective element in reading and declamation. The ordinary marks of punctuation, though useful so far as they go, are insufficient for the purposes, not only of expression, but of sense, even when they are correctly placed. The student is referred for further remarks on this head to the Grammar, Rules 622—627.

Pauses, like Emphasis, are of two kinds :—

(a). The *Logical Pause* has for its object the separation of the sentence into its logical elements, and indicates the breaks or pauses of the sense formed at each recurring group of words made up of the subject, predicate, and object, and their extensions. As already

explained, these must be considered as forming so many *oratorical words*, indivisible in meaning, however made up of grammatical parts. In other words, Logical Pauses are regulated by precisely the same rules as govern the verbal-analysis of sentences. The student who bears this principle in mind will be able to dispense with the arbitrary and perplexing rules laid down in many text-books on Elocution ; he will soon acquire the power of deducing his own rules intelligently and correctly as he proceeds ; and he will be surprised to find how much such an exercise will aid him in understanding the spirit of the piece he is studying. The following passage is punctuated for reading ; the *comma* denoting a short pause ; the *semicolon*, a middle ; the *period*, a long pause. Explanations are given in the footnotes so far as is deemed necessary ;—

"Sweet,[1] was the-sound,[2] when oft,[3] at-evening's-close,[4]
Up-yonder-hill,[3] the-village-murmur rose ;[4]
There,[5] as I-passed,[5] with-careless-step,[5] and slow,[5]
The-mingled-notes,[6] came softened, from-below ;
The-swain-responsive,[7] as the-milkmaid sung,[7]
The-sober-herd, that-lowed, to-meet-their-young,
The-noisy-geese, that-gabbled, o'er-the-pool,
The-playful-children, just-let-loose, from-school,
The-watch-dog's-voice, that-bayed-the-whispering-wind,

1. *Inverted complement.* 2. *Inverted subject.*
3. *Adverbials.* 4. *Sense completed.*
5. *Before conjunction.* 6. *Enlarged subject.*
7. *Parenthetical clause.* 8. *Ellipsis.*
9. *Cæsural Pause (see 240 b).* 10. *Inverted object.*
11. *Preceded by two separate adjuncts.* 12. *Apposition.*

And the-loud-laugh, that-spoke the-vacant-mind,
These-all, in-sweet-confusion, sought-the-shade,
And filled each-pause,[8] the-nightingale had-made.
But now, the-sounds,[9] of-population,[8] fail,
No-cheerful-murmurs,[6] fluctuate in-the-gale,
No-busy-steps, the-grass-grown-footway,[10] tread,
But all-the-blooming-flush of-life, is-fled;
All, but-yon-widowed, solitary,[11] thing
That feebly-bends, beside-the-plashy-spring;
She,[12] wretched-matron,[13] forced, in-age, for-bread,
To-strip-the-brook, with-mantling-cresses, spread,
To-pick her-wintry-faggot, from-the-thorn,
To-seek her-nightly-shed, and weep, till-morn,
She-only, left, of-all-the-harmless-train,
The-sad-historian,[9] of-the-pensive-plain.
Near-yonder-copse, where once, the-garden smiled,
And still, where many-a-garden-flower, grows-wild,
There, where a-few-torn-shrubs, the-place, disclose,
The-village-preacher's,[9] modest-mansion, rose."

(*Goldsmith.*)

(b). As for Emphasis of Feeling, so for *Pauses of Feeling*, no precise rules can be laid down. The right application of these Pauses must depend on the nature of the subject, and the taste and judgment of the reader. No exact time can be fixed for the length of the Pause, which ought to be made long or short according to the nature and sentiment of the passage which is being read. The voice should have a tone of continuance throughout, which constitutes the difference between a *Pause* and a *Break*. To acquire skill and delicacy in the use of the Pause of Feeling two things are necessary;—

(I). Such a thorough understanding of the meaning and spirit of the piece as will enable the reader to enter into the feelings of the author.

(II). Constant practice under the guidance of a competent teacher. The following is a passage for practice. The student is also referred to the extract from Charles Dickens, on pages 141 — 143;—

"To *be*, or *not* to be: — *that* is the question:
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? *To die!* To *sleep;*—
No *more;* and by a *sleep* to say we end
The heartache and the thousand natural shocks
That flesh is heir to; — 'tis a consummation
Devoutly to be *wished*. To *die;* — to *sleep;* —
To *sleep!* Perchance, to *dream!* Ay, *there's the rub;*—
For, in that *sleep* of *death*, what *dreams* may come,
When we have shuffled off this mortal coil,
Must give us *pause*. *There's* the respect
That makes calamity of so long life.
For who would bear the *whips* and *scorns of time*,
The oppressor's *wrong*, the proud man's *contumely*,
The pangs of *despised* love, the law's *delay*,
The *insolence* of office, and the *spurns*
That patient *merit* of the *unworthy* takes,
When he *himself* might his *quietus* make
With a bare *bodkin?* Who would *fardels* bear,
To *grunt* and *sweat* under a weary life,
But that the *dread of something after* death, —
The *undiscovered* country, from whose bourn
No traveller returns, — puzzles the *will*,
And makes us rather bear those ills we *have*,
Than fly to *others* that we know not of.

Thus *conscience* doth make *cowards* of us all,
And thus the native hue of *resolution*
Is sicklied o'er with the *pale cast* of *thought*;
And enterprises of great *pith* and *moment*
With *this* regard their currents turn away
And lose the name of action." (*Shakspere.*)

259. *Gesture* may be considered under the following heads;—

(a). *Bodily Attitude* is important both from a Rhetorical and a Physiological point of view; it has an influence on the hearers as well as on the speaker. The following directions should be attended to;

(I). The body should be erect, the head well up, the shoulders thrown back, and the face towards the audience. By these means the chest and lungs are expanded, full play is given to the throat, and the greatest elocutionary efforts can be made with the smallest amount of fatigue; at the same time the attention of the hearers is secured at the outset by the speaker's gaze, and is sustained throughout owing to the directness and ease with which the voice waves are wafted to their ears. Care should be taken, however, not to assume an unnaturally stiff and unyielding attitude; for the evident discomfort of the speaker would then produce a reaction of weariness among the audience.

(II). The weight of the body may be supported chiefly upon the left foot, with the right foot a little advanced, and right knee slightly bent,—the right hand being thus left free for action or motion. A similar resting upon the right foot is an equally easy position, furnishing an easy play for the left hand.

(III). The lungs should always be fully inflated with

air at the beginning of a long sentence, and, as far as possible, kept so all the time. In an expiration, the lungs are never entirely emptied, but they may be so nearly so that it is impossible to speak easily and audibly. In such a case, the muscles of the throat and the upper part of the chest do all the work. The result is exhaustion, conducive of disease of the lungs. But, if the lungs be full, if the body be erect, and if the speaker pause frequently enough to inflate his lungs fully,—as much as possible through the *nostrils* and not through the mouth,—then the voice comes out easily, the whole chest plays, and the abdominal muscles, as a kind of reserve force, assist the lungs in time of need.

(IV). In reading, the book should be held about six or eight inches in front of the body, and as high as the centre of the breast, so that the body may not be compelled to stoop, nor the head to bend.

(b). *Motion, Gesticulation,* or *Action,* seems to be natural to man, when speaking earnestly; so strong, indeed, is the tendency to indicate vehement internal emotion by some kind of outward gesture, that those who do not encourage or allow themselves in any, frequently fall unconsciously into some awkward trick of swinging the body, folding a paper, twisting a string, or the like. So far, then as Gesticulation *does* come naturally it may, within due bounds, be encouraged and educated. If a speaker has earnestness, or any emotion, it will show itself in the voice, the eye, the position, the movements of the hands, and arms, and feet, and the whole body. But it should be remembered that unnatural, forced, and excessive, Gesticulation soon wearies and disgusts the hearers: it calls attention

away from the speaker's *words* to his *manner*, which is fatal to all true eloquence. Dr. Whately points out that the gesticulation should naturally somewhat *precede* the utterance of the words; for "an emotion, struggling for utterance, produces a tendency to a bodily gesture, to express that emotion more *quickly* than *words* can be framed; the words follow, as soon as they can be spoken. And this being always the case with a real, earnest, unstudied, speaker, this mode of placing the action foremost, gives (if it be otherwise appropriate) the appearance of earnest emotion actually present in the mind."

(c). About the particular *Aspect of Countenance* most suitable to lend force and animation to speech, it is not necessary to say much. If a man makes the sentiments, the ideas, he is about to deliver, his own; if, in the course of delivery, he forgets alike his audience and himself, then the aspect of his countenance will take care of itself: if, on the other hand, these conditions are not fulfilled, then the aspect of the speaker's countenance is not of much importance, for his utterances will, under no circumstances, be worth listening to.

"He who not only understands fully what he is reading", says Dr. Whately, "but is earnestly occupying his mind with the matter of it, will be likely to read as if he understood it, and thus to make others understand it; and in like manner, with a view to the *impressiveness* of the delivery, he who not only feels it, but is exclusively absorbed with that feeling, will be likely to read as if he felt it, and to communicate the impression to his hearers. But this cannot be the case if he is occupied with the thought of what their

opinion will be of his reading, and how his voice ought to be regulated;—if, in short, he is thinking of *himself*, and, of course, in the same degree, abstracting his attention from that which ought to occupy it exclusively."

The following passage (Macbeth's soliloquy before the murder of king Duncan) gives scope for the employment of Gesture;—

"Is this a dagger, which I see before me,
The handle toward my hand? Come, let me clutch thee:—
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling, as to sight? Or art thou but
A dagger of the mind; a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet in form as palpable
As this which now I draw.
Thou marshal'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest:—I see thee still;
And on thy blade and dudgeon gouts of blood,
Which was not so before.—There's no such thing;
It is the bloody business, which informs
Thus to mine eyes.—Now o'er the one half world
Nature seems dead; and wicked dreams abuse
The curtained sleep; now witchcraft celebrates
Pale Hecate's offerings; and withered murder,
Alarmed by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, toward his design
Moves like a ghost.—Thou sure and firm-set earth,

Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it.—Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives.
I go, and it is done; (*A bell rings*).
the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven, or to hell."
(*Shakspere*).

QUESTIONS FOR EXAMINATION.

(SECTIONS IV, V, VI, VII.)

(*The numbers refer to the paragraphs, not to the pages.*)

143. How may sentences be classified? Distinguish between a phrase and a clause. To what do the rules of Syntax refer?
144. What is the subject of the present Section?
145. Give the Rhetorical classification of sentences.
146. What is a Periodic Sentence? What kind of words is suitable to the periodic form?
147. What cautions are to be observed in constructing periodic sentences?
148. Explain how the periodic form is preserved in the extracts given.
149. What is a Loose Sentence? Reconstruct the examples given, in the periodic form.
150. Explain the peculiarity of construction in the passage quoted.
151. Point out the advantages and disadvantages of short and long sentences respectively. Summarize Dr. Angus' remark; also the passage quoted from Joseph Hall.
152. Define Rhetorical Synthesis and Analysis.

153. Write out the heads of a composition on a subject assigned by the teacher, and arrange in the most effective order.
154. What is a Balanced Sentence? State the advantages and peculiarities of the Balanced Sentence.
155. What is a Condensed Sentence?
156. What is meant by the Pointed, or Epigrammatic, Style?
157. Summarize the principles that govern the structure of Sentences.
158. What points should be kept in view in revising a composition-exercise?
159. Repeat Mr. Swinton's directions for combining sentences into short compositions; and correct the example given.
160. Summarize the principles of Unity already given; and state exceptions to these principles, showing the necessity for the same.
161. What is a Paragraph? What qualities are essential therein?
162. Show the necessity for Unity in a Paragraph. Define Chapter and Volume.
163. Define Continuity, and show in detail how it is promoted.
164. State the cases in which Continuity becomes a purely mental process.
165. What is meant by Variety in the construction of sentences? To what extent should Variety be aimed at?
166. Carefully point out how and where the three qualities of a well-constructed paragraph are exemplified in the passages quoted.
167. State clearly the different principles on which paragraphs have been constructed by various authors.
168. (a). When is the Period used?
(b). State the principal rules for the punctuation of Simple Sentences.

(c). State the additional rules for the punctuation of Complex Sentences.
(d). State the rules that apply specially to the punctuation of Compound Sentences.
169. State some additional cautions on Punctuation.
170. When are Capital Letters used in modern English composition?
171. What special caution is here given in reference to Proper Names?
172. Enumerate the different kinds of Prose Composition.
173. What is Invention? To what extent can it be cultivated? And by what means? What faults will result from the neglect of these means? In studying the writings of great authors, what cautions are to be observed? What is the first step in composition? The consequences of neglecting it?
174. Explain the process and also the importance of drawing out a Skeleton or Analysis of a proposed composition.
175. What is Amplification?
176. Enumerate the various steps to be taken in the process of composing; and summarize Dr. Quackenbos' remarks on the subject.
177. How may the student revise his own composition; and what remains for him to do afterwards?
178. Define Description.
179. Enumerate the hints here given on Descriptive writing.
180. What is Subjective Description? By what rhetorical means may it be aided?
181. Why is much practice in Descriptive writing advisable?
182. Examine the extracts according to the directions given.
183. Define Narrative. What kind of style is here suitable?
184. Enumerate the different forms of Narrative.
185. What is History?

186. State and explain the essential characteristics of a History.
187. What is a Biography? an Obituary? an Anecdote?
188. Define Travels; Voyages.
189. State the general rules and principles applying to all kinds of Narrative composition.
190. Examine the extracts according to the directions given.
191. What is Exposition? Why is this branch of Rhetoric of special importance to Japanese students?
192. To what portions of knowledge is the term 'Science' applied? Distinguish between the Pure and the Applied Sciences.
193. What is the main object of Exposition?
    (a). Explain the simplest mode of Generalization. What is Classification? In what does its principal value consist? What is Abstraction? State the two ways in which the abstractive process can be performed. What is Definition?
    (b). Explain the higher kind of Generalization. Distinguish between a 'General Name' and a 'General Proposition.' What is Induction? What is Deduction?
194. What method of proceeding is now traced out for us?
195. Explain fully the various ways in which the process of Definition may be performed.
196. Explain fully the various ways in which the Proposition itself may be expounded.
197. Explain the passage quoted with a view of pointing out its excellences.
198. How may the different degrees of subordination of the included statements be expressed in the Expository Paragraph?
199. (a). Explain the Inductive form of the Expository Paragraph.
    (b). Explain the two varieties of the Argumentative form of the Expository Paragraph.

200. What is Rhetorical Persuasion, or Oratory? On what does Persuasion depend? How far can it be made available? On what must it be grounded?
201. Name some of the various kinds of Persuasion.
202. In order to attain excellence in Persuasive writing, show the importance of
    (a). A thorough acquaintance with our subject.
    (b). A correct knowledge of the persons addressed.
203. With what other branches of composition may Persuasion be connected?
204. By what means may Persuasion be aided?
205. "Persuasion very frequently takes the form of Argument or Reasoning";—Explain this.
206. State the two possible ends of Argumentative discourses; and show that the mode of reasoning must be adapted to the end in view.
207. Distinguish between Deductive, Inductive, Analogous, and Probable, Arguments.
208. What are the different things to be considered in Refutation?
209. "There are certain human feelings and emotions, to stimulate and strengthen which is one of the ends of Persuasive Oratory."—Name and explain these feelings and emotions.
210. Show the importance of Letter Writing.
211. Enumerate the various uses to which the form of the letter has been put.
212. Name the kinds of Epistolary Correspondence properly so called.
213. What is said about Letters of Friendship? Letters of

Condolence? Letters of Congratulation?

214. Name the leading characteristics of Letters of Business; also enumerate some varieties of this kind of Letter.

215. What is to be observed respecting Notes of Invitation?

216. What hints are here given for insuring neatness of manual execution?

217. How should a Letter begin? What exception is there to this rule?

218. How should the person to whom we write be addressed?

219. What is to be observed concerning the subscription of a Letter?

220. How should a Letter be folded?

221. What directions are to be observed in addressing an envelope?

222. Write a specimen of each kind of Letter; also of a Note of Invitation, together with replies,—one accepting, the other declining.

223. What is an Essay? What general principle is to be observed about the Essay?

224. What is a Thesis? Name and explain the parts, some or all of which a Thesis should contain.

225. What is Fiction?

226. What is meant by the term 'Plot'? What are the essentials of a good Plot? Name other requisites of Fiction.

227. Explain the terms,—Tale; Novel; Romance; Dialogue.

228. Summarize the Tale here given.

229. What are the distinguishing characteristics of the Fine Arts?

230. Define Poetry.

231. Name and explain the leading constituents of Poetry designed solely to give pleasure.

232. Enumerate the varieties of Poetry now described.

233. Point out the chief poetical beauties in the passages given.

234. Distinguish between Poetry and Prose.

235. Explain Metre; Foot; Verse. Enumerate the chief licenses allowed in versification. Name and explain the two principal Dissyllabic, and the three chief Trisyllabic, Feet.

236. Scan the specimens given. What is Hexameter Metre?

237. (a). What is Rhyme? Enumerate the principles to be observed respecting Rhyme.

(b). What is Alliteration?

238. What is a Stanza? Enumerate some kinds of Stanza in common use.

239. What is Blank Verse? Its principal characteristics?

240. Explain the term 'Cæsural Pause.' What are Secondary Pauses? The position most suitable for them?

241. Name the principal species of Poetry.

242. What is Lyrical Poetry? Explain the terms Song, Hymn, Ode, Elegy, Sonnet.

243. What is Epic Poetry? Name the great English Epic. Explain the terms Mock Epic, Romance, Tale, Ballad, Mixed Epic, Pastoral.

244. What is Dramatic Poetry? How does it differ from the Epic? Name and explain the Dramatic Unities. How are Dramas divided? What is a Prologue? an Epilogue?

245. (a). What is Tragedy? Its usual Metre? Its purpose? Its subject?

(b). Explain the terms Comedy, Farce, Burlesque.

246. What is meant by the 'Opera'?

247. What is Elocution? Name the requisites of a good delivery.

248. What is Enunciation? Its divisions?

249. In what does a good Articulation consist? In what respects is the English alphabet imperfect? Distinguish

between Accented and Unaccented Vowels. What cautions are given respecting the latter? By what means is a clear Articulation of consonant sounds to be insured? Distinguish between Voice-Consonants and Voiceless-Consonants. How are Consonants classified organically?

250. What is Syllabication? Its chief difficulties? How best to be overcome?

251. What is Accent? Explain its importance. How is a good Accent to be secured?

252. Summarize the remarks of Sheridan and of Dr. Haven on the subject of Enunciation.

253. Define Expression. What is its basis? What is the best key to the meaning of a passage? What is meant by 'Oratorical Words'? On what does Expression depend for its effectiveness?

254. What is Inflection? Explain the terms Monotone; Rising Inflection; Falling Inflection; Circumflex Inflection. Enumerate the leading rules for the use of the Rising, and of the Falling, Inflection.

255. What is Modulation? How does it differ from Inflection? What is meant by Tone? What is Low Tone? When used? When is Middle Tone used? What is High Tone? When used? Distinguish between the terms 'Loud' and 'High', 'Low' and 'Soft', as applied to Tone. What is Time? When is Quick Time used? When Moderate Time? When Slow Time?

256. Point out the variations of Tone and Time in the passage quoted.

257. What is Emphasis? Name the several ways in which words may be rendered emphatic. How is the reader to determine the emphatic word of a sentence. What common error is entertained respecting Emphasis?

What is Emphasis of Sense? Explain its importance. What is Emphasis of Feeling? Distinguish between Absolute and Antithetic Emphasis.

258. What are Pauses? What is the object of the Logical Pause? How are such Pauses regulated? On what considerations do Pauses of Feeling depend? How are skill and delicacy in the use of these Pauses to be acquired?

259. Under what heads is Gesture considered? What directions concerning Bodily Attitude should be attended to? Point out the practical value of these directions. What is Gesticulation? How far should it be employed in Elocution? In what order should it be made use of; and why? What is said about Aspect of Countenance? Summarize Dr. Whately's remarks on good Reading.

APPENDIX.

The following translation of Gray's "Elegy in a Country Churchyard" is here appended by kind permission of Professor Yatabe of Tokyo Daigaku.

グレー氏墳上感懐の詩

山々かすみいりあひの　鐘のなりつゝ野の牛は
徐に歩み歸り行く　耕へす人もうちつかれ
やうやく去りて余ひとり　たゝかれ時に殘りけり

四方を望めば夕暮の　景色はいとゞ物寂し
唯この時に聞ゆるは　飛び來る蟲の羽の音
遠き牧場のねやにつく　羊の鈴の鳴る響

猶其外に常春藤まげき　塔にやどれるふくろふの
近よる人をすかし見て　我風に寇をなすものと
訴へんとや月に鳴く　いとあはれにも聲すなり

かしこには楡又こゝに
其下かげにうづだかく
壙に埋まれこの村の
のきの燕もにはとりも
あさぼらけにぞなりぬれば
冥土の人の眠をば
死にたる人のはかなさよ
妻のよなべも誰が爲めぞ
爺の歸りをよろこびて

あらゝぎの木ぞ生茂る
苔むす土の覆ひたる
古人長く打眠る
木魂に響く角笛も
かまびそしくはありつれど
醒すことぞこそなかりけれ
身を暖むる爐火も
愛るわらべがかたこそに
小膝にすがることもなし

曾てこの世に居し時は
山もはたけも其くわに
繁れる森も其斧に
功名ぞても浮雲の
この古人の世の益ぞ
わびしき妻子の暮しをも
富貴門閥のみならず
浮世の榮利多けれど
草葉の露もおろかなり

妻も小妻も其鎌に
手荒き馬も其むちに
まかせて君が儘なりき
過るが如きものなれば
ほねをりするも不運をも
笑ふべきにはあらずかし
みめうつくしきをせめても
いつか無常の風ふかば
黄泉に入るの外ぞなき

苔にうもれし古人は　墓場の上に寺をたて
あたりまばゆき屋の内に　頌歌の聲よ合すなる
樂器の音を聞すとも　身の不徳とな思ひそよ

ひつき宵像美を盡し　人の骨散多くとも
ひとたひ絶ねし玉の緒を　つなぎとむべき術はなし
へつらふ人のほめ言も　長き眠の覺ませ

考へみれば廢れたる　此古蹟の古人も
世にすぐれたる量ありて　國を治むる德を具し
詩文の才も多けれど　あらはれずして失せける歟

學びの海の廣けれど　わたる船路を知らざれば
心の誌は賢きも　身の賤くして貧なれば
世のほまれをば聞かずして　空しく郷に終りけり

深き水底求むれば　輝く珠も有るやかし
高き峯をば尋ぬれば　かをる木草の多けれど
千代の八千代の昔しより　人に知られて過ぎ易けり

實に此墓に埋もれて　業をとるもハムデンに
詩を描くもミルトンに　國に軍を擧ずとも
タロムエルにも比ぶべき　人のかばねやあるならん

議院の議士を服さしめ
國の安危を身に委ね
此等のわざはふしなべて

惠みはひろく及ばねど
不能のいとゞ少なしや
民をなやめて利をあみす

まことをかくすうら言に
且つ巧なる詩文もて
是は都の弊なれど

人のみとしも跡に見る
高き聲望を民に得る
古人何予あづからん

又常々のふるまひに
人を殺して王となり
夢にもみまじきることは

恥るを忍ぶ心の苦
富貴に媚る世のならひ
未だ此地に及ぼさず

此處に生れて此處に死に
其身は浮き蓮の花
實に厭ふべき世の塵の

されど收めしなきがらの
建し石碑は今もあり
醜しとてもたび人の

碑面にしれる名に年齢(とし)に
記念の功ハ有ぞかし
文句を引きてしりたるハ

都の春を知らざれば
思ひは清める秋の月
心に染みしこそうなき

まるしの爲ぞ個近く
文ハ描く彫りざまは
倚を爭で若かざらん

記しゝ文字ハ描くも
又有がたき經文の
人に無常を諭す爲め

蓋し此世に生れ来て
別れの惜しきこともなく
心の外に打捨てゝ
眼の光り止むときは
たましい体を去るときゝ
たとひ嬉くとも埋むとも
偖又此ユ古人の
いつか歸らむ旅にたち
如何せしやと思ひやり
程なく死るろの時に
浮世の花の衆をば
去り行く人はなかるべし
思しかるらん身のやから
いたく慕ゝん妻子とも
人の思ひゝ消ゑはせに
いゝれは書けど余とても
過ぎ行く後は世の人の
たづぬることも有るならん

頭ユ霜を重さねたる
我僻ゝ彼れりが朝早く
岡に登るを常に見き
枝伸び垂れし山毛欅の木の
身を横たへて憂ふこひ
其常なきをうこちけん
立木の下ユさまよひて
知る人なさの歎かしさ
世のうさ抔をかこちけん

あはれ此世を打捨て
仁恵深き人なれは
憂き人見れは涙ぐむ
ひとりの友のありしとよ
これより外に此人の
尋るとても詮はなし
後の望みをいだきつゝ

あの世の人となりにけり
天も憫み報いけり
（外に詮すべなき故に）
（外に望みはなかるらん）
善し惡しも共になほ深く
たましひ既に天に歸し
神にまちかく侍るなり

さるにひと日は彼の人を
絶て見ることなかりけり
野にも森にも川邊にも

又其次の朝ぼらけ
まさしく彼の爲めなりき
彼の山楂（さんざし）の陰にある

碑　文

土に枕えこの下に
富貴名利もまだ知らず

慣れし岡にも樹陰にも
其翌朝になりぬれど
身をば現はすことぞなき

屍送る歌きけば
君は字を知る人なれば
碑文を讀みて識りたまへ

身をかくしたる若人（わかうど）は
學びの道も暗けれど

The following is a romanized version of the Translation of Gray's "*Elegy*", which Professor Yatabe has most kindly prepared for this edition.

GRAY SHI NO ELEGY.

Yama-yama kasumi, iriai no
Kane wa naritsutsu, no no ushi wa
Shizuka ni ayumi kaeri-yuku.
Tagaesu hito mo uchi-tsukare
Yōyaku sarite, ware hitori
Tasogare doki ni nokorikeri.

Yomo wo nozomeba, yūgure no
Keshiki wa itodo mono-sabishi.
Tada kano toki ni kikoyuru wa
Tobikuru mushi no hane no oto,
Tōki makiba no neya ni tsuku
Hitsuji no suzu no naru hibiki.

Nao sono hoka ni, tsuta shigeki
Tō ni yadoreru fukurō no
Chikayoru hito wo sukashi-mite,
Waga su ni ada wo nasu mono to
Uttaen to ya tsuki ni naku:
Ito aware ni mo koe su nari.

Kashiko ni wa nire, mata koko ni
Araragi no ki zo oishigeru.
Sono shita-kage ni uzudakaku
Koke musu tsuchi no ooitaru
Ana ni uzumare kono mura no
Furubito nagaku uchi-nemuru.

Noki no tsubame mo niwatori mo
Kodama ni hibiku kudabue mo,
Asaborake ni zo narinureba,
Kamabisushiku wa aritsuredo;
Yomiji no hito no nemuri wo ba
Samasu koto koso nakarikere.

Shinitaru hito no hakanasa yo!
Mi wo atatamuru iroribi mo
Tsuma no yonabe mo taga tame zo?
Mezuru warabe ga katakoto ni
Tete no kaeri wo yorokobite,
Kohiza ni sugaru koto mo nashi.

Katsute kono yo ni ishi toki wa,
Mugi mo komugi mo sono kama ni,
Yama mo hatake mo sono kuwa ni,
Tearaki uma mo sono muchi ni,
Shigereru mori mo sono ono ni
Makasete kimi ga mama nariki.

Kōmyō tote mo ukikumo no
Suguru ga gotoki mono nareba,
Kono furubito no yo no eki to
Honeori seshi mo fuun wo mo
Wabishiki tsumako no kurashi wo mo
Warōbeki ni wa arazu kashi.

Fūki mombatsu nomi narazu,
Mime utsukushiki otomeko mo
Ukiyo no ẹnori ōkeredo;
Itsu ka mujō no kaze fukaba,
Kusaba no tsuyu mo oroka nari,
Yomiji ni iru no hoka zo naki.

Koke ni umoreshi furubito wa
Hakaba no ue ni tera wo tate,
Atari mabayuku ya no uchi ni
Shōka no koe ni awasu naru
Gakki no oto wo kikazu to mo,
Mi no futoku to na omoiso yo.

Hitsugi shōzō bi wo tsukushi,
Hito no sonkyō ōku to mo,
Hitotabi taeshi tama no o wo
Tsunagi-tomubeki sube wa nashi.
Hetsurō hito no homegoto mo
Nagaki nemuri wa samasumaji.

Kangae-mireba, sutaretaru
Kono furuzuka no furubito mo
Yo ni suguretaru ryō ariţe,
Kuni wo osamuru toku wo gu shi,
Shibun no sai mo ōkeredo,
Arawarezu shite usekeru ka?

Manabi no umi wa hirokeredo,
Wataru funaji wo shirazareba;
Kokoro no saga wa kashikoki mo,
Mi wa iyashikute hin nareba;
Yo no homare wo ba kikazu shite
Munashiku hina ni owarikeri.

Fukaki minazoko motomureba,
Kagayaku tama mo aru zo kashi:
Takaki mine wo ba tazunureba,
Kaoru kigusa no ōkeredo;
Chiyo no yachiyo no mukashi yori
Hito ni shiraredo suginikeri.

Geni kono haka ni uzumarete,
Waza wa otoru mo Hampden ni,
Shi wa tsutanaku mo Milton ni,
Kuni ni ikusa wo agezu to mo,
Cromwell ni mo kurabubeki
Hito no kabane ya aru naran.

Giin no gishi wo fuku seshime,
Hito mo odoshi mo yoso ni miru.
Kuni no anki wo mi ni yudane,
Takaki yobō wo tami ni uru.
Kore ra no waza wa oshinabete
Furubito nanzo azukaran.

Megumi wa hiroku oyobanedo,
Mata tsunezune no furumai ni
Futoku mo itodo sukunashi ya.
Hito wo koroshite ō to nari,
Tami wo nayamete ri wo amisu.
Yume ni mo mimaji saru koto wa.

Makoto wo kakusu soragoto ni
Hazuru wo shinobu kokoro no ku.
Katsu takumi naru shibun mote
Fūki ni koburu yo no narai.
Kore wa miyako no hei naredo,
Imada kono chi ni oyobosazu.

Koko ni umarete koko ni shini,
Miyako no haru wo shirazareba;
Sono mi wa kiyoki hasu no hana,
Omoi wa sumeru aki no tsuki.
Geni itoubeki yo no chiri no
Kokoro ni shimishi koto zo naki.

Saredo, osameshi nakigara no
Shirushi no tame to soba-jikaku
Tateshi sekihi wa ima mo ari.
Bun wa tsutanaku, erizama wa
Minikushi tote mo, tabibito no
Aware wo ikade hikazaran!

Himen ni ereru na ni toshi ni
Shirushishi moji wa tsutanaku mo,
Kinen no kō wa aru zo kashi.
Mata arigataki kyōmon no
Monku wo hikite ritaru wa
Hito ni mujō wo esatosu tame.

Kedashi kono yo ni umare-kite
Hodo naku shinuru sono toki ni,
Wakare no oshiki koto mo naku,
Ukiyo no hana no sakae wo ba
Kokoro no hoka ni uchi-sutete
Sariyuku hito wa nakarubeshi.

Manako no hikari yamu toki wa,
Koishikaruran mi no yakara.
Tamashii tai wo saru toki wa,
Itaku shitawan tsuma-ko domo.
Tatoi yaku to mo uzumu to mo,
Hito no omoi wa kie wa seji.

Sate mata, koko ni furubito no
Iware wa kakedo, ware tote mo
Itsu ka kaeranu tabi ni tachi
Sugiyuku nochi wa, yo no hito no
Ikaga seshi ya to omoi yari
Tazunuru koto mo aru naran.

Shikaran toki wa, kono sato no
Kōbe ni shimo no kasanetaru
Oibito kaku zo iu naran:
"Wanami wa kare ga asa hayaku
Noboru asahi wo mibaya tote
Oka ni noboru wo tsune ni miki.

"Mata kashiko naru kawa-bata no
Eda nobi-tareshi buna no ki no
Wadakamaritaru ne no soba ni
Mi wo yokotaete hiru ikoi,
Nagaruru mizu ni uchi-nozomi,
Sono tsune naki wo kakochiken.

"Mata kashiko naru tokiwagi no
Kodachi no shita ni samayoite,
Kashira katamuke ude wo kumi;
Shiru hito nasa no nagekashisa,
Todokanu koi no kuchioshisa,
Yo no usa nado wo kakochiken.

"Saru ni, hitohi wa kano hito wo
Nareshi oka ni mo kokage ni mo
Taete miru koto nakarikeri,
Sono yokuasa ni narinuredo,
No ni mo mori ni mo kawabe ni mo
Mi wo ba arawasu koto zo naki.

"Mata sono tsugi no asaborake,
Shikabane okuru uta kikeba,
Masashiku kare no tame nariki.
Kimi wa ji wo shiru hito nareba,
Kano sanzashi no kage ni aru
Hibun wo yomite shiritamae."

HIBUN.

Tsuchi ni makura shi kono shita ni
Mi wo kakushitaru wakōdo wa
Fūki myōri mo mada shirazu,
Manabi no michi mo kurakeredo;
Aware, kono yo wo uchi-sutete,
Ano yo no hito to narinikeri!

Jinkei fukaki hito nareba,
Ten mo awaremi mukuikeri.
Uki hito mireba namidagumu.
(Hoka ni sensube naki yue ni.)
Hitori no tomo no arishi to yo.
(Hoka ni nozomi wa nakaruran.)

Kore yori hoka ni kono hito no
Yoshi-ashi tomo ni nao fukaku
Tazunuru tote mo sen wa nashi.
Tamashii sudeni ten ni ki shi,
Nochi no nozomi wo idakitsutsu
Kami ni majikaku haberu nari.

GENERAL INDEX TO THE COMPLETE WORK.

(The numbers refer to the paragraphs, not to the pages.)

INDEX OF THE PRINCIPAL ILLUSTRATIVE QUOTATIONS

(The Numbers here refer to the pages.)

THE END.

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