

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

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

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

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

ARTICLE V. HARMONY.

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

§ 1. Sources of Harmony in a sentence.

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

"We shall conduct you to a hillside, laborious indeed at the first ascent, but else so smooth, so green, so full of goodly prospects and melodious sounds on every side, that the harp of Orpheus was not more charming."

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

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

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

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

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

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

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

§ 2. The Periodic Construction.

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

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

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

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

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

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

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

1. *By an inversion*, as in the period just quoted.

2. *By a prepositional phrase* :

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

3. *By a dependent clause* :

"When my eyes shall be turned to behold, for the last time, the

sun in heaven, | may I not see him shining on the broken and dishonored fragments of a once glorious Union."—*Webster*.

4. *By a participial clause* :

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

§ 3. *Period-Building.*

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

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

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

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

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

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

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

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

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

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

"When I consider the period at which this prosecution is brought forward ; when I behold the extraordinary safeguard of armed soldiers, resorted to, no doubt, for the preservation of peace and order ;

when I catch, as I cannot but do, the throb of public anxiety which beats from one end to the other of this hall ; when I reflect on what may be the fate of a man of the most beloved personal character, of one of the most respected families in our country, himself the only individual of that family—I may almost say of that country—who can look on that possible fate without concern" ; etc.

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

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

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

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

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

Periods.

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

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

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

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

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

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

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

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

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

Partial Periods.

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

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

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

Loose Sentences.

113. I. “Some books are to be tasted, others to be swallowed, and some few to be chewed and digested—that is, some books are to be read only in part; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention.”—*Francis Bacon*.

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

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

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

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

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

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

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

CHAPTER IV.

COMBINATION AND PUNCTUATION OF SENTENCES.

ARTICLE I. COMBINATION OF SENTENCES—THE PARAGRAPH.

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

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

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

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