SECTION II.

FORCE.

FORCE requires that the most important word or words in a sentence — the "capital" words, as Blair calls them — shall be put where they will make the strongest impression. That place will usually be either at the beginning or at the end. On this point no rules can be given; for the question is affected by many considerations, — considerations drawn from the character of the sentence in hand, from its relations with other sentences in the paragraph, from the nature of the subject-matter, and from the capacity of the persons addressed.

Important words in emphatic places.

The application of the general principle which requires that important words shall be put in emphatic places is, moreover, restricted by a grammatical limitation upon the English arrangement as compared with the Latin. In a language like the Latin, in which the subject and the object of the verb are readily distinguished by their terminations, their relative positions may be changed at will; but in languages in which the subject and the object are, for the most part, the same in form, the order is always an important and sometimes a necessary means of distinguishing them.

Limitation on the English arrangement.

In Latin, it is possible to arrange in six different ways, each with a meaning of its own, the three words signifying that Nero killed Agrippina: *Nero interfecit Agrippinam; Agrippinam interfecit Nero; Nero Agrippinam interfecit; Agrippinam Nero interfecit; interfecit Nero Agrippinam; interfecit Agrippinam Nero.* In English, the only way in which these differences of meaning can be expressed is by a circumlocution. Thus we may fix attention upon the murderer by saying, "It was Nero who killed Agrippina:" in this sentence, the words "it was" are like a hand pointing to Nero. Again, we may fix attention on the person murdered by saying, "It was Agrippina whom Nero killed:" in this sentence, the hand points to Agrippina. Again, we may fix attention on the murder by saying, "For Nero's crime against Agrippina the only word is murder."

A simple illustration like that just given is sufficient to show that the usual English order — subject first, then verb, then object — is not necessarily the natural or the logical order. In many cases, no doubt, it is natural to put the grammatical subject first; but in other cases it is equally natural to begin with the predicate or with a part of the predicate. The homely proverb, "Nearest the heart, nearest the mouth," dictates the arrangement of many sentences, whether in speech or in writing. For example: —

The usual order not always the best.

"*Now* is your time." "*Such a show* I never saw before." "*What a good ride* we had!" "*How glad* I am to see you!" "*Up* he jumped." "*Down dropped* the thermometer." "*There goes* the express!" "*Not once was* he defeated." "*Last of all marched* the Seventh Regiment." "*Him* they did n't care for." "*Go* he shall."

Between these examples from every-day conversation and the following from good authors, there is, as regards arrangement, no appreciable difference: —

"He had come there to speak to her, and *speak to her* he would."[1]

"Her plan was to set the people by the ears talking, if *talk* they would."[2]

"*Her* it was his custom to visit early in the afternoon."[3]

[1] Anthony Trollope: Framley Parsonage, vol. i. chap. xvi. Tauchnitz edition. [2] Ibid., chap. xvii. [3] Ibid., vol. ii. chap. xv.

"*Him* Heaven had kneaded of much more potent stuff."[1]

"*How Gann and his family lived after their stroke of misfortune*, I know not."[2]

"*On the wire window-blind of the parlour was written*, in large characters, the word OFFICE; and *here* it was that Gann's services came into play."[2]

"Since I was man,
Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain, I never
Remember to have heard."[3]

"*Now is* the winter of our discontent
Made glorious summer by this sun of York."[4]

"*Not in the legions*
Of horrid hell can come a devil more damn'd
In evils to top Macbeth."[5]

"*So spake* the apostate Angel, though in pain."[6]

"*Before the gates there sat*
On either side a formidable Shape."[7]

"*Me only* cruel immortality
Consumes."[8]

"*So died* Earl Doorm by him he counted dead."[9]

"*Bound for the Hall*, I am sure *was* he."[10]

"*Flash'd* all their sabres bare."[11]

"*Out burst* all with one accord."[12]

These examples show some of the ways in which the usual English order may be departed from without transgressing the rules of the language. Most of them illustrate the fact that the emphatic position in a sentence may be at the beginning.

[1] Carlyle: History of Frederick the Great, book i. chap. ii.
[2] Thackeray: A Shabby Genteel Story, chap. i.
[3] Shakspere: King Lear, act iii. scene ii.
[4] Ibid.: Richard III., act i. scene i.
[5] Ibid.: Macbeth, act iv. scene iii.
[6] Milton: Paradise Lost, book i. line 125. [7] Ibid., book ii. line 648.
[8] Tennyson: Tithonus. [9] Ibid.: Geraint and Enid.
[10] Ibid.: Maud. [11] Ibid.: The Charge of the Light Brigade.
[12] Browning: Hervé Riel.

The fault of beginning a sentence with an expression which should occupy a subordinate position is frequently committed by inexperienced writers, and sometimes by writers of experience.

Weak beginnings.

"I think the delight that many people take in this game is an indication that the bloodthirsty sporting-instinct of our Roman ancestors is not killed, but only restrained by centuries of law, and by a sense of obligation to our fellow-men."[1]

In this sentence, the unimportant words "I think" hold too prominent a position. A better arrangement is, "The delight that many people take in this game is, I think, an indication," etc. By this arrangement the important words are made prominent and the unimportant sink into a secondary position.

"It is not probable, judging from all Asiatic history, that Abbas II. will content himself long merely with being sulky."[2]

In this sentence, the words "it is not probable" are of least importance. "Judging from all Asiatic history" should begin the sentence.

Objectionable as weak beginnings are, weak endings are worse. In order to make an easy transition from what precedes, or to prepare the reader for what is to follow, it may be necessary to begin a sentence with an unimportant expression; but it is seldom necessary to end one ineffectively. It may be desirable to lead up from a weak beginning; but it is rarely if ever desirable — in serious composition, at least — to lead down to a weak ending.

Weak endings.

"Marshal Canrobert denies the report that he is about to publish his memoirs, much to the satisfaction of some people."[3]

In this sentence, the unimportant words "much to the satisfaction of some people" make a weak ending. A more forcible arrangement is, "Much to the satisfaction of some people, Marshal

[1] Student's theme.
[2] The [London] Spectator, Feb. 10, 1894, p. 181.
[3] American newspaper.

Canrobert denies the report that he is about to publish his memoirs," — an arrangement which places unimportant words at the beginning of the sentence in order to bring the important words to the end.

In each of the following examples, the italicized words should end the sentence: —

"He would offer it to him gently or give it to him little by little; but he could never *be guilty of rudeness* for a moment."[1]

"The Queen of the Ansarey listened *with deep and agitated attention* to Tancred."[2]

"The Indian view, that it would be possible to attack Russia at Herat, is one which *seems to me still less tenable*, even supposing that the Afghan tribes were friendly and anxious to provide us with supplies."[3]

In each of the following examples, changes in phraseology are necessary in order to bring the italicized words to the end of the sentence: —

"Now and then a roar from an inner room announces that *the lions and tigers are* there if no one else is."[4]

"*There can be no doubt that our transport in India is still defective*, although immense progress has been made since Sir Frederick Roberts has held command and been assisted in this matter by his late Quartermaster-General and by General Chesney."[5]

"Upon inspecting this paper, Colonel Mannering instantly admitted it was his own composition, and afforded the strongest and most satisfactory evidence, that *the possessor of it must necessarily be the young heir of Ellangowan*, by avowing his having first appeared in that country in the character of an astrologer."[6]

Force, as well as clearness, may often be gained by ANTITHESIS,[7] — the *setting over against* each other of

[1] Student's theme.
[2] Disraeli: Tancred, book vi. chap. iii.
[3] Sir Charles W. Dilke: Problems of Greater Britain, part iv. chap. i.
[4] American magazine.
[5] British periodical.
[6] Scott: Guy Mannering, vol. ii. chap. xxvii.
[7] From ἀντιτίθημι, set opposite.

contrasted or opposed ideas expressed in language that brings out the contrast most forcibly, word corresponding to word, clause to clause, construction to construction. The principle is the same as that which makes a white object appear whiter and a black one blacker if the two are placed side by side. For example: —

Antithesis.

"*Measures*, not *men*." "Words are the *counters* of *wise men*, and the *money* of *fools*."[1] "When *reason* is *against a man*, *he* will be *against reason*."[1] "I do not *live to eat*, but *eat to live*."[2] "Party is the *madness* of *many*, for the *gain* of *a few*."[3] "A proverb is the *wisdom* of *many* and the *wit* of *one*."

"Here lies our good Edmund,[4] whose genius was such,
We scarcely can *praise* it or *blame* it too much;
Who, born for the *universe*, *narrow'd* his mind,
And to *party* gave up what was meant for *mankind*."[5]

Examples of effective antithesis are given in the following passages: —

"Wherein I suffer trouble, as an evil doer, even unto bonds; but the word of God is not bound."[6]

"'He says I don't understand my time. I understand it certainly better than he, who can neither abolish himself as a nuisance nor maintain himself as an institution.'"[7]

"They work to pass, not to know; and outraged Science takes her revenge. They do pass, and they don't know."[8]

"A man in the right relies easily on his rectitude, and therefore goes about unarmed. His very strength is his weakness. A man in the wrong knows that he must look to his weapons; his very

[1] Thomas Hobbes.
[2] Edere oportet ut vivas, non vivere ut edas. — Cicero: Ad Herennium.
[3] Pope: Thoughts on Various Subjects.
[4] Edmund Burke.
[5] Goldsmith: Retaliation. This poem is full of antitheses. See also Pope and Dryden (*passim*).
[6] 2 Timothy ii. 9.
[7] Henry James: The Portrait of a Lady, chap. viii.
[8] Huxley: Science and Culture; Universities Actual and Ideal.

weakness is his strength. The one is never prepared for combat, the other is always ready. Therefore it is that in this world the man that is in the wrong almost invariably conquers the man that is in the right, and invariably despises him."[1]

"But after every allowance, it will remain that members of the government which preceded the administration opened the gates to treason, and he closed them; that when he went to Washington the ground on which he trod shook under his feet, and he left the republic on a solid foundation; that traitors had seized public forts and arsenals, and he recovered them for the United States, to whom they belonged; that the Capital which he found the abode of slaves, is now only[2] the home of the free; that the boundless public domain which was grasped at, and, in a great measure, held for the diffusion of slavery, is now irrevocably devoted to freedom."[3]

"A debt of $600,000,000 now is a less sum per head than was the debt of our Revolution when we came out of that struggle, and the money value in the country bears even a greater proportion to what it was then than does the population. Surely each man has as strong a motive now to preserve our liberties as each had then to establish them.

"A right result at this time will be worth more to the world than ten times the men and ten times the money."[4]

Burke makes frequent and effective use of antithesis. For example: —

"The question with me is, not whether you have a right to render your people miserable; but whether it is not your interest to make them happy. It is not what a lawyer tells me I *may* do; but what humanity, reason, and justice tell me I *ought* to do. Is a politic act the worse for being a generous one? Is no concession proper, but that which is made from your want of right to keep what you grant? . . .

[1] Anthony Trollope: Barchester Towers, vol. ii. chap. x. Tauchnitz edition.

[2] See page 179.

[3] George Bancroft. Quoted in "Abraham Lincoln's Pen and Voice" (edited by G. M. Van Buren); Preface.

[4] Abraham Lincoln: First Message to Congress, July 4, 1861.

"Compare the two. This I offer to give you is plain and simple; the other full of perplexed and intricate mazes. This is mild; that harsh. This is found by experience effectual for its purposes; the other is a new project. This is universal; the other calculated for certain colonies only. This is immediate in its conciliatory operation; the other remote, contingent, full of hazard. Mine is what becomes the dignity of a ruling people; gratuitous, unconditional, and not held out as matter of bargain and sale. . . .

. . . "a great empire and little minds go ill together . . . our ancestors have turned a savage wilderness into a glorious empire; and have made the most extensive and the only honourable conquests; not by destroying, but by promoting, the wealth, the number, the happiness, of the human race."[1]

Burke's antitheses are peculiarly valuable as examples, because they are real antitheses corresponding to a real opposition of ideas, and also because they are not so frequent or so protracted as to become monotonous, — excellences which cannot be fully appreciated without a thorough study of one of Burke's speeches as a whole.

Excesses in the use of antithesis.

In striking contrast with this great writer's temperate use of antithesis are the excesses into which Dr. Johnson, Gibbon, Junius, and Macaulay fall. Sometimes these authors perplex or mislead their readers by throwing simple sentences into an antithetical form "by the addition of clauses, which add little or nothing to the sense; and which have been compared to the false handles and keyholes with which furniture is decorated, that serve no other purpose than to *correspond to the real ones*."[2] Sometimes these authors weary their readers by so frequent a use of antithesis as to give to the composition an artificial air; they seem to pay more attention to manner than to matter; they stimulate till stimulants lose their power. Such excessive use of an-

[1] Burke: Speech on Conciliation with America.

[2] Whately: Elements of Rhetoric, part iii. chap. ii. sect. xiv.

tithesis leads to exaggeration. The most striking contrasts are between extremes; but the truth rarely lies at either extreme.

Besides employing "unnecessary antithesis to express very simple propositions," "Macaulay," says Minto, "has a tendency to make slight sacrifices of truth to antithesis. The chapter on the state of society in 1685 has been convicted of many exaggerated statements by less dazzling antiquarians. In his numerous comparisons between different men, he unquestionably tampers with the realities for the sake of enhancing the effect. He exaggerates the melancholy of Dante's character on the one hand, and the cheerfulness of Milton's on the other; he puts too strongly the purely illustrative character of Dante's similes in contradistinction to the purely poetic or ornamental character of Milton's. So he probably overstates the shallowness and flippancy of Montesquieu, to heighten by contrast the solidity and stateliness of Machiavelli." [1]

Climax.

Force, as well as clearness, favors the arrangement of words and clauses in an ascending series, called a CLIMAX,[2] the general coming before the specific, the negative (usually) before the positive, the less important before the more important, the less interesting before the more interesting. "As immediately after looking at the sun we cannot perceive the light of a fire, while[3] by looking at the fire first and the sun afterwards we can perceive both; so, after receiving a brilliant, or weighty, or terrible thought, we cannot appreciate a less brilliant, less weighty, or less terrible one, while,[3] by reversing the order, we can appreciate each."[4]

The climax possesses two principal merits: it prevents mental fatigue by continually increasing the pleasure of

[1] William Minto: A Manual of English Prose Literature, part i. chap. ii.
[2] From κλῖμαξ, a ladder or staircase. [3] See page 89.
[4] Herbert Spencer: The Philosophy of Style.

mental exertion; and it supplies means of measuring the value of the final assertion, as the lower Alps help the eye to measure the height of Mont Blanc. There are no better examples of climax than the hackneyed ones from Cicero:—

"He is gone, he has left us, he has escaped, he has broken away." [1]

"To put a Roman citizen in chains is a misdeed; to scourge him is a crime; to kill him is almost parricide; to *crucify* him — what shall I say? For so nefarious an act there is no word." [2]

Another example may be taken from Demosthenes:—

"Nor did I make a speech without making a motion, nor make a motion without undertaking the embassy, nor undertake the embassy without prevailing on the Thebans." [3]

The following examples are less striking than those from Cicero and Demosthenes, but they more accurately represent the climax as used in modern writing:—

"Your children do not grow faster from infancy to manhood, than they [the American colonists] spread from families to communities, and from villages to nations." [4]

"It is the spirit of the English constitution, which, infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies, every part of the empire, even down to the minutest member." [5]

[1] Abiit, excessit, evasit, erupit. — Cicero: Orationes in Catilinam, ii. i.
[2] Facinus est vincire civem Romanum, scelus verberare, prope parricidium necare: quid dicam in crucem tollere? verbo satis digno tam nefaria res appellari nullo modo potest. — Ibid.: Orationes in Verrem, ii. v. lxvi.
[3] *Συνεπαινεσάντων δὲ πάντων καὶ οὐδενὸς εἰπόντος ἐναντίον οὐδὲν οὐκ εἶπον μὲν ταῦτα, οὐκ ἔγραψα δὲ, οὐδ' ἔγραψα μὲν, οὐκ ἐπρέσβευσα δὲ, οὐδ' ἐπρέσβευσα μὲν, οὐκ ἔπεισα δὲ Θηβαίους.* — Demosthenes: ΠΕΡΙ ΤΟΥ ΣΤΕΦΑΝΟΥ, § 179.
[4] Burke: Speech on Conciliation with America.
[5] Ibid. The force of this sentence is increased by the omission of *and:* see page 159.

"Events which short-sighted politicians ascribed to earthly causes, had been ordained on his [the Puritan's] account. For his sake empires had risen, and flourished, and decayed. For his sake the Almighty had proclaimed his will by the pen of the Evangelist, and the harp of the prophet. He had been wrested by no common deliverer from the grasp of no common foe. He had been ransomed by the sweat of no vulgar agony, by the blood of no earthly sacrifice. It was for him that the sun had been darkened, that the rocks had been rent, that the dead had risen, that all nature had shuddered at the sufferings of her expiring God!" [1]

"A character has been drawn of a very eminent citizen of Massachusetts, of the last age, which, though I think it does not entirely belong to him, yet very well describes a certain class of public men. It was said of this distinguished son of Massachusetts, that in matters of politics and government he cherished the most kind and benevolent feelings towards the whole earth. He earnestly desired to see all nations well governed; and to bring about this happy result, he wished that the United States might govern the rest of the world; that Massachusetts might govern the United States; that Boston might govern Massachusetts; and as for himself, his own humble ambition would be satisfied by governing the little town of Boston." [2]

The value of the climax is further shown by the absurd effect of the anti-climax: —

Anti-climax.

An obituary notice, after enumerating the virtues of the deceased, ended with praise of his handwriting.

"What pen can describe the tears, the lamentations, the agonies, the animated remonstrances of the unfortunate prisoners!"

"Language . . . can inform them [words] with the spiritual philosophy of the Pauline epistles, the living thunder of a Demosthenes, or the material picturesqueness of a Russell." [3]

"When I was at Milan I saw a book newly published, that was dedicated to the present head of the Borromean family, and entitled 'A Discourse on the Humility of Jesus Christ, and of St. Charles Borromée.'" [1]

[1] Macaulay: Essays; Milton. This is an instance of skilful repetition: see pages 150–152.

[2] Daniel Webster: Speech at Niblo's Saloon, New York, March 15, 1837.

[3] Marsh: Lectures on the English Language, lect xiii.

"'[The Church] could not be in danger as long as we enjoyed the light of the Gospel and our excellent constitution.'" [2]

"Both lived at a time when England was beginning to feel the force of the principles of civil liberty, when the throne was assuming prerogatives which the people were unwilling to bear, and when resistance at home to these encroachments was felt to be a duty to God and to one's self." [3]

The famous utterance of President Garfield, "God reigns, and the government at Washington still lives," seems like an anti-climax; but it may be defended on the ground that the specific fact that the nation still lived was at the moment more interesting than the general truth that God reigns, or on the ground that the meaning is, "God reigns, and therefore the nation has not been destroyed."

The anti-climax may be effective in the service of wit or humor: —

"I have left at your house my heart and my tooth-brush." [4]

"We cannot expect to be loved by a relative whom we have knocked into an illuminated pond, and whose coat-tails, pantaloons, nether limbs, and best feelings we have lacerated with ill-treatment and broken glass." [5]

"When George the Fourth was still reigning over the privacies of Windsor, when the Duke of Wellington was Prime Minister, and Mr. Vincy was mayor of the old corporation in Middlemarch, Mrs. Casaubon, born Dorothea Brooke, had taken her wedding journey to Rome." [6]

"He [Dr. Ezra Ripley] had to encounter great difficulties, but, through a kind providence and the patronage of Dr. Forbes, he entered Harvard University, July, 1772." [7]

[1] Addison: Remarks on Italy; Pavia, Milan, &c.

[2] Bishop of Peterborough: Quoted in McCarthy's "History of the Four Georges," vol. i. chap. x.

[3] American newspaper. [4] Letter from a young man to his hostess.

[5] Thackeray: The Adventures of Philip, chap. xxxvi.

[6] George Eliot: Middlemarch, book ii. chap. xix.

[7] Emerson: Lectures and Biographical Sketches; Ezra Ripley, D. D.

The question whether a simile should precede or follow the literal assertion which it explains or enforces has been discussed at length by Mr. Herbert Spencer in his "Philosophy of Style." Mr. Spencer maintains that the simile should, as a rule, come before the literal assertion; but an examination of the practice of authors whose writings abound in similes will show that his conclusion is without warrant. The best order in every case is that which combines clearness with force. Where there is no question of clearness, the order should be the order of force — the order of climax. Hence the propriety of the arrangement in the following lines:

Position of similes.

> "I see the future stretch
> All dark and barren as a rainy sea."[1]

Here it is evident that the general word "stretch" is made specific by the words which follow it.

> "Thence up he flew, and on the tree of Life
> . . . .
> Sat like a cormorant."[2]

> "But to her heart, her heart was voluble,
> Paining with eloquence her balmy side;
> As though a tongueless nightingale should swell
> Her throat in vain, and die, heart-stifled, in her dell."[3]

> "Higher still and higher
> From the earth thou springest
> Like a cloud of fire."[4]

In each of these examples, the forcible order is that which places the simile after the literal assertion.

> "As wreath of snow, on mountain-breast,
> Slides from the rock that gave it rest,
> Poor Ellen glided from her stay,
> And at the Monarch's feet she lay."[5]

[1] Quoted by Mr. Spencer from Alexander Smith's "Life Drama."
[2] Milton: Paradise Lost, book iv. line 194.
[3] Keats: The Eve of St. Agnes. [4] Shelley: To a Skylark.
[5] Scott: The Lady of the Lake, canto vi. stanza xxvii.

If the first two lines of this stanza were placed after the third line, they would obstruct the narrative; for, the moment the reader knows that Ellen has "glided from her stay," his interest is not in the manner of her doing so but in what is to follow.

> "Like a star of heaven,
> In the broad daylight
> Thou art unseen, but yet I hear thy shrill delight."[1]

> "As vapours breathed from dungeons cold
> Strike pleasure dead,
> So sadness comes from out the mould
> Where Burns is laid."[2]

In each of these examples, the forcible order is that which places the literal assertion after the simile.

The following sentence is an example of ineffective order: —

"*It was like some vision of a guiding, succouring spirit*, as she moved on, slowly gliding in her white draperies."[3]

In this sentence, "as she moved on, slowly gliding in her white draperies" should come before the simile, both because it prepares the mind for the simile and because it is less important.

Frequently a figure of speech serves partly to explain and partly to enforce the meaning. In such cases, a skilful writer places it at that point in the sentence where it serves both purposes. For example: —

"This has caused such powerful invasions of bank paper, like sudden and succeeding flights of birds of prey and passage, and the rapid disappearance of specie at its approach."[4]

"An author's pen, like children's legs, improves by exercise."[5]

> "'T is thine, O Glenullin! whose bride shall await,
> Like a love-lighted watch-fire, all night at the gate."[6]

[1] Shelley: To a Skylark.
[2] Wordsworth: At the Grave of Burns.
[3] Charlotte M. Yonge: The Heir of Redclyffe, vol. ii. chap. xiv. Tauchnitz edition.
[4] Daniel Webster: Speech at Madison, Indiana, June 1, 1837.
[5] Coleridge: The Friend, vol. i. essay iii.
[6] Thomas Campbell: Lochiel's Warning.

In each of these passages, the simile is so placed as to bring out the meaning more forcibly, as well as more clearly, than if placed either at the beginning or at the end.

SECTION III.

EASE.

In the arrangement, as well as in the choice and the number, of words in a sentence, attention should be paid not only to clearness and force, but also to EASE. With a view to ease, a skilful writer so places words, phrases, and clauses that there is no jar or interruption, and no false emphasis. In this matter it is impossible to prescribe rules that will be of much service to the student of composition; but he may get a little help from a few general suggestions accompanied by examples that point out some of the obstacles to the attainment of ease and some of the ways in which they may be overcome.

Ease prohibits an arrangement that throws the emphasis *on*, and thus causes a suspension of the sense *at*, a particle or other unimportant word (as in this sentence). Such an arrangement is hostile to clearness, for it obliges the mind to halt at the very points which it would naturally hurry over; it is also hostile to force, for it emphasizes words that do not "deserve distinction"[1] at the expense of those that do. Examples of this fault are:—

False emphasis.

"I have often spoken to you upon matters kindred *to*, or, at any rate, not distantly connected *with*, my subject for this Easter."[2]

[1] This happy phrase is Professor Barrett Wendell's. See "English Composition," pages 102, 103.
[2] Helps: Social Pressure, chap. iii.

. . . "the two youths had been long engaged to drive *with*, and keep the birthday *of*, Mr. Cornelius O'Shane, the king of the Black Islands."[1]

"He was quizzed and bespattered and made a fool of, just as *though*, or rather worse than *if*, he had been a constant enemy instead of a constant friend."[2]

"When the memoirs and correspondence of Sir Robert Peel are published, a disclosure, it is believed, will take place which will furnish a fresh illustration *of*, if it does not throw new light *on* the characters, of the two eminent men concerned."[3]

"Eighty-five years ago to-day the sun shone *on* and the wintry winds sang *to* a gray old house beside a bleak hillside in Haverhill town."[4]

"The loss of so important an aid to the intelligent and living apprehension of a truth, as is afforded by the necessity of explaining it *to*, or defending it *against*, opponents, though not sufficient to outweigh, is no trifling drawback *from*, the benefit of its universal recognition."[5]

The question whether the last word in a sentence should be a particle or a longer and more important word is usually a question of ease.

How to end a sentence.

We may write: (1) "These were the authorities which he referred to or commented upon," or (2) "These were the authorities to which he referred or upon which he commented;" (1) "Mr. Mill was, I believe, the first who distinctly characterized the ambiguity, and pointed out how many errors in the received systems of philosophy it has had to answer for,"[6] or (2) "for how many errors . . . it has had to answer;" (1) "It is a fun-

[1] Miss Edgeworth: Ormond, chap. i.
[2] Anthony Trollope: Barchester Towers, vol. ii. chap. v. Tauchnitz edition.
[3] The Political Adventures of Lord Beaconsfield. The Fortnightly Review, June, 1878, p. 880.
[4] American newspaper.
[5] J. S. Mill: On Liberty.
[6] Ibid.: A System of Logic, book i. chap. iv. sect. i.