

our oldest and most complicated associations. It is this language which has given us names for father, mother, husband, wife, brother, sister, son, daughter, child, home, kindred, friends. It is this which has furnished us with the greater part of those metonymies, and other figurative expressions, by which we represent to the imagination, and that in a single word, the reciprocal duties and enjoyments of hospitality, friendship, or love. Such are hearth, roof, fireside. The chief emotions, too, of which we are susceptible, are expressed in the same language, as love, hope, fear, sorrow, shame; and, what is of more consequence to the orator and the poet, as well as in common life, the outward signs by which emotion is indicated are almost all Anglo-Saxon; such are tear, smile, blush, to laugh, to weep, to sigh, to groan. Most of those objects, about which the practical reason of man is employed in common life, receive their names from the Anglo-Saxon. It is the language, for the most part, of business; of the counting-house, the shop, the market, the street, the farm; and, however miserable the man who is fond of philosophy or abstract science might be, if he had no other vocabulary but this, we must recollect that language was made not for the few, but the many, and that portion of it which enables the bulk of a nation to express their wants and transact their affairs, must be considered of at least as much importance to general happiness, as that which serves the purpose of philosophical science. Nearly all our national proverbs, in which it is truly said, so much of the practical wisdom of a nation resides, and which constitute the manual and *vade mecum* of "hobnailed" philosophy, are almost wholly Anglo-Saxon. A very large proportion (and that always the strongest) of the language of invective, humor, satire, colloquial pleasantry, is Anglo-Saxon. Almost all the terms and phrases by which we most energetically express anger, contempt, and indignation, are of Anglo-Saxon origin.\* The Latin contributes most largely to the language of polite life, as well as to that of polite literature. Again, it is often necessary to convey ideas, which, though not truly and properly offensive in themselves, would, if clothed in the rough Saxon, appear so to the sensitive modesty of a highly refined state of society; dressed in Latin, these very same ideas shall seem decent enough. There is a large number of words, which, from the frequency with which they are used, and from their being so constantly in the mouths of the vulgar, would not be endured in polished society, though more privileged synonymes of Latin origin, or some classical circumlocution, expressing exactly the same thing, shall pass unquestioned.

There may be nothing dishonest, nothing really vulgar about the old Saxon word, yet it would be thought as uncouth in a drawing-room, as the ploughman to whose rude use it is abandoned.† Thus, the word

\* One of the most distinguished orators and writers of the present age is remarkable for the Saxon force and purity of his language. He seldom uses an Anglicized Latin word, when a pure English expression is at hand. This will account, in some degree, for the strength of his language and the vehemence of his style. The reader scarcely needs to be informed, that reference is here made to the late Secretary of State, Hon. Daniel Webster.

† To what is here said of the Saxon, may be added a short extract from Sir Walter Scott's "Ivanhoe," in a dialogue between the jester and the swineherd. (Vol. I. p. 25. S. H. Parker's edition.)

"stench" is lavendered over into *unpleasant effluvia*, or an *ill odor*, "sweat," diluted into four times the number of syllables, becomes a very offensive thing in the shape of "perspiration."\* To "squint" is softened into obliquity of vision; to be "drunk" is vulgar; but, if a man be simply intoxicated or inebriated, it is comparatively venial. Indeed, we may say of the classical names of vices, what Burke more questionably said of vices themselves, "that they lose half their deformity by losing all their grossness." In the same manner, we all know that it is very possible for a medical man to put to us questions under the seemingly disguise of scientific phraseology and polite circumlocution, which, if expressed in the bare and rude vernacular, would almost be as nauseous as his draughts and pills. Lastly; there are many thoughts which gain immensely by mere novelty and variety of expression. This the judicious poet, who knows that the connexion between thoughts and words is as intimate as that between body and spirit, well understands. There are thoughts in themselves trite and common-place, when expressed in the hackneyed terms of common life, which, if adorned by some graceful or felicitous novelty of expression, shall assume an unwonted air of dignity and elegance. What was trivial, becomes striking; and what was plebeian, noble.

\* See Euphemism.

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 XX.

## PERIPHRASE, PERIPHRAISIS, OR CIRCUMLOCUTION, EUPHEMISM AND ANTONOMASIA.

Periphrase, periphrasis, and circumlocution, are words all meaning the same thing, and are equivalent to what is gener-

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"How call you these grunting brutes running about on their fore legs?" demanded Wamba.

"Swine, fool, swine," said the herd; "every fool knows that."

"And swine is good Saxon," said the jester. "But how call you the sow, when she is flayed and drawn up by the heels like a traitor?"

"Pork," answered the swineherd.

"I am very glad every fool knows that, too," said Wamba; "and pork, I think, is good Norman French; and so when the brute lives, and is in the charge of a Saxon slave, she goes by her Saxon name; but becomes a Norman and is called *pork*, when she is carried to the Castle-hall to feast among the nobles. There is old alderman *Ox*, continues to hold his Saxon epithet, while he is under the charge of serfs and bondmen; but becomes *Beef*, when he arrives before the worshipful jaws that are destined to consume him. *Calf*, too, becomes *Veal*, in the like manner; he is Saxon when he requires tendance, and takes a Norman name, when he becomes matter of enjoyment."

ally called a 'roundabout expression;' which explanation is itself an example of the figure, because it denotes in three words what periphrase, periphrasis, or circumlocution does in one. The definitions of words, as they appear in dictionaries, are periphrases. Such circumlocutions are frequently useful, especially in poetry; and are often necessary in translations from foreign languages, when we can find no word in our own, exactly equivalent to that which we have to translate.

Periphrase\* is frequently useful to avoid a repetition of the same word but periphrases of every kind require careful management; because, perhaps, more than any other figure of speech, they are apt to run into bombast.†

Under the head of periphrases may be included the figures Euphemism and Antonomasia.

Words, or phrases that call up disagreeable ideas are, in polite language, softened by means of circumlocutions. In these changes, as well as in most others, custom is the guide. It is reckoned more decorous, for example, to the memory of the departed, to say that "he perished on the scaffold," than that "he was hanged." Such softened expression is called *euphemism*; a Greek word signifying a *kind speech*.

Antonomasia is a term applied to that form of expression in which a proper name is put for a common, or a common name for a proper; or, when the title, office, dignity, profession, science, or trade, is used instead of the true name of a person. Thus, when we apply to Christ the term, "the Savior of the world," or "the Redeemer of mankind;" or to Washington, the term, "the Father of his country;" or when we say His Excellency, instead of the governor, His Honor, instead of the judge; or, His Majesty, instead of the king, the expression is called Antonomasia. So, also, when a glutton is called a Heliogabalus (from the Roman emperor distinguished for that vice,) or a tyrant is called a Nero, we have other instances of the same form of expression.

\* Periphrase, as defined by Webster, is "The use of more words than are necessary to express the idea; as a figure of rhetoric, it is employed to avoid a common or trite manner of expression."

† Bombast is a kind of expression by which a serious attempt is made to raise a low or familiar subject above its rank, thereby never failing to make it ridiculous. *Bathos* is the reverse of bombast, and consists in degrading a subject by too low expressions. Both of these modes of writing, equally excite the risible faculties of the reader.

Again, when we call Geography, "that science which describes the earth and its inhabitants," or Arithmetic is termed "the science of numbers," the *antonomasia* becomes apparent. It will thus be seen, that this form of expression is frequently nothing more than an instance of periphrasis, or circumlocution.

This form of expression is very common in parliamentary language and in deliberative assemblies, in which, in speaking of individual persons, they are not called by their proper names, but by their office, or some other designating appellation.\* Thus, in speaking of Washington, the orator designates him, by *antonomasia*, as "the sage of Mount Vernon," or of Shakspeare, as "the bard of Avon," from the river on whose bank he resided.

Amplification is the expansion of a subject, by enumerating circumstances which are intended by an orator to excite more strongly in his audience the feelings of approbation or of blame. It is dwelling upon the subject longer than is actually necessary for its enunciation; and is in so far a species of circumlocution.†

\* It is contrary to the rules of all parliamentary assemblies, to call any member by his proper name. Each individual is called by the name of the state, town, city, county, or ward, which he represents. Thus, we say, "the gentleman from Massachusetts," "the member from Virginia," "the member from Ward 10," &c.; or, from his position, "the gentleman on my right," or, "the gentleman who last spoke," &c.

The *antonomasia* is a figure frequently used by the most distinguished historical writers, and especially by Mr. Gibbon, the historian of the "Decline and Fall of the Roman Empire."

† The following passage is quoted by Mr. Booth from Scriblerus, "the perusal of the whole of which admirable satire," says Mr. Booth, "is indispensable to every one who would study the principles of English Composition:"—

"We may define amplification to be making the most of a thought; it is the spinning-wheel of the Bathos, which draws out and spreads it in its finest thread. There are amplifiers who can extend half a dozen thin thoughts over a whole folio; but for which, the tale of many a vast romance, and the substance of many a fair volume, might be reduced into the size of a primer.

"A passage in the 104th Psalm, 'He looks on the earth and it trembles, he touches the hills and they smoke,' is thus amplified by the same author:

'The hills forget they're fixed, and in their fright  
Cast off their weight, and ease themselves for flight;  
The woods with terror winged outfly the wind,  
And leave the heavy panting hills behind.'

You here see the hills, not only trembling, but shaking off the woods from their backs, to run the faster; after this, you are presented with a foot race of mountains and woods, where the woods distance the mountains, that, like corpulent, puffy fellows, come puffing and panting a vast way behind them.

*Examples of Periphrasis.*

Grammar.	The science which teaches the proper use of language.
Woman.	The gentle sex; or, the female sex.
Arithmetic.	The science of numbers.
To disappoint.	To frustrate one's hopes.
The skies.	The upper deep.
Zoology.	That department of natural science which treats of the habits of animals.

*Examples of Euphemism.*

James worked so hard that he sweat very profusely.	James worked so hard that he perspired very freely; or the perspiration stood on him in drops.
The room smells badly.	There is an unpleasant effluvia in the room.
Mary is a great slut.	Mary is inattentive to her personal appearance; or, is careless in her personal habits.
He is a very dirty fellow.	He is destitute of neatness.
You lie.	You labor under a mistake.*

*Examples of Antonomasia.*

The Queen.	Her Majesty.
Homer.	The author of the Iliad and Odyssey.
Washington.	The Sage of Mount Vernon.
Hesiod.	The earliest of the Poets.
Lord Wellington.	The Hero of Waterloo.

\* No word of Holy Writ has in it a better turn of worldly wisdom than that from the Book of Proverbs:—"A soft answer turneth away wrath, but grievous words stir up anger." The "soft answer" is, in fact, a euphemism. No one is offended who is told that "he labors under a mistake," while, perhaps, no accusation would give greater offence, than the same idea, expressed as above, unsoftened by euphemism.

Boston.	The Literary Emporium.
New York.	The Commercial Emporium.
Philadelphia.	The City of Brotherly Love.
New Orleans.	The Crescent City.
Cincinnati.	The Queen of the West.
Baltimore.	The Monumental City.
London.	The Mart of the World; or, the British Metropolis.
The King of France.	His most Christian Majesty.
Napoleon Bonaparte.	The Hero of a hundred battles.
The King of Spain.	His most Catholic Majesty.
Washington, (the capital of the United States.)	The City of magnificent distances.
St. Luke.	The beloved physician.
St. John.	The disciple that Jesus loved.
Cowper.	The author of "The Task."
The British Court.	The Court of St. James.

The following sentences present examples of Periphrasis,\* Euphemism and Antonomasia, and it is required of the student to designate each.

Solomon, (*the wisest of men*), says, "Better is a dinner of herbs, where love is, than a stalled ox and hatred therewith."

David (*The Author of the Psalms*) was one of the sweetest and most pious writers of the Old Testament.

Moses (*The Jewish Lawgiver*) was educated by the daughter of Pharaoh. Saul (*The first king of Israel*) was a man of uncommon stature.

Methuselah (*He who lived to the greatest age recorded of man*) died before his father. †

Adam Smith (*The author of the Wealth of Nations*) says that there is in man a natural propensity to truck, barter and exchange one thing for another.

It is pleasant to relieve (*be the instrument of relieving*) distress.

Short and (*The transient day of*) sinful indulgence is followed by long and distressing (a dark and tempestuous night of) sorrow.

Christ (*He who spake as never man spake*) says, in his sermon on the mount, "Blessed are the pure in heart, for they shall see God."

\* The judicious use of periphrasis or circumlocution, often involves an acquaintance with figurative language, under which head it properly belongs. It is taken from that connexion in order to be applied in other exercises which precede the subject of figures.

† His father was Enosh, who never died, but was translated.

He thought the man a scoundrel (dishonest) and therefore would not pay him the money (*would place no confidence in him.*)

He behaved like a boor (*in an improper manner*) and therefore the genteel (*persons of refinement*) would have nothing to do with him.

I consider him an impudent puppy (*rude in his manners*) and shall therefore separate myself from his company.

The man was drunk (*intoxicated, or had indulged in liquor*) when he used these indecent words (*that improper language*) and although I was very mad (*was displeased*) with him, I did not scold at (*reprove*) him.

Major Andre was hanged (perished on the scaffold) although he earnestly requested that he might be fired at (*shot.*)

That man eats his victuals like a pig (*is unrefined in his manners at the table*) and guzzles down his drink like a fish (*and is too fond of his cup.*)

He has on dirty stockings (*His hose are not neat*) and muddy shoes (*his shoes are soiled.*)

A truly genteel man (*A man of refinement*) is known as well by his talk (*conversation*) as by his clothes (*dress.*) He never uses low language and vulgar expressions (*indulges in loose conversation.*) His hands and face and his whole body are well washed, he cleans his teeth, combs his hair, (*His whole person is kept neat and cleanly,*) and brushes his clothes whenever they are dirty, (*his dress never appears to be soiled,*) and he always looks well, as if he were going to a party, (*and he always looks prepared for the drawing-room.*)

Of the oldest of the English Poets, (Chaucer) as he is the father of English poetry, so I hold him in the same degree of veneration as the Greeks hold Homer (*the author of the Iliad and Odyssey*) or the Romans, hold Virgil (the author of the *Æneid.*) He is a perpetual fountain of good sense; learned in all sciences; and therefore he speaks properly on all subjects. As he knew what to say, so also he knows where to leave off; a continence which is practised by few writers, and scarcely by any of the ancients, excepting the authors of the *Iliad*, the *Odyssey* and the *Æneid.*

The author of the *Essay on the Understanding* (*Mr. Locke*) has advanced the opinion that moral subjects are as susceptible of demonstration as mathematical.

The Bard of Avon (*Shakspeare*) was one of the most remarkable men that the world ever produced, (*that ever appeared in the ranks of humanity.*) It may truly be said of him that he touched nothing which he did not adorn; and that he has strewed more pearls in the paths of literature than any other poet that the world has seen. His works have had more admirers than those of any other author excepting the writers of the holy Scriptures.

The science which treats of language, (*Grammar*) and the science which describes the earth and its inhabitants, (*Geography*) are branches frequently studied, but too frequently imperfectly understood.

The author of the *Waverley novels* (*Sir Walter Scott*) must have been a man of remarkable industry, as well as of uncommon talent.

## XXI.

## TAUTOLOGY AND CATACHRESIS.

Tautology is the repetition of the same meaning in different words, or the needless repetition of the same words.

Thus, in the sentence, "The nefarious wickedness of his conduct was reprobated and condemned by all," the tautology consists in the use of *nefarious* and *wickedness* together; which is the same as to say, the wicked wickedness; and *reprobated* and *condemned*, which are words of similar meaning. So, also, in the sentence, "The brilliance of the sun dazzles our eyes, and overpowers them with light," the same idea is conveyed by the word "dazzles" and the expression, "overpowers them with light;" one of them, therefore, should be omitted.

Whenever anything is represented as being the cause, condition, or consequence of itself, it may also be considered as a tautology, as in the following lines:

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

*Addison.*

Tautologies are allowable only in legal instruments, and other writings where precision is of more importance than elegance; when, therefore, it consists in the repetition of a word, it may be corrected by the use of a synonyme; but when it consists in the repetition of an idea, unless such repetition is important for clearness or for emphasis, it should be wholly suppressed.

*Example.*

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

In this sentence, all the words in *Italic* are tautologies; for the word *return* implies to *turn back*, the *city* implies the same *city*, and *from* and *forth* are both included in the word *whence*. The sentence, read without the words in *Italic*, is as clear and expressive as words can make it. Words which do not add to the meaning are useless, especially in prose.

*Exercises.*

He led a blameless and an irreproachable life, and no one could censure his conduct.

God is eternal, and his existence is without beginning and without end.

Opium produces sleep, because it possesses a soporific quality.

The grass grows because of its vegetative power.

He sat on the verdant green, in the umbrageous shade of the woody forest.

How many there are by whom these tidings of good news have never been heard.

Virgil in his *Æneid* tells a story very similar to that which Homer tells in his *Odyssey*. But the one relates the adventures of a renowned Trojan hero, and the other relates the adventures of a renowned Grecian hero.

Our sight is of all faculties the most agreeable when we indulge it in seeing agreeable objects; because it is never wearied with fatigue, and it requires no exertion when it exerts itself.

He succeeded in gaining the universal love of all men.

A father, when he sees his child going to the silence and stillness of the tomb, may weep and lament when the shadow of death has fully overshadowed him; and as he hears the last final departing knell sounding in his ears, may say, I will descend and go down to the grave to my son mourning in sorrow. But he turns away in the hurry and haste of business and occupation; the tear is wiped; his eyes are dried; and though when he returns and comes back to his domestic hearth and fireside at home, the playful and sportive laugh comes up to his remembrance, and is recalled to his recollection, the succeeding day blunts and removes the poignancy of his grief, and it finds no permanent and lasting seat.

There is a sweetness and sacred holiness in a mother's tears, when they are dropt and fall on the face of her dying and expiring babe, which no eye can see, and no one can behold with a heart untouched and unaffected.

It is clear and obvious that religious worship and adoration should be regarded with pleasure by all men.

#### CATACHRESIS.

There is another fault into which careless writers are prone to fall, which is the very reverse of tautology; and to which the term *Catachresis*\* may not be inappropriately applied; and this is the use of the same word in different senses.

\* The literal meaning of *Catachresis* is *against use*, and it is applied by rhetoricians to express *an abuse, or false use of a word*, by which it is wrested from its original application, and made to express something which is at variance with its etymology. It is a sort of blundering denomination, chiefly caused by retaining the name of an object, after the qualities from which it derived that name are changed. The thing that is made, for example, is often designated by that of the substance from which it is fabricated. Thus a vessel in which liquids are boiled is called a *copper*, because, in most cases, it is made of that material, and this figure is a *Metonymy*. But such vessels are occasionally made of other metals, still retaining the name of *coppers*, and it is this misnomer which is called a *Catachresis*. From this explanation it will appear that the term as applied above, although not rigidly restricted to its rhetorical meaning, is not wholly inappropriate.

#### Example.

*Charity* expands our hearts in love to God and man; and it is by the virtue of *charity* that the rich are blessed, and the poor are supplied.

In this sentence the word *charity* is improperly applied in two different senses, namely, for the highest benevolence, and for simple alms-giving.

#### Exercises.

Gregory favored the undertaking for no other reason than this, that the manager in countenance favored (*i. e. resembled*) his friend.

True wit is nature to advantage dressed; and yet some works have more wit than does them good.

Honor teaches us to respect ourselves, and to violate no right nor privilege of our neighbor. It leads us to support the feeble, to relieve the distressed, and to scorn to be governed by degrading and injurious passions. And yet we see honor is the motive which urges the destroyer to take the life of his friend.

The minister proposed a plan for the support of the ministers of the church.

The professor was a professor of religion.

I expect that you have no reason to expect the arrival of your friend.\*

#### XXII.

#### PLEONASM, VERBOSITY, AND REDUNDANCY.

Pleonasm consists in the use of words seemingly superfluous, in order to express a thought with greater energy: as, "I saw it *with my own eyes*." Here the pleonasm consists in the addition of the expression, "with my own eyes."

Pleonasm is usually considered as faults, especially in prose. But,

\* It will be seen from what has been said in relation to the word *Catachresis* that it is the foundation of many witticisms, under the denomination of *paranomasia*, or *pun*. [See *Paranomasia*]

in poetry, they may be sparingly allowed as poetical licenses.\* They are allowable, also, in animated discourse, to introduce abruptly an emphatic word, or to repeat an idea to impress it more strongly; as, "He that hath ears to hear, let him hear." "I know thee who thou art."

Pleonasm is nearly allied to tautology, but is occasionally a less glaring fault in a sentence; and, indeed, it may be considered justifiable, and even sometimes elegant, when we wish to present thoughts with particular perspicuity or force; but an unemphatic repetition of the same idea is one of the worst of faults in writing.

Pleonasm implies merely superfluity. Although the words do not, as in tautology, repeat the sense, they add nothing to it.

Pleonasm differs, also, from what is called verbosity. Verbosity, it is true, implies a superabundance of words; but, in a pleonasm there are words which add nothing to the sense. In the verbose manner, not only single words, but whole clauses, may have a meaning, and yet it would be better to omit them, because what they mean is unimportant.

Another difference is, that, in a pleonasm, a complete correction may be made, by simply omitting the superfluous words; but, in a verbose sentence, it will be necessary to alter, as well as to omit.

It is a good rule, always to look over what has been written, and to strike out every word and clause, which it is found will leave the sentence neither less clear, nor less forcible, than it was before.

There are many sentences which would not bear the omission of a single word, without affecting the clearness and force of the expression, and which would be very much improved, were they *recast*, and the sense expressed by fewer and more forcible words. Thus, for instance, in the following sentence, no word can be omitted without affecting the sense.

"A severe and tyrannical exercise of power must become a matter of necessary policy with kings, when their subjects are imbued with such principles as justify and authorize rebellion."

But the same sense may be much better expressed in fewer words, thus;

"Kings will be tyrants from policy, when subjects are rebels from principle."

Redundancy is another term, also employed to signify superfluity in the words and members of a sentence. Pleonasm and verbosity relate, principally, to the words in a sentence, but redundancy relates to the members as well as the words. As every word ought to present a *new idea*, so every member ought to contain a new thought. The following sentence exemplifies the fault of redundancy. "The very first discovery of it strikes the mind with inward joy, and spreads delight through all its faculties." In this example, little or nothing is added by the second member of the sentence, to what was expressed in the first.

\* See the article on *Poetical Licenses*.

The following sentences present examples of pleonasm, verbosity, and redundancy, which may be corrected by the learner.

#### Exercises.

The rain, is it not over and gone? I hear no wind, only the voice of the streams.

My banks they are furnished with bees.

It is impossible for us to behold the divine works with coldness or indifference, or to survey so many beauties, without a secret satisfaction and complacency.

Thy rod and thy staff they comfort me.

This great politician desisted from, and renounced his designs, when he found them impracticable.

He was of so high and independent a spirit, that he abhorred and detested being in debt.

Though raised to an exalted station, she was a pattern of piety, virtue, and religion.

The human body may be divided into the head, trunk, limbs, and vitals.

His end soon approached; and he died with great courage and fortitude.

He was a man of so much pride and vanity, that he despised the sentiments of others.

Poverty induces and cherishes dependence; and dependence strengthens and increases corruption.

This man, on all occasions, treated his inferiors with great haughtiness and disdain.

There can be no regularity or order in the life and conduct of that man who does not give and allot a due share of his time to retirement and reflection.

Such equivocal and ambiguous expressions, mark a formed intention to deceive and abuse us.

His cheerful, happy temper, remote from discontent, keeps up a kind of daylight in his mind, excludes every gloomy prospect, and fills it with a steady and perpetual serenity.

Being content with deserving a triumph, he refused the honor of it.

In the Attic commonwealth, it was the privilege of every citizen and poet to rail aloud in public.

#### XXIII.

#### VARIETY OF EXPRESSION.

The various modes of transposition and inversion, by which the same idea can be expressed by different inflections of the words have already been presented. In this exercise the

modes are suggested by which the idea may be clothed in different language, still, for the most part preserving its identity.\*

*Example 1st.*

The young should be diligent and industrious, and make a proper use of their time.

Diligence, industry, and proper improvement of time are material duties of the young.

Young men, be industrious; make the best use of your time; an awful responsibility rests upon you.

Young persons should be made sensible, that it is their duty to be diligent and industrious, and to employ their time in useful pursuits.

To be diligent and industrious, and to employ their time in profitable occupations, are things which we expect from young persons.

In the morning of life, when the phantoms of hope are flitting before their sight, and the visions of fancy are decorating their prospects, the young should not suffer themselves to be deluded by expectations which cannot be realized. The golden sands should not be wantonly wasted in their path, nor should the precious moments of life be suffered to take flight, without bearing on their wings some token of their value.

Duty addresses the young in an imperative tone, requiring them to apply themselves with diligence to their proper occupations, and forbidding them to pay one moment but in purchase of its worth. "And what is its worth?—Ask deathbeds; they can tell."

Young persons cannot be commended when they devote those hours to indolence, which should have been given to industry; for time is valuable, and should be properly employed.

\* It is to be observed, that, in the practice of the principle involved in this exercise, the teacher should not be too rigid in noticing the faults of pleonasm, verbosity, or redundancy. The object of the exercise is to give a command of language, and it will be well, when this object is partially effected, to require the learner to take his own sentences and prune them on the principles explained in the preceding exercises.

The young should be diligent and industrious, and properly improve their time.\*

It is not only when duty addresses them with her warning voice that the young should practise the virtues of diligence and industry; a proper improvement of their time is at all times expected from them.

*Example 2d.*

[The different modes of expressing the same idea give rise to the distinctions of style which have been mentioned in the Introduction. The subject of style will be more fully treated in the subsequent pages. The following sentence will exemplify to the student the effect of two of the varieties of style.]

*Style of simple Narration.*

Yesterday morning, as I was walking in the fields, I saw John stab James through the heart with a dagger.

*Style of passionate exclamation, in which the prominent idea is brought forward, and the circumstances are cast into the shade.*

James is murdered! I saw John stab him to the heart.

*Exercises.*

[The student must be careful to make use of his understanding and discrimination, as well as his *dictionary*, in the performance of these exercises.]

True friendship is like sound health, the value of it is seldom known until it is lost.

As no roads are so rough as those that have just been mended, so no sinners are so intolerant as those that have just turned saints.

When certain persons abuse us, let us ask ourselves what description of characters it is that they admire; we shall often find this a very consolatory question.

\* In the Introduction to this book, notice was taken of the different forms, or style, of composition. In this model, an attempt has been made to imitate several of the diversities of style there mentioned; and it will be useful to the student, when he shall have become acquainted with the diversities of style, in the subsequent pages of this volume, to endeavor to designate them respectively by their peculiar characteristics. It may here be remarked, that the style of common conversation, called the *colloquia* style, allows the introduction of terms and expressions, which are not used in grave writing.

Contemporaries appreciate the man rather than the merit; but posterity will regard the merit rather than the man.

All beyond enough is too much; all beyond nourishment is luxury all beyond decency is extravagance.

Form your taste on the classics, and your principles on the book of all truth.

Let the first fruits of your intellect be laid before the altar of Him who breathed into your nostrils the breath of life; and with that breath, you immortal spirit.

The love of learning, though truly commendable, must never be gratified beyond a certain limit. It must not be indulged in to the injury of your health, nor to the hindrance of your virtue.

What will the fame derived from the most profound learning avail you, if you have not learned to be pious and humble, and temperate and charitable.

There is nothing more extraordinary in this country, than the transposition of the seasons. The people of Moscow have no spring. Winter *vanishes*, and summer *is*. This is not the work of a week, or of a day but of one instant; and the manner of it exceeds belief.

On eagles' wings immortal scandals fly,  
While virtuous actions are but born and die.

#### XXIV.

#### TRANSLATION, OR CONVERSION OF POETRY INTO PROSE.

Poetry when *literally* translated makes in general but inelegant prose. Prose is the language of reason, — poetry of feeling or passion. Prose is characterized by fulness and precision. Poetry deals largely in elliptical expressions, exclamations, exaggerations, apostrophes, and other peculiarities not usually found in prose. For the purpose, also, of accommodating them to the measure of a verse, the poets frequently alter or abbreviate words, and use expressions which would not be authorized in prose. Such abbreviations and alterations, together with other changes sometimes made, are called *poetic licences*, because they are principally used by poetical writers.

The following are some of the licences used by poetical writers.

1. ELISION, or the omission of parts of a word. When the elision is from the beginning of a word, it is called *aphæresis*, and consists in cut-

ting off the initial letter or syllable of a word; as, *'squire* for *esquire* *gainst* for *against*, *'gan* for *began*, &c. When the elision is from the body of the word, it is called *syncope*; as, *list'ning* for *listening*, *thund'ring* for *thundering*, *lov'd* for *loved*, &c. When the elision is from the end of a word it is called *apocope*, and consists in the cutting off of a final vowel or syllable, or of one or more letters; as, *g' me* for *give me*, *fro'* for *from*, *o'* for *of*, *th' evening* for *the evening*, *Philomel'* for *Philomela*.

2. SYNÆRESIS, or the contraction of two syllables into one, by rapidly pronouncing in one syllable two or more vowels which properly belong to separate syllables; as *ae* in the word *Israel*.

3. APOSTROPHE, or the contraction of two words into one; as, *'tis* for *it is*, *can't* for *cannot*, *thou'rt* for *thou art*.

4. DIÆRESIS, or the division of one syllable into two; as, *pu-is-sant* for *puissant*.

5. PARAGOGE or the addition of an expletive letter; *withouten* for *with- out*, *crouchen* for *crouch*.

6. PROSTHESIS, or the prefixing of an expletive letter or syllable to a word; as, *appertinent* for *pertinent*, *belov'd* for *loved*.

7. ENALLAGE, or the use of one part of speech for another; as in the following lines, in which an adjective is used for an adverb; as,

"Blue through the dusk the smoking currents shine."

"The fearful hare limps *awkward*."

8. HYPERBATON, or the inversion or transposition of words, placing that first which should be last; as,

"And though, sometimes, each dreary pause *between*."

"*Him answered* then his loving mate and true."

9. PLEONASM, or the use of a greater number of words than are necessary to express the meaning; as,

"My banks *they* are furnished with bees."

10. TMESIS, or the separation of the parts of a compound word; as, *On which side soever*, for, *On whichsoever side*.

11. ELLIPSIS, or the omission of some parts not absolutely essential to express the meaning, but necessary to complete the grammatical construction.

The poets have likewise other peculiarities which are embraced under the general name of *poetic diction*. In order to accommodate their language to the rules of melody, and that they may be relieved, in some measure, from the restraints which verse imposes on them, they are indulged in the following usages, seldom allowable in prose.

1. They abbreviate nouns, adjectives, verbs, adverbs, &c.; as, *morn* for *morning*, *amaz* for *amazement*, *fount* for *fountain*, *dread* for *dreadful*, *lone* for *lonely*, *lure* for *allure*, *list* for *listen*, *ope* for *open*, *oft* for *often*, *haply* for *hap- pily*, &c., and use obsolete words\* and obsolete meanings.

\* Obsolete words are words which, although formerly current, are not now in common use.