

## XXVII.

## ON THE SELECTION OF WORDS AND EXPRESSIONS

Besides grammatical correctness, the student who aims at being a good speaker and a good writer must pay attention to the *style*, or manner of expressing his ideas. Rules relating to this subject pertain to the science of rhetoric.

Perspicuity, (by which is meant clearness to the mind, easiness to be understood, freedom from obscurity or ambiguity) should be the fundamental quality of style; and the study of perspicuity and accuracy of expression requires attention, first, to words and phrases, and secondly, to the construction of sentences.

*Of Words and Phrases.*

The words and phrases employed in the expression of our ideas should have the three properties called *purity*, *propriety*, and *precision*.

Purity consists in the use of such words, and such constructions, as belong to the idiom of the language which we speak; in opposition to words and phrases that are taken from other languages, or that are ungrammatical, obsolete, newly coined, or used without proper authority.

Purity may be violated in three different ways. First, the words may not be English. This fault is called a *barbarism*. Secondly, the construction of the word may not be in the English idiom. This fault is called a *solecism*.

Thirdly, the words and phrases may not be employed to express the precise meaning which custom has affixed to them. This fault is termed an *impropriety*.

Propriety of language consists in the selection of such words as the best usage has appropriated to those ideas which we intend to express by them; in opposition to low expressions, and to words and phrases which would be less significant of the ideas that we mean to convey.

There are seven principal rules for the preservation of propriety.

1. Avoid low expressions.
2. Supply words that are wanting.
3. Be careful not to use the same word in different senses.

4. Avoid the injudicious use of technical terms; that is, terms or expressions which are used in some art, occupation, or profession.
5. Avoid equivocal, or ambiguous words.
6. Avoid unintelligible and inconsistent words or phrases.
7. Avoid all such words and phrases as are not adapted to the ideas intended to be communicated.

Precision signifies the retrenching of superfluities and the pruning of the expression, so as to exhibit neither more nor less than an exact copy of the person's idea who uses it.\*

The words used to express ideas may be faulty in three respects, *First*, they may not express the idea which the author intends, but some other which only resembles it; *secondly*, they may express that idea, but not fully and completely; *thirdly*, they may express it, together with something more than is intended. Precision stands opposed to these three faults, but chiefly to the last. Propriety implies a freedom from the two former faults. The words which are used may be *proper*; that is, they may express the idea intended, and they may express it fully; but to be *precise*, signifies that they express *that idea and no more*.

The great source of a loose style in opposition to precision, is the injudicious use of words termed *synonymous*. They are called synonymous because they agree in expressing one principal idea; but, for the most part, if not always, they express it with some diversity in the circumstances.†

While we are attending to precision, we must be on our guard, lest, from the desire of pruning too closely, we retrench all copiousness. To unite copiousness and precision, to be full and easy, and at the same time correct and exact in the choice of every word, is, no doubt, one of the highest and most difficult attainments in writing.

## XXVIII.

## OF THE CONSTRUCTION OF SENTENCES. †

Sentences, in general, should neither be very long, nor very short; long ones require close attention to make us

\* Precision is promoted by the omission of unnecessary words and phrases; and is opposed to Tautology, or the repetition of the same sense in different words; and to Pleonasm, or the use of superfluous words.

† See Lesson XIX. The student who wishes for exercises on the subjects of purity, propriety, and precision, will find them in Parker and Fox's Grammar, Part III., pp. 78-86, or in Murray's Exercises, (Alger's Edition.)

‡ The substance of the remarks on this subject, is taken from Blair's Rhetoric. A great part of the language, also, is copied literally from that work.



clearly perceive the connexion of the several parts; and short ones are apt to break the sense, and weaken the connexion of thought. Yet occasionally they may both be used with force and propriety.

A train of sentences, constructed in the same manner, and with the same number of members, should never be allowed to succeed one another. A succession of either long or short sentences should also be avoided; for the ear tires of either of them when too long continued. A proper mixture of long and short periods, and of periods variously constructed, not only gratifies the ear, but imparts animation and force to style.

The properties most essential to a perfect sentence, are the four following:

1. Clearness.
2. Unity.
3. Strength.
4. Harmony.

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### XXIX.

#### OF CLEARNESS.

The first requisite of a perfect sentence is clearness. This implies that the sentence should be so constructed as to present the meaning intelligibly to the mind, and without ambiguity.

The faults in writing most destructive to clearness are two, namely: a wrong choice of words, or a wrong collocation of them.

"From the nature of our language," says Dr. Blair, "a capital rule in the arrangement of our sentences is, that words or members most nearly related should be placed as near to each other as possible, that their mutual relation may clearly appear. This rule is frequently neglected, even by good writers. Thus, Mr. Addison says,

"By greatness, I do not only mean the bulk of any single object, but the largeness of a whole view."

Here the place of the adverb *only* makes it limit the verb *mean*. I do not *only mean*. The question may then be asked, "What does he more

than mean?" Had it been placed after *bulk*, still it would have been wrong, for it might then be asked, "What is meant beside the bulk?" Is it the color, or any other property? Its proper place is after the word *object*.

"By greatness, I do not mean the bulk of any single object only."

For then, when it is asked — What does he mean more than the bulk of a single object? the answer comes out precisely as the author intends, "the largeness of a whole view."

This extract shows the importance of giving the right position to adverbs and other qualifying words. Particular attention must be given also to the place of the pronouns *who*, *which*, *what*, *whose*, &c., and of all those particles which express the connexion of the parts of speech. The following sentence is faulty in this respect.

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

*Which*, as it here stands, grammatically refers to the immediately preceding noun, which is *treasures*, and this would convert the whole period into nonsense. The sentence should have been constructed thus:

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

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### XXX.

#### UNITY.

The unity of a sentence implies its *oneness*. The sentence may consist of parts; but these parts must be so closely bound together as to make an impression of one object only upon the mind.

There is generally in every sentence some person or thing which is the governing word. This should be continued so if possible from the beginning to the end.

Another direction or rule to preserve the unity of a sentence may be thus stated: Never crowd into one sentence ideas which have so little connexion that they might well be divided into two or more sentences. It is the safer extreme to err rather by too many short sentences, than by one that is overloaded or confused.

A third rule for preserving the unity of a sentence is, keep clear of parentheses in the middle of it.



In general their effect is extremely bad, being a perplexed method of disposing of some thought, which a writer has not art enough to introduce in its proper place.

The fourth rule for the unity of a sentence is, bring it to a full and perfect close.

In conformity with the first rule stated above, it may be observed, that if there are a number of nominatives, or subjects which cannot be connected by a conjunction, or thrown into some other case or form, the sentence must be divided, and the parts constructed in independent sentences.

To show the manner in which the rules now stated should be applied, the following extract is presented from "The Quarterly Review."

"The youth who had found the cavern, and had kept the secret to him self, loved this damsel; he told her the danger in time, and persuaded her to trust herself to him." In this sentence there is perfect unity. The word *youth* is the governing word, and the pronoun *he*, its representative, to prevent tautology, is substituted, to avoid the repetition of the conjunction *and*. But the writer continues, "They got into a canoe; the place of her retreat was described to her on the way to it, — these women swim like mermaids, — she dived after him, and rose in the cavern; in the widest part it is about fifty feet, and its medium height is guessed at the same, the roof hung with stalactites."

Here, every one of the rules of unity is violated. The nominative is changed six different times. Ideas having no connexion with each other, namely: Their getting into a canoe, — the description of the place of her retreat, — the swimming of the women, — her diving and rising in the cavern, — the dimensions of the cave, and the ornaments of its roof, are all crowded into one sentence. The expression, "These women swim like mermaids," is properly a parenthesis, occurring in the middle of the sentence; and the clause, "the roof hung with stalactites," does not bring the sentence to a full and perfect close. The same ideas intended to be conveyed, may be expressed as follows, without violating either of the laws of unity.

"As they got into a canoe, to proceed to the cavern, the place of her retreat was described to her. Like the rest of her countrywomen, she could swim like a mermaid, and accordingly diving after him, she rose in the cavern; a spacious apartment of about fifty feet in each of its dimensions, with a roof beautifully adorned with stalactites."

The unity of a sentence may sometimes be preserved by the use of the participle instead of the verb. Thus: "The stove stands on a platform which is raised six inches and extends the whole length of the room." This sentence is better expressed thus: "The stove stands on a platform, six inches in height, and extending the whole length of the room."

## XXXI.

## OF THE STRENGTH OF A SENTENCE.

The third requisite of a perfect sentence is *strength*.

By this is meant such a disposition of the several words and members as will exhibit the sense to the best advantage; as will render the impression which the period is intended to make, most full and complete, and give every word, and member its due weight and force.

To the production of this effect, perspicuity and unity are absolutely necessary; but more is requisite. For, a sentence may be clear; it may also be compact, or have the requisite unity; and yet, by some unfavorable circumstance in the structure, it may fail in that strength or liveliness of impression, which a more happy collocation would produce.

The first rule for promoting the strength of a sentence is, take from it all redundant words.

Thus it is better to say,

"Called to the exercise of the supreme command, he exerted his authority with moderation," &c., than "Being called to the exercise," &c.

It is a most useful exercise, on reviewing what we have written, to contract that circuitous mode of expression, and to cut off those useless excrescences, which are usually found in a first draught. Care must be taken, however, not to prune too closely. Some leaves must be left to shelter and adorn the fruit.

As sentences should be cleared of superfluous words, so also must they be of superfluous members.

Thus, speaking of beauty, one of the most elegant writers in the English language says,

"The very first discovery of it strikes the mind with inward joy and spreads delight over the faculties."

In the latter member of this sentence, scarcely anything is added to what was expressed in the first.

The second rule for promoting the strength of a sentence is, pay particular attention to the use of copulatives, relatives, and particles employed for transition and connexion.

The separation of a preposition from the noun which it governs, is to be avoided. Thus,

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

It would be better to say,



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

The strength of a sentence is much injured by an unnecessary multiplication of relative and demonstrative participles.

In conversation, and in epistolary writing, the relative pronoun may be omitted; but in compositions of a serious, or dignified kind, it should always be inserted. Thus we may say, in familiar language,

"He brought the books I requested."

But in dignified discourse, the pronoun which should be inserted.

"He brought the books *which* I requested."

With regard to the conjunction *and*, it should not be unnecessarily repeated. Whenever, however, we wish objects to appear as distinct from each other as possible, the *and* may be repeated; thus,

"Such a man may fall a victim to power, but truth, and reason, and liberty, would fall with him."  
[N. B. In such cases, the comma must precede each repetition of the conjunction *and*.]

The *third* rule for promoting strength is, dispose of the principal word or words in that part of the sentence, where they will make the most striking impression.

In general, the important words are placed at the beginning of a sentence. Sometimes, however, when we propose giving weight to a sentence, it is useful to suspend the meaning a little, and then bring it out fully at the close. Thus,

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

The *fourth* rule for promoting the strength of a sentence is, make the members of them go on rising in importance one above another. This kind of arrangement is called a climax, and is ever regarded as a beauty in composition.

A weaker assertion should never follow a stronger one; and when a sentence consists of two members, the longer should in general be the concluding one. Thus, the following sentence admits two arrangements, of which the latter is the better, for the reasons stated above.

"We flatter ourselves with the belief that we have forsaken our passions when they have forsaken us."

"When our passions have forsaken us, we flatter ourselves with the belief that we have forsaken them."

The *fifth* rule for constructing sentences with strength is, avoid concluding them with an adverb, a preposition, or any insignificant word. Sometimes, however, when words of this kind are particularly emphatical, this rule may be disregarded; as in the following sentence, and others like it in which they present an antithesis.

"In their prosperity, my friends shall never hear of me; in their adversity, *always*."

But when these inferior parts of speech are introduced as circumstances, or as qualifications of more important words, they should always be disposed of in the least conspicuous parts of the period. Thus, it is much better to say,

"Avarice is a crime *of which* wise men are often guilty," than to say, "Avarice is a crime which wise men are often guilty of."

This latter form is a phraseology, which all correct writers shun.

Lastly, it may be observed, that any phrase which expresses a circumstance only, cannot, without great inelegance, conclude a sentence.

The *sixth* and last rule concerning the strength of a sentence is this. In the members of it, where two things are compared or contrasted; where either resemblance or opposition is to be expressed; some resemblance in the language and construction ought to be observed.

The following passage beautifully exemplifies this rule:

"Homer was the greater genius: Virgil the better artist; in the one we admire the man, in the other the work. Homer hurries as with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow; Virgil, like a river in its banks, with a constant stream. When we look up on their machines, Homer seems like his own Jupiter in his terrors, shaking Olympus, scattering lightnings, and firing the heavens. Virgil, like the same power in his benevolence, counselling with the gods, laying plans for empires, and ordering his whole creation."

Periods thus constructed, when introduced with propriety and not too frequently repeated, have a sensible beauty. But if such a construction be aimed at in every sentence, it betrays into a disagreeable uniformity, and produces a regular jingle in the period, which tires the ears and plainly discovers affectation.

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## XXXII.

### OF THE HARMONY OF A SENTENCE.

Sound is a quality much inferior to sense; yet it must not be disregarded. Pleasing ideas, and forcible reasoning, lose much by being communicated to the mind by harsh and disagreeable sounds. For this reason, a sentence, besides the qualities already enumerated, under the heads of *Clearness*,



*Unity*, and *Strength*, should likewise, if possible, express the quality of *Harmony*.

The rules of harmony relate to the choice of words; their arrangement, the order and disposition of the members, and the cadence or close of sentences.

If we would speak forcibly and effectually, we must avoid the use of such words, — 1. As are composed of words already compounded, the several parts of which are not easily, and therefore not closely united; as, *unsuccessfulness*, *wrongheadedness*, *tenderheartedness*. 2. Such as have the syllables which immediately follow the accented syllable crowded with consonants that do not easily coalesce; as, *questionless*, *chroniclers*, *convent iclers*. 3. Such as have too many syllables following the accented syllable; as, *primarily*, *cursorily*, *summarily*, *peremptoriness*. 4. Such as have a short or unaccented syllable repeated, or followed by another short or unaccented syllable very much resembling it; as, *holily*, *silly*, *lowly*, *farriery*.

But let the words themselves be ever so well chosen, and well sounding, yet, if they be ill disposed, the melody of the sentence is utterly lost, or greatly impaired.

Though attention to the words and members, and the close of sentences, must not be neglected, yet, in no instance should perspicuity, precision, or strength of sentiment, be sacrificed to sound. All unmeaning words, introduced merely to round the period, or fill up the melody, are great blemishes in writing. They are childish and trivial ornaments, by which a sentence always loses more in point of weight than it can gain by such additions to its sound.

The members of a sentence should not be too long, nor disproportionate to each other. When they have a regular and proportional division they are much easier to the voice, are more clearly understood, and better remembered, than when this rule is not regarded; for whatever tires the voice and offends the ear is apt to mar the strength of the expression, and to degrade the sense of the author.

With respect to the cadence or close of a sentence, care should be taken that it be not abrupt nor unpleasant. The following examples will be sufficient to show the propriety of some attention to this part of the rule.

"Virtue, diligence, and industry, joined with good temper and prudence, are prosperous in general." It would be better thus: "Virtue, diligence, and industry, joined with good temper and prudence, have ever been found the surest road to prosperity."

An author, speaking of the Trinity, expresses himself thus:

"It is a mystery which we firmly believe the truth of, and humbly adore the depth of." How much better would it have been with this transposition: "It is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore."

In the harmony of periods two things are to be considered. First, agreeable sound or modulation in general, without any particular expression. Next, the sound so ordered, as to become expressive of the sense. The first is the more common; the second the superior beauty.

The beauty of musical construction depends upon the choice and arrangement of words. Those words are most pleasing to the ear, which are composed of smooth and liquid sounds, in which there is a proper intermixture of vowels and consonants, without too many harsh consonants, or too many open vowels in succession. Long words are generally more pleasing to the ear than monosyllables; and those are the most musical, which are not wholly composed of long or short syllables, but of an intermixture of them; such as, *delight*, *amuse*, *velocity*, *beautiful*, *impetuosity*. If the words, however, which compose a sentence, be ever so well chosen and harmonious; yet if they be unskillfully arranged, its music is entirely lost.

There are two things on which the music of a sentence principally depends; these are, the proper distribution of the several members of it, and the close or cadence of the whole.

First, the distribution of the several members should be carefully regarded. Whatever is easy to the organs of speech, is always grateful to the ear. While a period advances, the termination of each member forms a pause in the pronunciation; and these pauses should be so distributed, as to bear a certain musical proportion to each other.

The next thing which demands attention, is the close or cadence of the period. The only important rule, which can here be given, is this, when we aim at dignity or elevation, the sound should increase to the last; the longest members of the period, and the fullest and most sonorous words, should be reserved for the conclusion.

It may be remarked, that little words in the conclusion of a sentence are as injurious to melody, as they are inconsistent with strength of expression. A musical close in our language seems in general to require either the last syllable, or the last but one, to be a long syllable. Words which consist chiefly of short syllables; as, *contrary*, *particular*, *retrospect*, seldom terminate a sentence harmoniously, unless a previous run of long syllables have rendered them pleasing to the ear.

Sentences constructed in the same manner, with the pauses at equal intervals, should never succeed each other. Short sentences must be blended with long and swelling ones, to render discourse sprightly as well as magnificent.

There is, however, a species of harmony of a higher kind than mere agreeableness to the ear; and that occurs when the sound is adapted to the sense. Of this there are two degrees. First the current of sound suited to the tenor of a discourse. Next, a peculiar resemblance effected between some object, and the sounds employed in describing it. [*See Onomatopœia.*]



The sounds of words may be employed for representing three classes of objects; first, other sounds; secondly, motions; and thirdly, the emotions and passions of the mind.

In most languages, the names of many particular sounds are so formed as to bear some resemblance to the sounds which they signify. Instances of this kind will be found under the title of Onomatopœia, on page 104. The following extracts from Milton's Paradise Lost present examples of similar words, united in sentences so happily arranged, that the sound seems almost an echo to the sense. The first represents the opening of the gates of Hell:

"On a sudden open fly,  
With impetuous recoil, and jarring sounds  
The infernal doors, and on their hinges grate  
Harsh thunder."

The second represents the opening of the gates of Heaven

"Heaven opens wide  
Her ever-during gates, harmonious sound  
On golden hinges turning."

The sound of words, in the second place, is frequently employed to imitate motion.

Long syllables naturally excite an idea of slow motion; and a succession of short syllables gives the impression of quick motion. Instances of both these will be found under the title of Onomatopœia, to which reference has just been made.

The third set of objects, which the sound of words is capable of representing, consists of emotions and passions of the mind. Thus, when pleasure, joy, and agreeable objects, are described, the language should run in smooth, liquid and flowing words. The following extract presents a good example:

"But O how altered was its sprightlier tone  
When Cheerfulness, a nymph of healthiest hue;  
Her bow across her shoulder flung;  
Her buskins gemmed with morning dew,  
Blew an inspiring air that dale and thicket rang!  
The hunter's call, to Fawn and Dryad known.  
The oak crowned sisters, and their chaste-eyed Queen,  
Satyrs and sylvan boys were seen  
Peeping from forth their alleys green;  
Brown Exercise rejoiced to hear,  
And Sport leaped up and seized his beechen spear."

Melancholy and gloomy subjects are naturally connected with slow measure and long words. Thus:

"In those deep solitudes and awful cells  
Where heavenly pensive contemplation dwells," &c.

Through glades and glooms the mingled measure stole.\*

### *Exercises.*

The student may correct the following sentences:

#### *Want of Unity.*

The successor of Henry the Second was his son Francis the Second, the first husband of Mary, afterwards Queen of Scots, who died after a reign of one year, and was succeeded by his brother Charles the Ninth, then a boy only ten years old, who had for his guardian Catharine de Medicis an ambitious and unprincipled woman.

#### *Want of Purity.*

The gardens were void of simplicity and elegance, and exhibited much that was glaring and bizarre.

#### *Want of Propriety.*

He was very dexterous in smelling out the views and designs of others. The pretenders to polish and refine the English language have chiefly multiplied abuses and absurdities.

#### *Want of Precision.*

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.

#### *Want of Clearness.*

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

#### *Want of Strength.*

The combatants encountered each other with such rage, that, being eager only to assail, and thoughtless of making any defence, they both fell dead upon the field together.

#### *Want of Harmony.*

By the means of society, our wants come to be supplied, and our lives are rendered comfortable, as well as our capacities enlarged, and our vir-  
tuous affections called forth into their proper exercise. †

\* The teacher or student who wishes for exercises under the heads of Clearness, Unity, Strength, and Harmony, will find a good collection of them in Murray's Exercises, an appendage to his large Grammar; or an abridgement of them in Parker and Fox's Grammar, Part 3d in the appendix.

† The student who wishes a larger collection of exercises under the heads abovementioned, will find them in Parker and Fox's Grammar, Part 3d



## XXXIII.

## SOUND ADAPTED TO THE SENSE.

" 'Tis not enough no harshness gives offence,  
The sound must seem an echo of the sense."

## ONOMATOPŒIA.

Onomatopœia, or Onomatopy, consists in the formation of words in such a manner that the sound shall imitate the sense. Thus the words *buzz*, *crackle*, *crash*, *flow*, *rattle*, *roar*, *hiss*, *whistle*, are evidently formed to imitate the sounds themselves. Sometimes the word expressing an object is formed to imitate the sound produced by that object; as, *wave*, *cuckoo*, *whip-poorwill*, *whisper*, *hum*.

It is esteemed a great beauty in writing when the words selected for the expression of an idea, convey, by their sound, some resemblance to the subject which they express, as in the following lines:

The whitewashed wall, the nicely sanded floor,  
The varnished clock that clicked behind the door.\*

Of a similar character, and nearly of equal merit, are those sentences or expressions which in any respect imitate or represent the sense which they are employed to express. Thus Gray, in his *Elegy*, beautifully expresses the reluctant feeling to which he alludes in the last verse of the following stanza:

"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!"

And Pope, in his "Essays on Criticism," in a manner, though different, yet scarcely less expressive, gives a verbal representation of his idea, by the selection of his terms, in the following lines:

"These, equal syllables alone require,  
Though oft the ear the open vowels tire,

\* These lines will not fail to recall to the memory of the classical student those peculiarly graphic lines of Virgil, in one of which he describes the galloping of a horse:

"Quadrupedante putrem sonitu quatit ungula campum."  
and in another the appearance of a hideous monster:

"Monstrum horrendum in forma ingens cui lumen ademptum."

While expletives their feeble aid do join,  
And ten low words oft creep in one dull line."

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

"Soft is the strain, when Zephyr gently blows,  
And the smooth stream in smoother numbers flows,  
But when loud surges lash the sounding shore,  
The hoarse, rough verse should like the torrent roar.  
When Ajax strives some rock's vast weight to throw,  
The line too labors, and the words move slow.  
Not so when swift Camilla scours the plain,  
Flies o'er the unbending corn, and skims along the main."

As an exercise in Onomatopœia, the student may select such words as he can recall in which the sound bears a resemblance to the signification.

## XXXIV.

## DEFINITION, AND DISTINCTION OR DIFFERENCE

The object of this exercise is to accustom the student to acquire clear ideas of things, and to perceive distinctions and differences wherever they exist. Clear ideas of a subject must be acquired before any thing can be correctly said or written upon it.

A definition, as described by logicians, consists of two parts, which they call the *genus* and the *difference*. The *genus* is the name of the *class* to which the object belongs. The *difference* is the property or properties by which the individual thing to be defined is distinguished from other individuals of the same class. Thus, if a definition is required of the word *justice*, we may commence by saying, "Justice is that virtue which induces us to give every one his due." Here, *virtue* is the *class* to which the object belongs; but this part of the definition may be applied to *honesty*, another quality of the same class, as well as to *justice*; for "Honesty is also a virtue which induces us to give every one his due." Something more, therefore, must be added to our definition, by which *justice* may be distinguished from *honesty*, and this *something more*, in whatever form it may be presented, will be the *difference* which excludes honesty from the same definition.