

"To take arms against a sea of troubles," makes a most unnatural medley, and entirely confounds the imagination.\*

In examining the propriety of metaphors, it is a good rule to form a picture of them, and to consider how the parts agree, and what kind of figure the whole presents, when delineated with a pencil.

Metaphors, in the *sixth* place, should not be crowded together on the same object. Though each of them be distinct, yet if they be heaped on one another, they produce confusion.

The *last* rule concerning metaphors is, they should not be too far pursued. For, when the resemblance, which is the foundation of the figure, is long dwelt upon, and carried into all its minute circumstances, an *allegory* is produced, instead of a metaphor; the reader is wearied, and the discourse becomes obscured. This is termed, straining a metaphor.

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### XXXIX.

#### PROSOPOPOEIA, OR PERSONIFICATION.

The literal meaning of prosopopœia is, *the change of things to persons*. A fondness for life and animated beings, in preference to inanimate objects, is one of the first principles of literary taste. That figure, therefore, by which life and action are attributed to inanimate objects, is one of frequent occurrence among the best writers of prose and of poetry. To poetical writers, especially, it is of the greatest consequence, as constituting the very life and soul, as it were, of their numbers. This will easily be seen by the following example:

"The brilliant sun is rising in the east."

How tame and spiritless is this line, compared with the manner in which the same idea is expressed by the poet, thus

"But yonder comes the powerful King of Day,  
Rejoicing in the east." †

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\* Mr. Steele, in his "*Prosodia Rationalis*," has rescued the Bard of Avon from this inconsistent metaphor, by the suggestion, that it was originally written, "To take arms against assail of troubles."

† This extract, from Thomson's *Seasons*, operates as a temptation, that cannot be resisted, to present another from the same page, which, as a picture, remarkable alike for beauty of coloring, dignity of appearance, and sublimity of conception, is scarcely equalled in any other language. That

There are three different degrees of this figure, says Dr. Blair, which it is requisite to distinguish in order to determine the propriety of its use.

The first is, when *some of the properties* of living creatures are ascribed to inanimate objects; the second, when these inanimate objects are described as *acting like such as have life*; and the third, when they are exhibited as speaking to us, or as listening.

The first and lowest degree of this figure, which consists in *ascribing to inanimate objects some of the qualities of living creatures*, raises the style so little, that the humblest discourse admits it without any force. Thus, a *raging storm*, a *deceitful disease*, a *cruel disaster* — are familiar expressions. This, indeed, is so obscure a degree of personification, that it might, perhaps, be properly classed with simple metaphors, which almost escape our observation.

The second degree of this figure is, when we represent inanimate objects as *acting* like those that have life. Here we rise a step higher, and the personification becomes sensible. According to the nature of the action which we ascribe to those inanimate objects, and to the particularity with which we describe it, is the strength of the figure. When pursued to a considerable length, it belongs only to studied harangues; when slightly touched, it may be admitted into less elevated compositions.

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the student may duly appreciate the skill of the poet, and the magnificence of the design, it is first presented in plain language:

"Every thing that grows depends on the light and heat of the sun, as it is passing along the ecliptic. All mankind depend upon it for their daily subsistence. The seasons, the hours, the wind and the rain, the dew and the storm, influenced as they are by the sun, are instrumental in producing herbs, fruits, and flowers, during the whole year."

From such a tame and lifeless recital, the poet has formed the following magnificent picture, which he holds up to the sun, under the same (see *Quomatopœia*) of "Parent of Seasons: "

"The vegetable world is also thine  
Parent of Seasons! who the pomp precede,  
That waits thy throne, as through thy vast domain,  
Annual, along the bright ecliptic road,  
In world-rejoicing state, it moves sublime.  
Meantime the expecting nations, circled gay,  
With all the various tribes of foodful earth,  
Implore thy bounty, or send grateful up  
A common hymn; while, round thy beaming car,  
High seen, the Seasons lead, in sprightly dance  
Harmonious knit, the rosy-fingered Hours,  
The Zephyrs floating loose, the timely Rains,  
Of bloom ethereal, the light-footed Dews,  
And, softened into joy, the surly Storms.  
These in successive turn, with lavish hand,  
Shower every beauty, every fragrance shower,  
Herbs, flowers, and fruits; till, kindling at thy touch,  
From land to land is flushed the vernal year."

*Example.*

"The offended Law draws the sword from its scabbard, in vengeance against the murderer."

Here the law is beautifully personified, as reaching forth its hand to give us a sword for putting a murderer to death.

In poetry, personifications of this kind are extremely frequent, and are, indeed, the life and soul of it. In the descriptions of a poet, who has a lively fancy, every thing is animated. Homer, the father of poetry, is remarkable for the use of this figure. War, peace, darts, rivers, every thing in short, is *alive* in his writings. The same is true of Milton and Shakspere.\*

The third and highest degree of this figure is when inanimate objects are represented, not only as feeling and acting, but as *speaking to us, or listening when we address them*. This is the boldest of all rhetorical figures: it is the style of strong passion only, and therefore should never be attempted, except when the mind is considerably heated and agitated.

The following is an example of this kind:

Must I leave thee, Paradise? thus leave  
Thee, native soil, these happy walks and shades,  
Fit haunts of gods! where I had hoped to spend,  
Quiet, though sad, the respite of that day  
That must be mortal to us both.

It is to be remarked, with regard to this degree of personification, *first*, that it should never be attempted unless when prompted by strong feeling, and should never be continued when the feeling begins to subside.

*Secondly*. That an object that has not some dignity in itself, or which is incapable of making a proper figure in the elevation to which we raise it, should never be personified. Thus, to address the body of a friend is not at all unnatural; but to address the several parts of the body, or the clothes which he wore, is not compatible with the dignity of grave composition.

*Examples* of the three degrees of personification for the student to designate:

With other ministrations, thou, oh Nature,  
Healest thy wandering and distempered child.  
Uncomforted and friendless solitude.  
Come, funeral flower! thou shalt form my nosegay now.

\* No personification is more striking, or introduced on a more proper occasion, than the following of Milton, upon Eve's eating the forbidden fruit:

"So saying, her rash hand, in evil hour,  
Forth reaching to the fruit, she plucked, she ate!  
Earth felt the wound; and nature, from her seat,  
Sighing, through all her works, gave signs of woe,  
That all was lost"

Sweet scented flower, who 't wont to bloom  
On January's front severe.

The meek-eyed Morn appears, mother of dews.

Young Day pours in apace,  
And opens all the dawny prospect wide.

Oh! there is a charm, that morning has,  
That gives the brow of age a smack of youth  
And makes the lip of youth breathe perfumes exquisite.

The breath of night's destructive to the hue  
Of every flower that blows.

No arm, in the day of the conflict could wound him,  
Though war launched his thunder in fury to kill.

There is no malice in this burning coal;  
The breath of heaven hath blown its spirit out,  
And strowed repentant ashes on his head.

Pale Autumn spreads o'er him the leaves of the forest,  
The fays of the wild chant the dirge of his rest,  
And thou, little brook, still the sleeper deplorest,  
And moistenest the heath-bell that weeps on his breast.

No might nor greatness in mortality  
Can censure 'scape; back-wounding calumny  
The whitest virtue strikes.

I have marked  
A thousand blushing apparitions start  
Into her face; a thousand innocent shames  
In angel whiteness bear away these blushes.

All delights are vain; but that most vain,  
Which, with pain purchased, doth inherit pain.

Let fame, that all hunt after in their lives,  
Live registered upon our broken tombs,  
And then grace us in the disgrace of death;  
When, spite of cormorant devouring time,  
The endeavor of this present breath may bay  
That honor, which shall 'bate his scythe's keen edge.  
And make us heirs of all eternity.\*

\* Any volume of poetry will furnish exercises of this kind to the student, rendering it unnecessary to multiply them here. In personifying inanimate objects, things remarkable for power, greatness, or sublimity, are represented as *males*. Things beautiful, amiable, or prolific, or spoken of as receivers and containers, are represented as *females*.

## XI.

## SIMILE, OR COMPARISON.\*

A simile is the likening of the subject, of which we speak, to another subject having some similarity, in order to render the description more forcible and perspicuous. In a strict sense, it differs from comparison, in which the subject may have an obvious likeness. † But many rhetoricians consider the terms as synonymous, and in this light they are presented in this connexion. This figure is extremely frequent both in prose and poetry; and it is often as necessary to the exhibition of the thought, as it is ornamental to the language in which that thought is conveyed.

In all comparisons there should be found something new or surprising, in order to please and illustrate. Consequently they must never be instituted between things of the same species. ‡

\* Every *simile* is more or less a *comparison*, — but every *comparison* is not a *simile*; the latter compares things only as far as they are alike; but the former extends to those things which are different. In this manner there may be a *comparison* between large things and small, although there can be no good *simile*.

† The distinction between simile and comparison is, that the former has reference to the *quality*; the latter to the *quantity*. Comparison is between *more* and *less*; similitude is between *good* and *bad*. "Hannibal hung like a tempest on the declivities of the Alps" — is a likeness by *similitude*. "The sublimity of the Scriptural prophets exceeds that of Homer, as much as thunder is louder than a whisper" — is a likeness by comparison. — *J. Q. Adams, Lec. 9.*

‡ The simile, or comparison, may be considered as differing in form only from a Metaphor the resemblance being stated in the comparison, which in the metaphor is only implied. Each may be founded on actual resemblance or on analogy. Metaphors and comparisons founded on analogy are the more frequent and the more striking, because the more remote and unlike in themselves any two objects are, the more is the mind impressed and gratified by the perception of some point in which they agree. Intimately connected with Simile and Comparison is the *Emblem*; the literal meaning of which is, "*something inserted in the body of another*;" but the word is used to express "a picture, representing one thing to the eye, and another to the understanding;" or, a painting, or representation, intended to hold forth some moral, or political instruction. Thus, a *balance* is an emblem of *justice*; a *crown* is the emblem of *royalty*; a *sceptre*, of *power* or *sovereignty*. Any thing, which represents another thing in its predominant qualities, is also an emblem. Thus a looking glass, which shows spots, without magnifying them, is an emblem of a true friend, who will show us our faults without exaggeration. A torch, reversed and expiring, with the

All comparisons, says Dr. Blair, may be reduced under two heads, explaining, and embellishing. But embellishing comparisons are those which most frequently occur.

Resemblance, it has been observed, is the foundation of this figure, but resemblance must not be taken in too strict a sense for actual similitude. Two objects may raise a train of concordant ideas in the mind, though they resemble each other, strictly speaking, in nothing. For example, to describe the nature of soft and melancholy music, Ossian says:

"The music of Carryl, like the memory of joys that are past, was pleasant and mournful to the soul."

This is happy and delicate; yet no kind of music bears any actual resemblance to the memory of past joys.

Comparisons should not be introduced on all occasions. As they are the language of imagination, rather than of passion, an author can hardly commit a greater fault, than in the midst of passion or strong feeling to introduce a simile. Even in poetry it should be employed with moderation; but in prose much more so.

The following rules are laid down by Dr. Blair in the use of comparisons:

In the *first*, they must not be drawn from things which have too near and obvious a resemblance of the object with which they are compared; for the pleasure which we receive from the act of comparing arises from the discovery of likenesses among things of different species where we should not, at first sight expect, a resemblance.

In the *second* place, as comparisons ought not to be founded on likenesses too obvious, much less ought they to be founded on those which are too faint and distant. These, instead of assisting, strain the fancy to comprehend them, and throw no light upon the subject.

In the *third* place, the object from which a comparison is drawn ought never to be an unknown object, nor one of which few people can have a clear idea. Therefore similes founded on philosophical discoveries, or on any thing with which persons of a particular trade only, or a particular profession, are acquainted, produce not their proper effect. They should be drawn from those illustrious and noted objects, which most readers have either seen, or can strongly conceive.

In the *fourth* place, in compositions of a serious or elevated kind, similes should not be drawn from low or mean objects. These degrade and vilify; whereas similes are generally intended to embellish and dignify. Therefore, except in burlesque writings, or where an object is meant to be degraded, mean ideas should never be presented.

motto, "My nourishment is my bane," is an emblem of the improper use we are too apt to make of things, when either by using them improperly, or too freely we subvert the design for which they were at first intended.

"The oil thus feeds, thus quenches flame:

So love gives honor; — love gives shame."

*Quarles' Book of Emblems.*

Emblems are frequently the foundations of both Simile and Comparison. Analogy is the foundation of the three.



objects opposed to each other appear in a stronger light, and their peculiar beauties or defects appear in bold relief.

Antitheses, like comparisons, must be subjected to some rules. They must take place between things of the same species. Substantives, attributes, qualities, faculties of the same kind, must be set in opposition. To constitute an antithesis between a man and a lion, virtue and hunger, figure and color, would be to form a contrast where there is no opposition. But to contrast one man with another, virtues with virtues, figures with figures, is pertinent and proper, because in these cases there must be striking opposition.

Antithesis makes the most brilliant appearance in the delineation of characters, particularly in history. The historian, in the performance of this delicate part of his task, has a good opportunity for displaying his discernment and knowledge of human nature; and of distinguishing those nice shades by which virtues and vices run into one another. It is by such colors only that a character can be strongly painted, and antithesis is necessary to denote those distinctions.

Antithesis, also, by placing subjects in contrast, prompts the judgment; and is therefore a very common figure in argumentative writing.

Antithesis is also used with great advantage in descriptions or representations of the power and extent of a quality, as follows.

"I can command the lightnings, — and am dust."

Again. In the description of the power of the steam-engine, a late writer says: "The trunk of an elephant, that can pick up a pin or rend an oak, is as nothing to it. It can engrave a seal and crush masses of obdurate metal before it, — draw out, without breaking, a thread as fine as gossamer, and lift up a ship of war like a bauble in the air. It can embroider muslin and forge anchors, — cut steel into ribands, and impel loaded vessels against the fury of the winds and waves."\*

#### Examples.

1. Behold my servants shall *eat*, but ye shall be hungry; behold my servants shall drink, but ye shall be *thirsty*; behold my servants shall *rejoice*, but ye shall be *ashamed*.

#### 2. Religion and Superstition, contrasted.

Religion is the offspring of Truth and Love, and the parent of Benevolence, Hope and Joy. Superstition is the child of

\* The author of *Lacon* very justly remarks: "To extirpate antithesis from literature altogether, would be to destroy at one stroke about eight tenths of all the wit, ancient and modern, now existing in the world. It is a figure capable not only of the greatest wit, but sometimes of the greatest beauty, and sometimes of the greatest sublimity."

Contentment, and her children are Fear and Sorrow. The former invites us to the moderate enjoyment of the world, and all its tranquil and rational pleasures. The latter teaches us only that man was born to mourn and to be wretched. The former invites us to the contemplation of the various beauties of the globe, which heaven has destined for the seat of the human race; and proves to us that a world so exquisitely framed could not be meant for the abode of misery and pain. The latter exhorts us to retire from the world, to fly from the enchantments of social delight, and to consecrate the hours to solitary lamentation. The former teaches us that to enjoy the blessings sent by our benevolent Creator is virtue and obedience. The latter informs us that every enjoyment is an offence to the Deity, who is to be worshipped only by the mortification of every sense of pleasure, and the everlasting exercise of sighs and tears.

3. Though deep, yet clear, though gentle, yet not dull.  
Strong without rage, without o'erflowing, full.
4. Knowledge and Wisdom, far from being one,  
Have oft-times no connection. Knowledge dwells  
In heads replete with thoughts of other men;  
Wisdom in minds attentive to their own.  
Knowledge, a rude, unprofitable mass,  
The mere materials with which Wisdom builds,  
Till smoothed and squared, and fitted to its place,  
Does but encumber whom it seems to enrich.  
Knowledge is proud that he has learned so much;  
Wisdom is humble that he knows no more.
5. An upright minister asks *what* recommends a man; a corrupt minister asks *who* recommends him.
6. When the million applaud, you ask *what harm* you have done; when they censure you, *what good*.
7. Contemporaries appreciate the man rather than the merit; but posterity will regard the merit rather than the man.
8. Contrast faults through all his manners reign,  
Though poor, luxurious; though submissive, vain,  
Though grave, yet trifling; zealous, yet untrue,  
And e'en in penance planning sins anew.

The student may now write a list of subjects in pairs which can be presented in antithesis, and present one or more of them accordingly.

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XLII.

PARALLEL.

A parallel, considered as a composition, is a kind of comparison made to exhibit the resemblance between two characters or writings, to show their conformity as it is continued through many particulars, or in essential points. The parallel is sometimes diversified by antitheses, to show in a strong light the points of individual distinction.

*Example 1st.*

PARALLEL BETWEEN POPE AND DRYDEN.

Pope professed to have learned his poetry from Dryden, whom, whenever an opportunity was presented, he praised through his whole life with unvaried liberality; and perhaps his character may receive some illustration if he be compared with his master.

Integrity of understanding, and nicety of discernment, were not allotted in a less proportion to Dryden than to Pope. The rectitude of Dryden's mind was sufficiently shown by the dismissal of his poetical prejudices, and the rejection of unnatural thoughts and rugged numbers. But Dryden never desired to apply all the judgment that he had. He wrote, and professed to write, merely for the people; and when he pleased others he contented himself. He spent no time in struggles to rouse latent powers; he never attempted to make that better which was already good, nor often to mend what he must have known to be faulty. He wrote, as he tells us, with very little consideration; when occasion or necessity called upon him, he poured out what the present moment happened to supply and when once it had passed the press, ejected it from his mind; for when he had no pecuniary interest, he had no further solicitude.

Pope was not content to satisfy; he desired to excel, and therefore always endeavored to do his best; he did not court the candor, but dared the judgment of his reader, and, expecting no indulgence from others, he showed none to himself. He examined lines and words with minute and punctilious observation, and retouched every part with indefatigable diligence, till he had left nothing to be forgiven. For this reason he kept his pieces very long in his hands, while he considered and reconsidered

them. The only poems which can be supposed to have been written with such regard to the times as might hasten their publication, were the two satires of Thirty-eight; of which Dodsley told me, that they were brought to him by the author, that they might be fairly copied. "Every line," said he, "was then written twice over; I gave him a clean transcript which he sent some time afterwards to me for the press, with every line written twice over a second time."

His declaration, that his care for his works ceased at their publication, was not strictly true. His parental attention never abandoned them, what he found amiss in the first edition, he silently corrected in those that followed. He appears to have revised the Iliad, and freed it from some of its imperfections; and the Essay on Criticism received many improvements after its first appearance. It will seldom be found that he altered without adding clearness, elegance, or vigor. Pope had perhaps the judgment of Dryden; but Dryden certainly wanted the diligence of Pope.

In acquired knowledge, the superiority must be allowed to Dryden, whose education was more scholastic, and who, before he became an author, had been allowed more time for study, with better means of information. His mind has a larger range, and he collects his images and illustrations from a more extensive circumference of science. Dryden knew more of man in his general nature, and Pope in his local manners. The notions of Dryden were formed by comprehensive speculation, and those of Pope by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope. Poetry was not the sole praise of either, for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind, Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid, Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller.

Of genius, that power which constitutes a poet; that quality without which judgment is cold, and knowledge is inert; that energy which collects, combines, amplifies, and animates; the superiority must, with some hesitation, be allowed to Dryden. It is not to be inferred, that of this poetical vigor Pope had only a little, because Dryden had more; for every other writer, since Milton, must give place to Pope; and even of Dryden it must be said, that if he has brighter paragraphs, he has not better poems. Dryden's performances were always hasty, either excited by some external occasion, or extorted by domestic necessity; he composed without consideration, and published without correction. What his mind could supply at call, or gather in one excursion, was all that he sought, and all that he gave. The dilatory caution of Pope enabled him to condense his sentiments, to multiply his images, and to accumulate all that study might produce, or chance might supply. If the flights of Dryden, therefore, are higher, Pope continues longer on the wing. If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight.

This parallel will, I hope, where it is well considered, be found just and if the reader should suspect me, as I suspect myself, of some partial fondness for the memory of Dryden, let him not too hastily condemn me for meditation and inquiry may, perhaps, show him the reasonableness of my determination.

*Example 2d.*

PARALLEL BETWEEN JAY AND HAMILTON.

It were, indeed, a bold task to venture to draw into comparison the respective merits of Jay and Hamilton on the fame and fortunes of their country, — a bold task, — and yet, bold as it is, we feel impelled at least to venture on opening it. They were undoubtedly *par nobile fratrum*, and yet not *twin* brothers, — *pares sed impares*, — like, but unlike. In patriotic attachment equal, for who would venture therein to assign to either the superiority? yet was that attachment, though equal in degree, far different in kind; with Hamilton it was a sentiment, with Jay a principle; with Hamilton, enthusiastic passion, with Jay, duty as well as love; with Hamilton, patriotism was the paramount law, with Jay, a law *sub graviore lege*. Either would have gone through fire and water to do his country service, and laid down freely his life for her safety, Hamilton with the roused courage of a lion, Jay with the calm fearlessness of a man; or, rather, Hamilton's courage would have been that of a soldier, Jay's, that of a Christian. Of the latter it might be truly said:

“Conscience made him firm,  
That boon companion, who her strong breastplate  
Buckles on him, that fears no guilt within,  
And bids him on, and fear not.”

In intellectual power, in depth, and grasp, and versatility of mind, as well as in all the splendid and brilliant parts which captivate and adorn, Hamilton was greatly, not to say immeasurably, Jay's superior. In the calm and deeper wisdom of practical duty, in the government of others, and still more in the government of himself, in seeing clearly the right, and following it whithersoever it led firmly, patiently, self-denyingly, Jay was again greatly if not immeasurably, Hamilton's superior. In statesman-like talent, Hamilton's mind had in it more of “constructive” power, Jay's of “executive.” Hamilton had GENIUS, Jay had WISDOM. We would have taken Hamilton to plan a government, and Jay to carry it into execution; and in a court of law we would have Hamilton for our advocate, if our cause were generous, and Jay for judge, if our cause were just.

The fame of Hamilton, like his parts, we deem to shine brighter and farther than Jay's, but we are not sure that it should be so, or rather we are quite sure that it should not. For, when we come to examine and compare their relative course, and its bearing on the country and its fortunes, the reputation of Hamilton we find to go as far beyond his practical share in it, as Jay's falls short of his. Hamilton's civil official life was a brief and single, though brilliant one. Jay's numbered the years of a generation, and exhausted every department of diplomatic, civil, and judicial trust. In fidelity to their country, both were pure to their heart's core; yet was Hamilton loved, perhaps, more than trusted, and Jay trusted, perhaps, more than loved.

Such were they, we deem, in differing, if not contrasted, points of character. Their lives, too, when viewed from a distance, stand out in equally striking but much more painful contrast. Jay's, viewed as a whole, has in it a completeness of parts such as a nicer critic demands for the perfection

of an epic poem, with its beginning of promise, its heroic middle, and its peaceful end, and partaking, too, somewhat of the same cold stateliness noble, however, still, and glorious, and ever pointing, as such poem does, to the stars. *Sic itur ad astra*. The life of Hamilton, on the other hand, broken and fragmentary, begun in the darkness of romantic interest, running on into the sympathy of a high passion, and at length breaking off in the midst, like some half-told tale of sorrow, amid tears and blood, even as does the theme of the tragic poet. The name of Hamilton, therefore, was a name to conjure with; that of Jay, to swear by. Hamilton had his frailties, arising out of passion, as tragic heroes have. Jay's name was faultless, and his course passionless, as becomes the epic leader, and, in point of fact, was, while living, a name at which frailty blushed, and corruption trembled.

If we ask whence, humanly speaking, came such disparity of the fate between equals, the stricter morals, the happier life, the more peaceful death, to what can we trace it but to the healthful power of religion over the heart and conduct? Was not this, we ask, the ruling secret? Hamilton was a Christian in his youth, and a penitent Christian, we doubt not, on his dying bed; but Jay was a Christian, so far as man may judge, every day and hour of his life. He had but one rule, the gospel of Christ; in that he was nurtured, — ruled by that, through grace, he lived, — resting on that, in prayer, he died.

Admitting, then, as we do, both names to be objects of our highest sympathetic admiration, yet, with the name of Hamilton, as the master says of tragedy, the lesson is given “with pity and in fear.” Not so with that of Jay; with him we walk fearless, as in the steps of one who was a CHRISTIAN as well as a PATRIOT.

*Exercises.*

- A Parallel between the Old and New Testament.  
 ” between the writings of St. Paul and St. John.  
 ” The character of Napoleon and of Washington  
 ” Lord Bacon and Sir Isaac Newton.  
 ” The Profession of the Law and that of Divinity.  
 ” The invention of the art of printing with the discovery of  
 ” the application of steam to mechanical purposes.

XLIII.

ALLEGORY

Allegory \* is a species of writing, in which one thing is ex-

\* Dr. Blair says, “An allegory is a continued metaphor; as it is the representation of one thing by another that resembles it.” And under the head of metaphor he says, “When the resemblance which is the foundation of this figure is long dwelt upon, and carried into all its minute circumstances, an allegory is produced instead of a metaphor.”