

"There, at the foot of yonder nodding beech,
That wreathes its old fantastic roots so high,
His listless length at noontide would he stretch,
And pore upon the brook that babbles by.

"Hard by yon wood, now smiling, as in scorn,
Muttering his wayward fancies, he would rove,
Now drooping, woful wan, like one forlorn,
Or crazed with care, or crossed with hopeless love.

"One morn I missed him on the accustomed hill,
Along the heath, and near his favorite tree;
Another came; nor yet beside the rill,
Nor up the lawn, nor at the wood was he:

"The next with dirges due, in sad array,
Slow through the church-way path we saw him borne.
Approach and read, (for thou canst read,) the lay,
Graved on the stone beneath yon aged thorn."

EPITAPH.

Here rests his head upon the lap of earth,*
A youth, to fortune and to fame unknown:
Fair Science frowned not on his humble birth,
And Melancholy marked him for her own.

Large was his bounty, and his soul sincere;
Heaven did a recompense as largely send:—
He gave to misery all he had, — a tear;
He gained from Heaven — 't was all he wished — a friend.

No farther seek his merits to disclose,
Nor draw his frailties from their dread abode, —
(There they, alike, in trembling hope repose,)
The bosom of his Father and his God.

LXXIX.

OF THE HIGHER SPECIES OF POETRY.

The higher species of poetry embraces the three following divisions, namely:

1. Tales and Romances.
2. Epic and Dramatic Poetry.

3. Di lactic and Descriptive Poetry.*

A Tale is, literally, any thing that is *told*, and may relate either real or fictitious events. When the events related in a tale are believed really to have happened, the tale is termed *history*.

A Romance is a tale of interesting, or wonderful adventures; and has its name from those that were recited by the Troubadours, (that is, *inventors*,) or wandering minstrels, of the twelfth and thirteenth centuries.

The tales of the Troubadours related principally to the military achievements of the crusading knights, their gallantry, and fidelity. They were delivered in a corrupted Latin dialect, called Provençal, or Provincial, by the inhabitants of Rome, and *Romanzo*, or Romish, by the Gothic nations, and hence the tale itself was called a *Romance*. Some of them were prose, some in verse, and some in a miscellaneous union of prose narrative and song. But in neither form were they in all cases worthy of the name of poems.

Novels, (literally, something *new*,) are the adventures of imaginary persons, in which supernatural beings are not introduced. The novel is generally also *in prose*. Whenever a power is introduced superior to that of mortals, the novel is properly a romance. "The Epicurean," by Moore, is an example of this kind, which, although in the form of prose, is highly poetical in its character. It is full of imaginative power, and abounds in figures of the most beautiful kind, dressed in the most glowing colors.

That power, which the poet introduces, whatever it may be, to accomplish what mere human agency cannot effect, is called the *machinery* of the poem.

An Epic poem is a poetical, romantic tale, embracing many personages and many incidents. One general and important design must be apparent in its construction, to which every separate actor and action must be subservient. The accounts of these subordinate actions are called *episodes*, and should not be extended to a great length.

Examples of epic poems may be seen in the "Iliad," and "Odyssey," of Homer, (translated by Pope,) the "Æneid," of Virgil, (translated by Dryden,) the "Pharsalia," of Lucan, (translated by Rowe,) and the "Paradise Lost" of Milton. Epic poems are rare productions, and scarcely any nation can boast of more than one.

The word *epic* literally means nothing more than a tale. It is, however, a tale concerning a hero or heroes, and hence epic poetry is also

* See the piece entitled "The Empire of Poetry," by Fontenelle, page 133. under the head of *Allegory*.

called *heroic verse*. Epopea, or Epopeia, is merely a learned name for epic poem.

A Drama is a poem of the epic kind, but so compressed and adapted, that the whole tale, instead of requiring to be read or recited at intervals, by an individual, may be exhibited as actually passing before our eyes. Every actor in the poem has his representative on the stage, who speaks the language of the poet, as if it were his own; and every action is literally performed or imitated, as if it were of natural occurrence.

As a dramatic writer, Shakspeare stands unrivalled, among English authors, and it may well be questioned, whether any nation has produced his superior.

In the construction of a Drama, rules have been laid down by critics, the principal of which relate to the *three Unities*, as they are called, of action, of time, and of place. Unity of action requires, that a single object should be kept in view. No underplot, or secondary action is allowable unless it tend to advance the prominent purpose. Unity of time requires, that the events should be limited to a short period; seldom if ever more than a single day. Unity of place requires the confinement of the actions represented within narrow geographical limits. Another rule of dramatic criticism is termed *poetical justice*; by which it is understood, that the personages shall be rewarded or punished, according to their respective desert. A regular drama is an historical picture, in which we perceive unity of design, and compare every portion of the composition, as harmonizing with the whole.

Dramatic compositions are of two kinds, Tragedy and Comedy. Tragedy is designed to fill the mind of the spectators with pity and terror; comedy to represent some amusing and connected tale. The muse of tragedy, therefore, deals in desolation and death, — that of comedy is surrounded by the humorous, the witty, and the gay. It is to tragedy that we chiefly look for poetical embellishment, and it is there only that we look for the sublime. Accordingly, it is, with few exceptions, still composed of measured lines, while comedy is now written wholly in prose.

A Prologue is a short poem, designed as an introduction to a discourse or performance, chiefly the discourse or poem spoken before a dramatic performance or play begins.

An Epilogue is a speech, or short poem, addressed to the spectators by one of the actors, after the conclusion of a dramatic performance. Sometimes it contains a recapitulation of the chief incidents of the play.

Farce is the caricature of comedy, and is restrained by no law, not even those of probability and nature. Its object is to excite mirth and uproarious laughter. But, in some of its

forms, such as personal satire, occasional grossness, and vulgarity, it has rendered itself so obnoxious to reprobation, that the very name is an abomination. It is commonly in prose.

Those compositions in which the language is so little in unison with the subject as to impress the mind with a feeling of the ridiculous, are called Burlesques.

The Burletta is a species of composition in which persons and actions of no value are made to assume an air of importance. Or, it is that by which things of real consequence are degraded, so as to seem objects of derision.

Parodies, Travesties, and Mock Heroics are ludicrous imitations of serious subjects. They belong to the burlesque.*

* As a happy illustration of burlesque writing in several different styles, the following are presented from Bentley's Miscellany, with the facetious introduction with which they are prefaced:

"But another class of persons claims our attention. We mean those who are, for some cause or other, constantly called upon to write verses. Now, many of these, when suddenly required to make a song to a given tune, to scribble a chorus for the end of a farce, or to jot down an impromptu on the blue leaf of an album, suddenly find themselves at a nonplus, — not because they are not masters of rhyme and metre, but simply because they cannot get a subject. We propose to show, that, far from this want being a just cause for embarrassment, it is absolutely impossible *not* to find a subject. The first thing that catches the eye, or comes into the head, will do, and may be treated in every manner. In this age, although a chosen few can fill the post of fiddler, opera-dancer, juggler, or clown to the ring, these occupations requiring innate genius, he who cannot become a poet is a very poor creature. But, to our task. We take the Dodo, that ugly bird, which every child knows from its picture in the books on natural history, as a subject that seems of all others the least promising, and we shall show our readers how artistically we can manage it in all sorts of styles.

I. THE DESCRIPTIVE. — For this we must go to our encyclopedias, cram for the occasion, and attentively observe the picture. 'Our Rees' tells us that the Latin name for the bird is 'Didus,' that the Dutch are said to have found it in the Mauritius, and called it 'Dodaerts;' while the French termed it 'Cygne a Capuchon;' and the Portuguese, 'Dodo. Its existence, it seems, has been doubted, and at all events it is now supposed to be extinct.

In the island of Mauritius once a sturdy Dutchman found
Such a curious bird as ne'er before was seen to tread the ground;
Straight he called it 'Dodaerts;' when a Frenchman gazed upon
Its hood of down, and said it was a 'Cygne a Capuchon.'

French and Dutch might be content with making sorry names like these
But they would not satisfy the proud and high-souled Portuguese;
He proclaimed the bird a 'Dodo.' 'Dodo' now each infant cries.
Pedants, they may call it 'Didus;' but such pedants we despise.

'T was a mighty bird; those short, strong legs were never known to fail,
And he felt a glow of pride when thinking of that little tail;
And his beak was marked with vigor, curving like a wondrous hook,
Thick and ugly was his body, — such a form as made one look.

Didactic poetry is that which is written professedly for the purpose of instruction. Descriptive poetry merely describes the person or the object.

Didactic poetry should be replete with ornament, especially, where it can be done, with figurative language. This rule should be preserved in order to keep up the interest in the subject, which is usually *dry*. Not even the epic demands such glowing and picturesque epithets, such daring and forcible metaphors, such pomp of numbers and dignity of expression, as the didactic; for, the lower or more familiar the object described is, the greater must be the power of language to preserve it from debase-ment. Didactic and descriptive poetry are so intimately allied, that the two kinds can rarely be found asunder, and we give a poem this or that denomination, according as the one or the other of these characteristics appears to predominate.

No one now can see the dodo, which the sturdy Dutchman found;
Long ago those wondrous stumps of legs have ceased to tread the ground.
If, perchance, his bones we find, oh, let us gently turn them o'er,
Saying, "T was a gallant world when dodos lived in days of yore."

II. THE MELANCHOLY SENTIMENTAL. — We need only recollect, that when the dodo lived, somebody else lived, who is not living now, and we have our cue at once.

Oh, when the dodo's feet
His native island pressed,
How many a warm heart beat
Within a living breast,
Which now can beat no more,
But crumbles into dust,
And finds its turn is o'er,
As all things earthly must!

He's dead that nam'd the bird,
That gallant Portuguese;
Who weeps not, having heard
Of changes such as these?
The Dutchman, too, is gone:
The dodo's gone beside;
They teach us every one
How vain is earthly pride!

III. IMPROMPTU for a lady's album.

The dodo vanished, as we must confess,
Being unfit to live from ugliness;
Surely, methinks, it will not be too bold
To hope the converse of the rule will hold.
If lovely things no power from earth can sever,
Ceia, we all may swear, will live forever.

IV. BACCHANALIAN, with full chorus.

The dodo once lived, and he does n't live now;
Yet, why should a cloud overshadow our brow?
The loss of that bird ne'er should trouble our brains,
For, though he is gone, still our claret remains.
Sing dodo — dodo — jolly dodo!
Hurrah! in his name let our cups overflow!

As examples of didactic poetry, the student is referred to Pope's "Moral Essays;" and, for instances of descriptive poetry, to his "Windsor Forest," to Milton's "L'Allegro," and "Il Penseroso," and to Thomson's "Seasons."

Among the examples of didactic poetry, Akenside's "Pleasures of the Imagination," and Young's "Night Thoughts," should not be forgotten.* In the opinion of Johnson, the versification of the former work is considered equal, if not superior, to that of any other specimen of blank verse in the language. Of Young's "Night Thoughts" it may be said, although it has been stigmatized as a long, lugubrious poem, opposed in its composition to every rule of sound criticism, full of extravagant metaphors, astounding hyperboles, and never-ending antitheses, that few poems in any language present such a concentration of thought, such a rich fund of poetical beauties, so numerous and brilliant coruscations of genius, and so frequent occurrence of passages of the pathetic and the sublime.†

* Another class of poems, uniting the didactic and the descriptive classes, may be mentioned, which are called the Sentimental. "The Pleasures of Memory," by Rogers, "The Pleasures of Hope," by Campbell, belong to this class. "The Deserted Village," and "The Traveller," by Goldsmith, are of the same class, and can scarcely be too highly estimated.

† The author has here, as in some other parts of the preceding remarks, departed from the expressions of Mr. Booth, to whose excellent work on the principles of English Composition he is largely indebted, here as else where, in this volume.

We know that he perished; yet why shed a tear!
This generous bowl all our bosoms can cheer.
The dodo is gone, and, no doubt, in his day,
He delighted, as we do, to moisten his clay.
Sing dodo — dodo — jolly dodo!
Hurrah! in his name let our cups overflow!

V. THE REMONSTRATIVE, addressed to those who do not believe there ever was a dodo.

What! disbelieve the dodo!
The like was never heard!
Deprive the face of nature
Of such a wondrous bird!
I always loved the dodo,
When quite a little boy,
I saw it in my "Goldsmith,"
My heart beat high with joy.

I think now how my uncle
One morning went to town
He brought me home a "Goldsmith,"
Which cost him half a crown.
No picture like the dodo
Such rapture could impart;
Then don't deny the dodo,
It wounds my inmost heart."

Satires are discourses or poems in which wickedness and folly are exposed with severity, or held up to ridicule. They differ from *Lampoons* and *Pasquinades*, in being *general*, rather than personal, and from sarcasm, in not expressing contempt or scorn.

Satires are usually included under the head of didactic poems, but every class of poems may include the satirical. In satires it is the class, the crime, or the folly, which is the proper object of attack, and not the individual.

A *Lampoon*, or *Pasquinade*, is a personal satire, written with the intention of reproaching, irritating, or vexing the individual, rather than to reform him. It is satisfied with low abuse and vituperation, rather than with proof or argument.

An *Apophthegm*, *Apothegm*, or *Apothem*, is a short, sententious, instructive remark, usually in prose, but rarely in verse, uttered on a particular occasion, or by a distinguished character; as that of Cato:

“Men, by doing nothing, soon learn to do mischief.”

—————
LXXX.

STYLE.

“or different styles with different subjects sort,
As different garbs with country town and court.”

In the Introduction to this volume, it was stated that the most obvious divisions of Composition, with respect to the nature of its subjects, are the Narrative, the Descriptive, the Didactic, the Persuasive, the Pathetic, and the Argumentative. The Narrative division embraces the relation of facts and events, real or fictitious. The Descriptive division includes descriptions of all kinds. The Didactic division comprehends, as its name implies, all kinds of pieces which are designed to convey instruction. The Pathetic division embraces such writings as are calculated to affect the feelings, or excite the passions; and the Argumentative division includes those only which are addressed to the understanding, with the

intention of affecting the judgment. These different divisions of composition are not always preserved distinct, but are sometimes united or mixed. With regard to forms of expression, a writer may express his ideas in various ways, thus laying the foundation of a distinction called *STYLE*.

Style, is defined by Dr. Blair, to be “the peculiar manner in which a writer expresses his thoughts by words.”

Various terms are applied to style to express its character, as a harsh style, a dry style, a tumid or bombastic style, a loose style, a terse style, a laconic or a verbose style, a flowing style, a lofty style, an elegant style, an epistolary style, a formal style, a familiar style, &c.

The divisions of style, as given by Dr. Blair, are as follows: The diffuse and the concise, the nervous and the feeble, the dry, the plain, the neat, the elegant and the florid, the simple, the affected, and the vehement. These terms are altogether arbitrary, and are not uniformly adopted in every treatise on rhetoric. Some writers use the terms barren and luxuriant, forcible and vehement, elevated and dignified, idiomatic, easy and animated, &c., in connexion with the terms, or some of the terms, employed by Dr. Blair.

The character of style, and the term by which it is designated, depends partly on the clearness and fulness with which the idea is expressed, partly on the degree of ornament or of figurative language employed, and partly on the nature of the ideas themselves.

The terms concise, diffuse, nervous, and feeble, refer to the clearness, the fulness, and the force with which the idea is expressed. Dry, plain, neat, and florid, are terms used to express the degree of ornament employed; while the character of the thoughts or ideas themselves is expressed by the names of simple or natural, affected and vehement.

A concise * writer compresses his ideas into the fewest words, and these the most expressive.

A diffuse writer unfolds his idea fully, by placing it in a variety of lights. A nervous writer gives us a strong idea of his meaning—his words are always expressive—every phrase and every figure renders the picture which he would set before us more striking and complete.

A feeble writer has an indistinct view of his subject; unmeaning words and loose epithets escape him; his expressions are vague and general, his arrangements indistinct, and our conception of his meaning will be faint and confused.

* Under the head of Conciseness in style may be noticed what is called the *Laconic Style*, from the inhabitants of Laconia, who were remarkable for using few words. As an instance of that kind of style, may be mentioned the celebrated reply of Leonidas king of Sparta to Xerxes, who, with his army of over a million of men, was opposed by Leonidas, with only three hundred. When Xerxes sent to him with the haughty direction to lay down his arms, the Spartan king replied, with characteristic brevity, “Come and take them.”

Another instance of the same is afforded in the celebrated letter of Dr. Franklin to Mr. Strahan, which is in these words:

“Philadelphia, July 5th, 1775.

“Mr. Strahan,
“You are a member of that Parliament, and have formed part of that majority, which has condemned my native country to destruction.

“You have begun to burn our towns, and to destroy their inhabitants.

“Look at your hands, — they are stained with the blood of your relations and your acquaintances.

“You and I were long friends; you are at present my enemy, and I am yours.

“Benjamin Franklin.”

A dry writer uses no ornament of any kind, and, content with being understood, aims not to please the fancy or the ear.

A plain writer employs very little ornament; he observes perspicuity, propriety, purity, and precision in his language, but attempts none of the graces of composition. A dry writer is incapable of ornament, — a plain writer goes not in pursuit of it.

A neat writer is careful in the choice of his words, and the graceful collocation of them. His sentences are free from the encumbrances of superfluous words, and his figures are short and accurate, rather than bold and glowing.

An elegant writer possesses all the graces of ornament, — polished periods, figurative language, harmonious expressions, and a great degree of purity in the choice of his words, all characterized by perspicuity and propriety. He is one, in short, who delights the fancy and the ear, while he informs the understanding.

A florid or flowery writer is characterized by excess of ornament; and seems to be more intent on beauty of language than solidity of thought.

A simple or natural writer is distinguished by simplicity of plan; he makes his thoughts appear to rise naturally from his subject; he has no marks of art in his expressions, and although he may be characterized by great richness both of language and imagination, he appears to write in that way not because he had studied it, but because it is the mode of expression most natural to him.

An affected writer is the very reverse of a simple one. He uses words in uncommon meanings — employs pompous expressions — and his whole manner is characterized by singularity rather than by beauty.

A vehement writer uses strong expressions — is characterized by considerable warmth of manner — and presents his ideas clearly and fully before us.*

The following directions are given by Dr. Blair for attaining a good style:

The first direction is, study clear ideas of the subject on which you are to write or speak. What we conceive clearly and feel strongly, we naturally express with clearness and strength.

Secondly, to the acquisition of a good style, frequency of composing is indispensably necessary. But it is not every kind of composition that will improve style. By a careless and hasty habit of writing, a bad style will be acquired. In the beginning, therefore, we ought to write slowly and with much care. Facility and speed are the fruit of experience.

Thirdly, acquaintance with the style of the best authors is peculiarly requisite. Hence a just taste will be formed, and a copious fund of words supplied on every subject. No exercise, perhaps, will be found more useful for acquiring a proper style, than translating some passage from an eminent author in our own words, and then comparing what we have written with the style of the author. Such an exercise will show us our defects will teach us to correct them, and, from the variety of expression which it will exhibit, will conduct us to that which is most beautiful.

Fourthly, caution must be used against servile imitation of any author whatever. Desire of imitating hampers genius, and generally produces stiffness of expression. They who copy an author closely, commonly copy his faults as well as his beauties. It is much better to have something of our own, though of moderate beauty, than to shine in borrowed ornaments which will at last betray the poverty of our genius.

* The student who would see the subject of style treated with great clearness and beauty, will find it treated with much elegance and ability in "*Newman's Rhetoric*." His remarks on vivacity of style are particularly recommended to the careful study of the learner.

Fifthly, always adapt your* style to the subject, and likewise to the capacity of your hearers or readers. When we are to write or to speak, we should previously fix in our minds a clear idea of the end aimed at; keep this steadily in view, and adapt our style to it. †

Lastly, let not attention to style engross us* so much, as to prevent a higher degree of attention to the thoughts. He is a contemptible writer, who looks not beyond the dress of language; who lays not the chief stress upon his matter, and employs not such ornaments of style as are manly not foppish.

LXXXI.

DIRECTIONS TO STUDENTS IN REVISING AND CORRECTING THEIR COMPOSITIONS, BEFORE THEY ARE PRESENTED TO THE TEACHER.

Read over your exercise to ascertain, 1. whether the words are correctly spelled; 2. the pauses and capital letters are properly used; 3. that the possessive case is correctly written with the apostrophe and the letter s; 4. the hyphen placed between the parts of a compound word, and also used at the end of the line when part of the word is in one line and another part in the succeeding line (recollecting, in this case, that *the letters of the same syllable must all be written in the same line*); 5. that the marks of quotation are inserted when you have borrowed a sentence or an expression from any one else; 6. whether the pronouns are all of the same number with their antecedents, and the verbs of the same number with their nominatives; 7. whether you can get rid of some of the "ands" in your exercise, by means of the rules laid down in Lesson XX., and whether some other words may not be omitted without weakening the expression, and also

* The change of persons in these rules, if not absolutely faulty, is certainly inelegant. The language is literally taken from the abridgment of Dr. Blair's *Rhetoric*.

† Two of the greatest faults that can be committed in writing consist in degrading a subject naturally elevated, by low expressions; — and the expressing a mean or trivial idea by high sounding epithets. The former is called *Bathos*; — and the latter *Bombast*.

The student who wishes for specimens of the various kinds of style mentioned above, will find quite a collection of them arranged under their appropriate heads, for examples in rhetoric, in a volume recently prepared by Mrs. L. C. Tutthill and printed and published by S. Babcock, of New Haven, called "*The Young Ladies Reader*." It was the author's design to insert such specimens in this volume, but he finds it necessary to reserve the space which they would occupy for other matter which he deems more important to the completion of his plan. For the same reason he has omitted the specimens which he intended to present in the respective departments of Narrative, Descriptive, Didactic, Pathetic, and Argumentative writing.

whether you have introduced all the words necessary for the full expression of your ideas; 8. whether you have repeated the same word in the same sentence, or in any sentence near it, and have thus been betrayed into a tautology (See Lesson XXII.); 9. whether you cannot divide some of your long sentences into shorter ones, and thereby better preserve the unity of the sentence (See Lesson XXXI.); and lastly, whether part or parts of your exercise may not be divided into separate paragraphs.

The following rules must also be observed.

1. No abbreviations are allowable in prose, and numbers (except in dates) must be expressed in words, not in figures.
2. In all cases, excepting where despatch is absolutely necessary, the character &, and others of a similar nature, must not be used, but the whole word must be written out.
3. The letters of the same syllable must always be written in the same line. When there is not room in a line for *all* the letters of a syllable, they must *all* be carried into the next line; and when a word is divided by placing one or more of the syllables in one line, and the remainder in the following line, the hyphen must always be placed at the end of the former line.
4. The title of the piece must always be in a line by itself, and should be written in larger letters than the exercise itself.
5. The exercise should be commenced not at the extreme left hand of the line, but a little towards the right. Every separate paragraph should also commence in the same way.
6. The crotchets or brackets which enclose a parenthesis should be used as sparingly as possible. Their place may often be supplied by commas.

Suggestions to Teachers with regard to the written exercises of Students.

1. Examine the exercise in reference to all those points laid down in the directions for students in reviewing and correcting their compositions. (See page 303.)
2. Merits for composition should be predicated on their neatness, correctness, (in the particulars stated in the directions to pupils, page 303), length, style, &c.; but the highest merits should be given for the strongest evidence of intellect in the production of ideas, and original sentiments and forms of expression.
3. Words that are misspelt, should be spelled by the whole class, and those words which are frequently misspelt should

be recorded in a book kept for that purpose, and occasionally spelt on the slate by the class.

4. Keep a book in which the student may have the privilege to record such compositions as are of superior merit. This book should be kept in the hands of the teacher, and remain the permanent property of the institution. This will have an excellent effect, especially if additional merits are given for the recording of a composition.

5. A short lecture on the subject of the composition as signed to a class, showing its bearings, its divisions, and the manner in which it should be treated, will greatly facilitate their progress, and interest them in the exercise.

6. Have a set of arbitrary marks, which should be explained and understood by the class, by which the exercise should be corrected. This is, in fact, nothing less than a method of short hand, and will save the trouble of much writing.

7. *Insist* upon the point, that the exercise should be written in the student's *best hand*, with care, and without haste. For this purpose, ample time should always be allowed for the production of the exercise. A week at least, if not a fortnight, should intervene between the assigning and the requiring of the exercise. Negligence in the mechanical execution, will induce the neglect of the more important qualities.

8. Require the compositions to be written on alternate pages, leaving one page blank, for such remarks as may be suggested by the exercise, or for supplying such words or sentences as may have accidentally been omitted.

9. In correcting the exercises, care should be taken to preserve as much as possible the ideas which the pupil intended to express, making such alterations only as are necessary to give them clearness, unity, strength, and harmony, and a proper connexion with the subject, for it is the student's *own idea* which ought to be "*taught* how to shoot." An idea thus humored will thrive better than one which is not a native of the soil.

10. It is recommended that a uniformity be required in the size and quality of the paper of the exercises of the class — that the name (real or fictitious) of the writer, together with the date and number of the composition, be placed conspicuously on the back of the exercise. The writing should

be plain and without ornament, so that, no room being left for flourish or display, the principal attention of each student may be devoted to the language and the sentiments of his performances. It is also recommended, that the paper on which the exercise is written be a letter sheet folded once, or in quarto form, making four leaves or eight pages. This form is of use, especially in the earlier stages of his progress, because it enables him more easily to fill a page, and encourages him with the idea that he is making progress in his exercise. In the writing of compositions, a task to which all students address themselves with reluctance, nothing should be omitted by the teacher, however trivial it may at first appear, by which he may stimulate the student to exertion.

11. Accommodate the corrections to the style of the student's own production. An aim at too great correctness may possibly cramp the genius too much, by rendering the student timid and diffident; or perhaps discourage him altogether, by producing absolute despair of arriving at any degree of perfection. For this reason, the teacher should show the student where he has erred, either in the thought, the structure of the sentence, the syntax, or the choice of words. Every alteration, as has already been observed, should differ as little as possible from what the student has written; as giving an entire new cast to the thought and expression will lead him into an unknown path not easy to follow, and divert his mind from that original line of thinking which is natural to him.

12. In large institutions, where a class in composition is numerous, the teacher may avail himself of the assistance of the more advanced students, by requiring them to inspect the exercises of the younger. This must be managed with great delicacy; and no allusion be allowed to be made out of the recitation room, by the inspector, to the errors or mistakes which he has discovered. He should be required to note in pencil, his corrections and remarks, and sign his own name (also in pencil) to the exercise under that of the writer, to show that he is responsible for the corrections.*

* Instead of a written exercise, the teacher may, with advantage, occasionally present to the student a piece selected from some good writer; requiring him to present a rhetorical analysis of the same. This analysis should comprehend the following operations:

Parsing.
Punctuation.

The preceding exercise is presented merely to show the mode in which, in conformity with the suggestions just made, the student's compositions may be corrected. The exercise is one of a class of very young students. By this example, the teacher will become acquainted with a set of arbitrary marks for the correction of errors, which may easily be explained to a class, and when understood will save the teacher much writing.

Thus, when a word is misspelt or incorrectly written, it will be sufficient to draw a horizontal line under it, as in the following exercise. If a capital is incorrectly used, or is wanted instead of a small letter, a short perpendicular mark is used. When entire words or expressions are to be altered, they are surrounded with black lines, and the correct expression is written on the blank page on the left. When merely the order of the words is to be altered, figures are written over the words designating the order in which they are to be read.

Transposition.

Synonymes, collected, applied, defined, distinguished, and illustrated.

Variety of expression, phrases generalized, particularized, translated from Latin to Saxon derivatives, and the reverse, expanded, compressed.

Figures of speech analyzed.

Students of higher grade may also be exercised in the *Logical Analysis* of the same subject, noticing the subject with its scope, topics, method and lastly in a *Critical Analysis*, relating to the choice of words.

Structure of the sentences.

Style.

Eloquence.

Ideas.

Errors.

Beauties.

Of these he will give the general character, with a particular analysis.

It was a beautiful evening, in the month of August, when I alighted from my carriage, at the house of my friend in the picturesque village of M. The broad and beautiful bay lay stretched out with its calm and glossy bosom to the west, while around me, in the distance might be seen little cottages trees, and hills, forming a most beautiful scenery. The setting Sun threw his golden beams upon the water, which did not look now like the grave of human beings.

Tempted by the beauty of the evening, I took a walk along the beach with my friend. During the conversation, he remarked, if you please I will relate the account of a shipwreck which happened here a short time ago. It was on a night when the tempests seemed to be at war with other, when one of the vessels belonging to this port might be seen approaching the coast, making signals of distress. Soon notwithstanding the severity of the weather, a considerable number were gathered on the beach, for there were many expecting friends, and the fears they felt for their safety together with their pity for the sufferers, induced them to use every exertion for the safety of those on board.

The night was such, that it would have been almost instant death to have ventured upon the waters in an

carriage a distance,

stretched west;

Want of Unity.

related a elements

each that of people

See Grammar, Part II. No. 108.

open boat, and we could render no assistance to them.

The shrieks of the unhappy persons, mixed with the roar of the wind and the driving of the rain, seemed more like a frightful dream than the dreadful reality.

But no vessel could stand such a tempest long, and it was soon evident to us that she was fast going to pieces. At length, as the storm abated a little, four hardy fishermen got out their little boat, determined to do their best to save the sufferers, even if it endangered their own lives, while we stood on the shore to render assistance to any who might be saved. After roving for some time, and making but slow progress, they finally reached the ship, but only to find it fast filling with water. One man was floating near, on a small piece of board, with a little girl lashed to him. These they placed in the boat, although but little hope could be entertained of their recovery. They at last arrived at the shore, despairing of saving any more, and almost worn out with fatigue. While some attended to the brave fishermen, I and some others carried the persons who had been saved to the nearest house. The man was indeed dead, but the little girl recovered, and is now staying with one of those who were the means of saving her life, until her friends can be found

mingled

ship could long survive such a tempest, and we were soon convinced that the vessel before us

avouched determining though it should endanger

(.)

were taken into

Despairing of saving more, the hardy fishermen reached the shore nearly exhausted with fatigue.

them, I assisted others in carrying the survivors

to stay