

## PREFACE.

Ir would be presumptrions in any author to attempt to give rules, or to lay down laws, to which all the departments of English Composition should be subjected. Genius cannot be fettered, and an original and thinking mind, replete with its own exuberance, will often burst out in spontaneous gushings, and open to itself new channels, through which the treasures of thought will flow in rich and rapid currents. Rules and suggestions, however, are not wholly useless. They encourage the diffi. dent, and give confidence to those whose want of conversance with ap proved models renders it necessary for them to rely on foreign aid. In the volume to which this book is designed as a sequel, the author has attempted to render assistance in the removal of the two obstacles which beset the youthful writer in his first attempts at composition; to wit, the diffeculty of obtaining ideas, or learning to thimk, and that of expressing them properly when obtained. There are those who profess to have been benefited by the assistance therein afforded. In this volume he has en-- deavored to embrace a wider range in the extensive field before him. He candidly confesses that he is not satisfied with his own labors. He would have been better contented to see the task completed by abler hands. But as his labors have been found useful, he has been encouraged to extend them, in the hope that they will prove beneficial, especially to those who hare neither the leisure nor the inclination to seek in the wide fields of literature for other and deeper sources of information. If the water in the bucket drawn from the well has not the coolness and raciness of the fountain, or the spring, it will quench the thirst and cool the brow of the toiler, in his laborious ascent of the hill of science.
With regard to the manner in which this volume is to be used, the anthor has only to say that he has not aimed at giving a regular and systematic course of instruction. Few teachers would probably follow any path that might be pointed out. It has not been his aim to present m this yolume a progressive course. Leaving to the judgment of those who may use the book the task of selecting such exercises as may in their opinion best promote the intellectual advancement of those whose minds they are training, he respectfully submits the volume, in the hope that it may prove a useful anxiliary in the difficult but highly useful task of Compositition.
Orange Street, Boston, January 1st, 1844.

## Cins biritanion Suburrelank N/2anderdaws ny <br> $\qquad$

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## INTRODUCTION.

ness in all matters of arrangement, of inquest, and of argamentation. ${ }^{2}$ "Writing," says Iord Bacon, "makes a correct man;" and the author of the Essay on Criticism asserts, that
"True grace in writing comes from art, not chance
As they move easiest who have learnt to dance.
He that begins with the calf," says Mr. Locke, "may carry the ox that the ox, may so disable himself as not but he, that will go st first to take the ox, On the same principle, it is recomto be able to take the calf after that. subject of comossition should be commended that an attention to the subject of chs, acter prepare the mind menced early in life. Exercises of a simple chas, acter preparderartments for higher exertion; and readiness and facility in the lower deparnota of writing enable the student to apply in intellectual culture is most rapmightuer efforts by which the progress of intellect
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"Viribus."
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$\longrightarrow$
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Geamine well, ye writers, what your strength will bear What suita your genius, what

## ONIVERSIDAD AUTONO DIRECCIONGENERA

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## Exercises.

In a similar manner enumerate the narts of the following objects.


The parts of a visible object having been noticed, the next step to be taken is the enumeration of its qualities and uses according to the following

## Example.

inodorous, insoluble,
smooth, colorless, dry, bright, uninflammable, thick or thin, transparent, durable, : long,

Its uses:

- For windows to admit light:

For spectacles to assist sight:
For useful vessels, such as tumblers, pitchers, decanters, wine-glasses, jelly-glasses, bottles, phials, inkstands, lamps, and lamp-glasses, chandeliers, handles of doors and drawers, vases, cups, and ornaments, such as beads, drops, prisms, \&

The use of the pen is to write down what we have seen, read, or thought, and thereby to preserve what would probably soon be lost, if intrusted to the memory alone. What is nee written can be read, or preserved for future information, and thereby we can learn what our friends who are absent. and even those who are dead, have seen or said.

## Exercises.

Enumerate tho parts, qualities, and uses of the following objects
AIIS TO ENGLISH COMPOSITION.
in the mire, and the poor anima. was exerting all his strength to drag the heavy load, while the cruel driver was mercilessly beating the unfortunate creature because he could not proceed.

## Exercis?s.

In a similar manner, the learner may describe the following events
The meeting of a beggar in the street
The overturn of a carriage.
The passing of a procession.
The sailing of a ship.
The catching of a fish.
The capture of a bird.
The raising of a kite.
A fire.
The raising of a building

$$
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$$

IV.

## EVENTS.

The object of this lesson is to teach the learner to descreat in easy sentences, any circumstances which happen to himself and others.
He should be directed to write the incident just as he would relate it to his parents or a young friend; and after he has - thus written it, to revise it carefully, to see whether any of - his words are mis-spelt, and whether he has used the very words which he intended to use.

## Example.

On returning home yesterday, I saw a man severely beating a horse. I stopped a moment to ascertain the cause; and perceived that one of the wheels of the wagon had sunk deep

## $\square=$

## v words, in every exercise.

The object of this lesson is to accustom the rearner to combine the results of the preceding lessons.
The same directions should be given to him as are presented in the last lesson; and it will be proper to enforce the

As my brother was riding in the country, he saw a beaul ful, large house, painted white, with green blinds. In the front of the house was a small flower-garden, and the bright tulips, all in full bloom, presented a brilliant show. The rose bushes were not yet in flower; but the lily of the valley was dropping its modest head, while it perfumed the arr with its delicious fragrance. At the back of the house were a number of fruit trees, in full blossom, among which was the peach tree, with its beautiful pink flowers. Some boys were seen

1*
clustering around a willow near the brook, busily engaged with their knives. One was cutting the small leaves and 3cions from a large branch, which he had just taken from the tree for a whip, while another was busily engaged in making a whistle. As my brother approached the house, the boys, mistaking him for the owner, immediately scampered away; some hiding themselves among the bushes, while the more ac tive leaped over the high stone wall, to escape being caught. It appeared that these boys were truants from a neighboring school-house, and the little rogues were fearful, not only of being caught in trespassing upon private ground, but likewise lest they should be carried into the presence of their master, to be corrected for playing the truant.

## Exercises.

In the same manner the learner may describe the following objects and events;
Boys fishing from a bridge
Girls dressing their dolls.
A tree blown down by a tempest.
Boy driving cows or sheep to pasture.
Horses running at large
A dog, in a state of madness, biting passengers in the street.
A lion, elephant, or tiger broken loose from its cage.
A menagerie, with the postures and employments of the wild anmals. A museum, with dancing puppets.
A public concert.
An exhibition of paintings and statuary.


## NAMES.

The object of this exercise on names, is to prepare the student for a f.ture exercise on definitions. How it is to be performed will be readily seen from the following

## Examples.

What is the name which is applied to false or undeserved praise?

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## Answer. Flattery.

By what name do we call the delaying of that which we know cannot be finally escaped or avoided

Answer. Procrastination.
By what name do we designate that animal which has two horns, a long tail, and cloven feet, and that affords beef, butter, and cheese?

Answer. The Cow.
By what name do we designate the restraint of appetite and passion?
Answer. Temperance.

## Excercises.

What name is given to the reverence of God?
What name is applied to an effort of genius and art, producing an association of exalted and brilliant ideas in language harmoniously arranged?
A general coincident feeling between two persons?
Habitual inactivity both of mind and body
That tranquil state of mind in which the agitations of anxiety and dis ppointment are no longer felt?
That state of mind which suffers no dismay from danger?
The dissolution of corporeal existence?
The resolution to persist in any undertaling that has been commenced? he time after sunset?
That God is present every where, and that he knows all things ?
A habit of being pleased?
been made in the first exercise, will help them wholly out on the difficulty ; especially, if they be informed, that the art of writing is nothing more than the art of expressing with the hand, in signs which present themselves to the eye, that, which with their voice, they convey to the ears of others. In other words, that in their early attempts at writing composition, they may write down in letters, what they would say to their companions in their common conversations.
To cultivate the habits of observation, the following dialogue, from the pen of Dr. Aikin, is presented; with the recommendation that it be read to the young student, or that he be required to read it carefully, in order that he may learn to use his eyes aright, and attentively observe what passes before them.

$$
\begin{aligned}
& \text { THE TUTOR AND HIS PUPILS. } \\
& \text { Eyes and no Eyes; or, the At of Seeing. }
\end{aligned}
$$

Well, Robert, where have you been walking this Rowt I have been to Broom-heath, and so round by the windmil mon Camp-nount, and home through the meadows by the river side.
Titor. Well, that is a pleasant round
Tytor. Well, that is a pleasaut round. I carcely met with a single per Rolet. I thonght it very dull, Sir; I scarcely met with a sin
son. I would much rather have gone arong the turupikject, you would, Tutor. Why, if secing men and horses was your obice But did you indeed, have
see William?
Robert. We set out together, but he lagged behind in the lane, so walked on and left him.
walked on and left him.
Tutor. That was a pity. He would have been company for you. that I would rather walk alone. I dare say he is not got home yet.
that I I would rather waik alone. I dare say here have you been?
William. O, the pleasantest walk! I went all over Broom-heath, and
so up to the mill at the top of the hill, and then down among the green so up to the mir at the thp river.
meadows by ghe side of the river.
Titor. Why, that is just the round Robert has been taking, and he complains of its dulness, and prefers the high-road.
William. I wonder at fhat. I am sure I hardly took a step that did not delightme, and I have brought home my handkerchief full of curiosities Titor. Suppose then, you give us an account of what amused you oo much. I fancy it will be as new to Robert as to me
William. I will do it weadily. The lane leading to the heath, you mow, is close and sandy, so I did not mind it much, but made the best of my way. However, I spied a carious thing enough in the hedge. It was an old crab-tree, out of which grew a great bunch of something green qute different from the tree itself. Here is a branch of it.

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Tutor. Ah! this is a mis detoe, a plant of great fame for the use made of it by the Druids of old ir their religious rites and incantations. It hears a very slimy white berry, of which birdlime may be made, wnence the Latin name, Viscus. It is one of those plants which do not grow in the ground by a root of their own, but fix themselves upon other plants whence they have been humorously styled parasitical, as being hanger on, or dependents. It was the mistletoe of the oak that the Druids par ticularly honored.
William. A little farther on, I saw a green woodpecker fiy to a tree and run up the trunk like a cat.
They bore holes wis to seek for insects in the bark, on which they live They bore holes with their strong bills for that purpose, and do much damage to the trees by it.
William. What beatuiful birds they are!
Titor. Yes; they have been called, from their color and size, the Eng-
lish parrot. lish parrot.
Willam.
William. When I got upon the open heath, how charming it was The air seemed so fresh, and the prospect on every side so free and un bounded! Then it was all covered with gay flowers, many of which I (I have got them in my handlerchicf here at least three kinds of heath bell-flower, and many hanakerchief here, and gorse, and broom, and sently to tell me the names. Titer the the names.
Wuth, That I will, readily.
a prettr grayish one of the size of that were new to me. There was great stones; and when he flew, he showed a treat deal of about some great stones; and when he flew, he showed a great deal of white above
bis tail. Tutor.
Iar. That was a wheat-ear. They are reckoned very delicions birds to eat, and frequent the open downs in Sussex, and some other counties, in great numbers.
William. There was a flock of lapwings upon a marshy part of the heath, that amused me much. As I came near them, some of them kept tying round and round, just over my head, and crying pevit so distinctone of them tor tumbled close to the ground; but, as I came near, he always contrived to get anay.
Tutor. Ha, ha! you were finely taken in, then! This was all an artifice of the bird's, to entice you away from its nest ; for they build apon the bare ground, and their nests would easily be observed, did they not draw off the attention of intruders, by their lond cries and comierfeit lameness.
William. I wish I had known that, for he led me a long chase, often over shoes in water. However, it was the canse of my falling in with an old man and a bor, who were cutting and piling up turf for fuel; and I had a good deal of talk with them, about the manner of preparing the turf, and the price it sells at. They gave me, too, a creature I never saw before-a young viper, which they had just killed, together with its dam. I have seen several common snakes, bnt this is thicker in proportion, and of a darker color than they are.
Tutor. True. Vipers frequent those turfy, boggy grounds pretty much, an? I have known several turf-cutters bitten by them.

William. They are very venomous, are they not?
William. They are very venomous, are they not?
Tutor. Epongh so to make their wounds painful and dangerous, though Tutor. Epough so to
they seldom prove fatal.
they seldon prove fatal.
William. Well - I then took my course up to the windmill on the William. Well-I then steps of the mill, in order to get a better vien mount. Ichmbednd. What an extensive prospect! I counted fifteen of the country steples; and I saw several gentlemen's houses peeping out from church steeples, an woods and plantations; and I could trace the windthe midst of green woods ane low grounds, till it was lost behind a ridge ings of the river all along the what I mean to do, if you will give me leave of hils. Whitor. What is that?
?
Witor: What is that I gill go again, and take with me Cary's country map, by
Will Whilliair. I will go again, and shall probably be able to make out most of the places.
which I shall probably be able to I will go with you, and take my pocket
Tutor. You shall have it, and I spying-glass.
spying-glass. I shall be very glad of that. Well-a thought struck me,
William. that, as the lill is called Camp-mount, there might, probably, be some rethat, as the of ditches and mounds, with which I have read that camps were surrounded. And I really believe I discovered something of that sort running round one side of the mount

Tutor. Very likely you might. I know antiquaries have described such remains as existing there, which some suppose to be Roman, others Danish. We will examine them further when we go.
William. From the hill I went straight down to the meadows below, and walked on the side of a brook that runs into the river. It was ant bordered with reeds, and flags, and tail howerng pla down the bank to from those I had seen on the heath. As I was geting down the bank to reach one of them, I heard something plunge into the water near me. It was a large water-rat, and I spsw it swim over to the other side, and go into its hole. There were a great many dragon-flies all about the stream. I eaught one of the finest, and have got him here in a leaf. But how 1 longed to catch a bird that I saw hovering over the water, and every now and then darting down into it! It was all over a mixture of the most beautiful green and blue, with some orange color. It was som
than a thrush, and had a large heat bird was - a kingfisher, the celebrated
Tutor. I can tell you what that bird was - a kingtisher, the cele lives on halcyon of the ancients, about which so many tales are told. It lives on fish, which it catches in the manner you saw. It buirds in holes the banks; and is a shy, retired bird, never to be seen far from the stream where it innawis.
William. I must try to get another sight at him, for I never saw s bird that pleased me so much. Well, I followed this little brook, till it entered the river, and then took the path that runs along the bank. the opposite side, I observed several ittle brown and white and about as and making a piping nois
Dig as a snipe.
Tutor. I suppose they were sand-pipers, one of the numerous family of birds that get their living by wading among the shallows, and picking up worms and insects.

William. There were a great many swallows, too, sporting upon the arface of the water, that entertained me with their motions. Sometimes they dashed into the stream; sometimes they pursued one another so quickly, that the eye could scarcely follow them. In one place, where :

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high, steep sand-bank rose directly above the river, I observed many of dom go in and ont of holes, with which the bank was bored full
Tutor. Those were sand-martins, the smallest of our four species of Ewallows. They are of a mouse-color above, and white beneath. They make their nests and bring uy. their young in these holes, which run a great depth, and by their situation are secure from all pluaderers.
William. A little farther, I saw a man in a boat, who was catching cels in an odd way. He had a long pole witl broad iron prongs at the end, just like Neptune's trident, only there were five instead of the This he pushed straight down into the mnd, in the deepest parts three. iver, and fetched up the eels sticking between the prongs. Tuter. I have seen this method. It is called ppearing.
Willim. While I wns looking at him called spearing of eels.
head, with his large flapping wings. He alighted at the next tumer $m y$ river, and I crept softly behind the bank to watch his motions. He the waded into the water as far as his long legs would carry him, and was standing with his neck drawn in, looking intently on the stream. Presntty he darted his long bill as quick as lightning into the water, and drew out a fish, which he swallowed. I saw him eatch another in the ame manner. He then took alarm at some noise I made, and flew
Tuator. Probably his some distance, where he settled.
ree they can find hais nest was there, for herons build upon the loffiest mee her cau find, and sometimes in society together, like rooks. Formany, Wany gentlen hink their heromies, and a faw are still remaining.
Tutor. They are of are the largest wild birds we have.
Tutor. They are of great length and spread of wing, but their bodies William. I tien turned
ped awhile to look at a larre flock of starlings the meadows, where I stop ped awhile to look at a large flock of starlings, which kept flying about at no great distance. I could not tell, at first, what to make of them; for they rose all together from the ground, as thick as a swarm of bees, and After taking a short round, they settled eloud, hovering over the field. After taking a short round, they settled again, and presently rose again
in the same manner. I dare say there were hindreis of that in the same manner. I dare say there were hundreds of them. numerous, as to break down whole acres of reeds by settling on them. by Homer, who compares the foe flying from one of his heroes, to a clozid William retiring dismayed at the approach of the hawk.
the way to our house, and passed close by a deep marb ent in into it, I saw in one of the sides a cluster of what I took to be shells. and upon going down, I picked up a clod of marl which was quite full of wam; but how sea-shells could get there I cannot imagine.
Tutor. I do not wonder at your surprise, since many philosophers have been much perplexed to account for the same appearance. It is not uncommon to find great quantities of shells and relies of marine animals ven in the bowels of high monntains very remote from the sea.
William. I got to the high feld next to our honse just as the sun was setting, and I stood looking at it till it was quite lost. What a glorions bight! The clouds were tinged with purple and crimson, and yellow of eil shades and hues, and the clear sky varied from blue to a fine green at
the horizon. But how large the sun appears, just as it sets! I think it seems twice as big as when it is over head.
seems twice It doce so: and you may probably have observed the same
Tutor. apparent enlargement of the moon at its rising.
apparent enlargement of
William. I have; but pray what is the reason of this?
Wutor. It is an optical deception, depending upori principles which I cannot well explain to you, till you know more of that branch of science. But what a number of nef ideas this afternoon's walk has afforded youl Ido not wonder that you found it amusing; it has bec
1do not wonder that
too. Did you see nothing of all these sights, Robert? too. Did you see nome of them, but I did not take them.
 best of my way home.
Tutor. That would have been right, if you had been sent on a mesage; but, as yon only walked for amusement, it would have been wiser to have sought out as many sources of it as possible. But 50 it is; one man walks through the world with his eyes open, and another wnowledge shut; and upou this difference depends all the superiority of kno been in the one acquires above the other. I have known sailors but the signs of all the quarters of the world, and could tell your nothorts, and the price the tippling-houses thiey frequented in the different ports, and not cross and quality of the liquor. On the other hatd, a Frankin eould no. While the Channel without making some observations uscuchout Europe, without many a vacant, thoughtless youth, is whirled turoughe observing eye and gaining a single idea worth crossing a sureet for, delight, in every ramble inquiring mind find matter of improvemeniliam, continue to make use of in town and country. Do you, then, Wiliam, con given you to use. your eyes; and you Robert, learn that

The preceding dialogue, if it has been attentively read, will probably enable the young student to write simple dialogues or conversations, similar to that presented in the following

## 407) Example.

dialogue between charles and henex, about dogs.
Charles. Whose dog is that, Henry, which I saw in your yard yesterday?
Henry. He belongs to my uncle, who bought him, when he war very young, of a poor boy in the street. The boy appeared very destitute, and uncle bought him rather out of compassion for the boy, than because he wanted the dog.
Charles. Is he good for any thing, - has he been trained:
Henry. O yes; he is a very valuable animal. Uncle would not sell kim at any price. He is an excellent water
dog, and knows more than many boys of his own age. The other morning he was sitting in a chair at the window, from which he had been accustomed to look at the boys, as they were playing in the street, and, finding that he could not see through the window, on account of the frost on the glass, he applied his warm tongue to one of the panes, and, licking the frost from the glass, attempted to look out; but, the spot which he had cleared being only large enough to admit one eye, he immediately made another, in the same manner, for the other eye, by which he was enabled to enjoy the sight as u 4 ual.
Charles. That was very remarkable. But your uncle did net teach him to do that.
Henry. No; that was rather an operation of instinct than of training. But he will carry bundles, stand on two legs, find articles that are hidden, fetch things from the water, and is also well trained for hunting.
Charles. He is a water-dog, then, is he not?
Henry. O yes. He is very fond of the water himself, but will not allow others to go into it. Uncle has a fine situation at Nahant, on the water's edge, and many of his friends go there to bathe. But uncle is obliger to tie up Guido, the dog, when any one wishes to bathe; for the animal will not allow any one to go into the water, if he can prevent it.

Charles. That is very selfish in him. What do you sup pose is the reason that he is unwilling that others should enjoy a thing, of which, you say, he is himself so very fond?

Henry. O, he has a good reason for that, as well as for every thing else he does. The reason is, that, one day, my little brother, George, was standing on a kind of wharf, built of stones, near the bathing place, and, happening to stoop over too far to look at some eels, that were gliding through the water below, he lost his balance and fell in. Nobody was near but Guido, and he immediatety jumped into the water, and held George up by the collar till some one came to his assistance. When the servant man, John, came to help George out of the water, Guide had nearly dragged him to the shore; but he found it rather hard work, for George is very fleshy, and, of course, quite heavy; and, although Guido

- has a good opinion of himself, and doubts not his ability to drag ary one else out of the water, yet he reasons very 2
soundly, and thinks it much less trouble to prevent people from going into the water, than to drag them out when they have got in.

Charles. No wonder that your uncle values him; he is certainly a very valuable dog.

- Henry. O, I could tell you a hundred stories about him, which would surprise you. The other day, George brought home a bundle from Miss Farrar's, for my sister Caroline, home a bunde rown on a chair in the entry, and then ran off to play. Caroline was in her chamber, and, hearing George come in, spoke to him from her room, not knowing that he had gone out, and requested him to bring it up stairs. Guido was lying on the rug by the fire in the parlor, and, hearing Caroiline call for the bundle, immediately jumped up, and, taking the bundle in his mouth, carried it up stairs and dropped it at Caroline's feet.

Oharles. I should be very happy to have such a dog, but mother is so afraid of a dog's running mad and biting us children, that she will not allow us to keep one.
Henry. Father says, that there is no fear of a dog's running mad, if he has plenty of water. He says, that the reason that we so seldom hear of a dog's rumning mad here in Boston is, because water is plenty here, and dogs can always get at it, if they have once found their way to the Frog Pond on the Common.
Churles. What is the name of that disease which people have who are bitten by mad dogs?
Henry. It is called hydrophobia, which is a Greek word, and means "fear of water." Dogs, when they are mad, car. not bear the sight of water; they will not drink; and therefore, whenever a dog will drink, you may be sure that he is not mad. When a person is bitten by a mad, or rabid animal , he expresses the same dread of water, and hence the disease is called, as I said, hydrophobia.

Charles. I thank you, Henry, for giving me all this information. I shall tell it all to mother, and as I have often heard her say, that your father is a very sensible man, per haps she may overcome her fear of hydryphobia, and allow brother James and me to keep a dog.

AIDS TO ENGEISH COMPOSITION.

In the same manner the learner may write a simple dialogue about tho fllowing stabjects:

A cat.
A fox.
A horse.
A watch.
A dress.
A ride.
A meetin
A meeting
A sled:
An evening party A sleigh-ride.

A walk.
A pair of skates.
A tree,
A kite.
A book.
A bonnet.

A Sunday School ex cursion. A holiday visit. An evening party. A wedding.

- A funeral.

An excursion on the water. A baptism.
A lesson.
A new year's present.
The celebration of an anniversary. A visit to a printing An excursion into the woods. office

Sentences consist of words, and words are used to express thoughts or ideas. The ideas which they express depend on their connexion with other words. Sometimes the same word will signify an action, an object, a quality, or an attribute. Thus, in the sentence "I shall present the book to Charles," the word "present" signifies an action. If I say "the book will then be a present", the word "present" will signify an object, and is a noun or name. But, if the sentence be, "Charles must be present when the book is given," the word "present" will signify an attribute, and is an adjective.

The proper use of words, and the correct understanding of them, constitutes one of the greatest difficulties in written language. It is therefore highly important that every writer be careful to use the proper word to express the idea which he wishes to communicate; and when he is required to use a word, that he endeavor thereby to express no other idea than that, which the word is intended to convey.
The Dictionary is however a very unsafe guide to the proper signification of words, because their meaning is so ma terially affected by the connexion in which they stand.

There are many words, the sound of which is exactly similar to the sound of other words that are spelt very differently. In using such words there is little danger of their being mistaken the one for the other, because, as has just been said, we are guided by the connexion in which they stand But in writing them, many mistakes are frequently made, on account of the want of early attention to the subject of orthography. The object of this lesson is to afford an exercise in the use of such words as are both sounded and spelt alike, and of those which have the same sound and are spelt differently.

The remark may here be made that the change of a single letter, or the removal of the accent, frequently alters the entire character of a word. Thus the words advise and practise, which are verbs, expressing an action, by the change of the letter $s$ to $c$, become practice, and advice, which are nouns. Again, the words comment, increase', are verbs; while $\mathrm{com}^{\prime}$ ment, in'crease, \&c. are nouns. In the use of such words, the student shonld be accustomed to note the word, in his early exercises, by the proper accent.

## Example

"I saw with some surprise that the Muses, whose business was to cheer and encourage those who were toiling up the ascent, would often sing in the bowers of pleasure, and accompany those who were enticed away at the call of the pas. sions. They accompanied them, however, but a little way, and always forsook them when they lost sight of the hill The tyrants then doubled their chains upon the unhappy captives, and led them away without resistance, and almost with their own assent, to the cells of Ignorance or the mansions of misery."

Johnson, slightly altered.
"The bold design
leased highly those infernal states, and joy Sparkled in all their eyes; with full assent They rose."

Milton, Paradise Lost, B. 2d.
"He hath deserved worthily of his country; and his ascent (namely, to the highest honors, \&o.) is not by such easy degrees. as those who have been supple and courteous to the people." Shalspeare, Coriolanus, Act $2 d$, Scene $2 d$.

## Exerctses.

Air, ere, heir; devise, device; a'tar, alter; trans'fer, transfer'; palate, pallet, palette; fane, fain, feign; bear, bare; bore, boar; council, counsel ; coarse, course; ceiling, sealing; drawer, drawer; eminent, imminent; hoarse; heal, heel; haul, hall; key, gnay, lend, hoard, horde; horse maner mien mean; ment met, mete; pare, peari pen piece; 1 ne tiee practise ; assent, ascent; rite right, write, wright; peas, piece; prac tain', rain, rein, reign; raise, ravs, raze; size sighs. sloy sleiph sloin their there pale, yeil vail; white wieht. way weigh whey you, yew their, there; vale, veli, vail; white, wight; way, weigh, whey; you, yew seine; stile, style; straipht, strait whast, waste; bell, belle; sell, cell. seine; stule, style; straight, strati; waist, waste; bell, belle; sell, cell; herd, heard; wring, ring; nught, ought; lessen, lesson; profit, prophet; Sholer, collar; well, (a noun, well, (an aaverb); per fume, pertume, ; subject ; subject; object, object ; ; m'port, import' ; pres'ent, present; ; ab-
sent', ab'sent; sur'vey, survey'; fer'ment, ferment'; tor'ment, torment'sent, ab sent; sur vey, survey ;
insult, in'sult; com'pact, compact'; con'cert, concert'; ; dis'count, dis. insult, in'suit; compact, compact; concert, concert; ; dis count, disbough, bow ; capitol, capital; cask, casque; censer, censor; clavss, clause; site, cite, sight; clime, climb; complement, compliment; creck, creak; flue, flew; blew, blue; fort, forte; frays, phrase; herd, heard; slight, Eleight; wave, waive.

## - Oe phrases, clatses, and sentences.

When names, whether proper, common, or abstract, are joined to their subjects by means of connecting words, but without a verb, the collection is called a phrase. As, The extent of the city; The path up the mountain; The house by the side of the river.

If the connecting word be a verb, the assemblage of words

[^0]There are many words, the sound of which is exactly similar to the sound of other words that are spelt very differently. In using such words there is little danger of their being mistaken the one for the other, because, as has just been said, we are guided by the connexion in which they stand But in writing them, many mistakes are frequently made, on account of the want of early attention to the subject of orthography. The object of this lesson is to afford an exercise in the use of such words as are both sounded and spelt alike, and of those which have the same sound and are spelt differently.

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## Exerctses.

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sent', ab'sent; sur'vey, survey'; fer'ment, ferment'; tor'ment, torment'sent, ab sent; sur vey, survey ;
insult, in'sult; com'pact, compact'; con'cert, concert'; ; dis'count, dis. insult, in'suit; compact, compact; concert, concert; ; dis count, disbough, bow ; capitol, capital; cask, casque; censer, censor; clavss, clause; site, cite, sight; clime, climb; complement, compliment; creck, creak; flue, flew; blew, blue; fort, forte; frays, phrase; herd, heard; slight, Eleight; wave, waive.

## - Oe phrases, clatses, and sentences.

When names, whether proper, common, or abstract, are joined to their subjects by means of connecting words, but without a verb, the collection is called a phrase. As, The extent of the city; The path up the mountain; The house by the side of the river.

If the connecting word be a verb, the assemblage of words

[^1]is then styled a clause, a simple sentence, or a simple proposition, words of nearly equivalent import. As, The city is large. The path up the mountain was exceedingly steep. They are taught by a good master. See Rice's Compnsition pages 7th and 65 th.
The words plirase and clause may therefore be thus de fined:
A phrase is a connected assemblage of words, without a finite verb.
A clause is a connected assemblage of words, with a finite rerb.*
A sentence is an assemblage of words making complete sense.
The difference between a phrase, a clause, and a sentence, may be stated as follows: A sentence always, a clause some times, but a phrase never makes complete sense.
There arr varions kinds of phrases, such as substantive phrases, participial phrases, infinitive phrases, adverbial phrases, prepositional phrases, and interjectional phrases; so named from the office which they perform, or the parts of speech which they contain.
Clauses are frequently designated neuter, active-transitive, active-intransitive, and passive; ; in allusion to the verbs which form them. A clause which contains a relative pronoun is called a relative clause, and one containing a verb in the subjunctive mood is called the subjunctive clause. Specimens of most of these will be found in the following sentence:

Neuter clause,
Substantive pharase in apposition, Active clauses,
Relative clause,
Substantive phras
Participial phrase,
Minor octive and relative clause, Infinitive phrase, Sidstantive phras Sidstantive phrase

Darius was
a King of Persia
Alexander conquered Darius,
who fled from the field of battle. (lut) he was assassinated by one of his own generals, [der, (who) coveting the favor of Alexanlew his unfortunate master to secure his own interest with that monarch

A sentence usually consists of three principal parto the subject, the verb, and the object. As, The man struck the

[^2]boy. Here man is the subject, struck the verb, and boy the object. Some verbs, however, admit no object, after them, and the sentence will then consist of only two principal parts, the subject and the verb. All the other parts of a sentence are merely adjuncts, relating to the principal parts, and designed to express some circumstance affecting their signification.
Sentences are of two kinds, simple sentences and compound sentences.
A simple sentence contains but one nominative and one finite verb. As, "Life is short."

A compound sentence contains two or more simple sentences, joined together by one or more connecting words. As, "Life is short, and art is long." The different parts of a compound sentence are called members.
Clauses are joined together to form compound sentences by conjunctions and relative pronouns; and phrases are, for the most part, united by prepositions and adverbs; the latter are also frequently employed to connect minor clauses with the other parts of a sentence.
Both the subject and the object of a verb may be expressed as follows:
First. By a single noun or pronoun. As, [John] struck [him.]

Secondly. By a series of nouns or pronouns. As, [Diligence, industry, and proper improvement of time] are mate rial duties of the young.

Thirdly. By a substantive, or an infinitive phrase or phrases. As, [The aequisition of knowledge] is one of the most honorable occupations of youth.
Fourthly. By a noun or a pronoun, attended by a minor or relative clause. As, [The veil, which covers from our eyes the events of succeeding years] is a veil woven by we hand of mercy.
Fifthly. By an entire member of a compound sentence. As, [He who pretends to great sensibility towards men, and yet has no feeting for the high objects of religion, no heart to admire amd adore the great Father of the Universe] has rea son to distrist the truth and delicacy of his sensibility.

The object of this lesson is to make the student acquainted with the constituent parts and members of sentences, both
simple and compound. The exercises that are subjoined, ar presented that he may distinguish the phrases from the clauses, the clauses from the sentences, the imperfect sentences from the perfect, and the simple from the compound.

- $\bigcirc$ Exercises.

The eye of the passing traveller may mark them, or mark them not but they stand peacefully in thousands over all the land; and most beawtifful do they make it, through all its wide valleys and narrow glens, -its low holms encircled by the rocky walls of some bonny burn, -its green mounts elated with their little crowning groves of plane trees, - its yellow cornfields, -its bare pastoral hill-sides, and all its heathy moors, on whose black bosom lie shining or concealed glades of exces ed by flowers, and visited only by the far-flying bees.
By arguments so strong. If we could imagine. They all agree in the beliief. The fearful consequences. In spite of all admonition and reproof. Feel themselyes at liberty. Such an undertaking would be vain. I am desirous of explaining. For the reasons already given. We cannot but rejoice that. Directed their attention. Attempted to prove. Make themselves accountable. The question which arises has puzaled. Has produced in our mind. Religion has its seat in the heart. Were now out in thousands. Would be expedient. Remains for us to notice, On the Sabbath morning. Overgrown with grass and moss. With somewhat diminished lustre. The daisies of a luxuriant spring hin with in Opportunity of addressing each other. Had fatally infected. With indescribable pleasure. The most remote period of time. We hoped that this sight. The interior of the cavern. Very important purposes. Have a tendency to preserve. Withdraws his proptious light. However unworthy. Is the emblem of. How boundless. pecrliarly dear. With of friendship. Irregular projecting rocks. Wis per The science whic very great pleasure. treats of language is called Grammar. Writing is the art of making thoughts visible.
Now came still Evening on, and Twilight gray
Had in her sober livery all things clad. .
The melancholy days have come, the saddest of the year,
Of wailing winds, and naked woods, and meadows brown and sere
Heaped in the hollows of the grove, the withered leaves lie dead.
They rustle to the eddying gust, and to the rabbit's tread.
The lower animals, as far as we are able to judge, are entirely occipied with the objects of their present perceptions; and the case is nearly the same with the lower orders of our own species.
Dilicence industry and proper improvement of time, are material aties of the young

Honor and shame from no condition rise;
Act well your part, there all the honor lies.
Charity, like the sun, brightens every object on which it shines.
Though I speak with the tongue of men and of angels and have not charity, I am nothing.

## USE OF WORDS, PHRASES, AND CLAUSES, IN THE EXPANSION OF THE IDEA.

The previous Exercise having rendered the student familiar with the parts of which a compound sentence is composed, it is now proposed that he be exercised in the construction of such sentences; as in the following

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*
$$

Example.
We went.
We went in a carriage.
We went in a carriage to the meeting.
We went in a carriage to the meeting last night.
We went in a carriage to the meeting in Church Street last night.

We went in a carriage to the meeting in Church Street last night, and heard an excellent sermon.
We went in a carriage to the meeting in Church Street last night, with a number of friends, and heard an excellent sermon from the Rev. Mr. Stevens.

We went in a carriage to the meeting in Church Street last aight, with a number of friends from the country, and heard an excellent sermon from the Rev. Mr. Stevens, on the duties of children to their parents,

We went in a carriage to the meeting in Church Street last night, with a number of friends from the country, and heard an excellent sermon from the Rev. Mr. Stevens, on the duties of children to their parents, delivered in a very solemn and impressive manner.

## Exercises.

In the same manner the student may expand the following simple sentences:
My father saile ${ }^{3}$
My father sail
If Henry had njt disobeyed.
If Henry had
God created.
I remember.
Habitual indolerce undermines.

They have done all they could A cat canght.
A thief was caught.
The river rolled.
The minister preached.

# AIDS TO ENGLISH COMPOSITION. 



OF THE PARTS AND ADJUNCTS OF A SENTENCE.
The natural order of an English sentence is to place the subject with its adjuncts, if any, at the beginning of the sentence, and the verb and the objective, with their respective adjunets after it. This order, however, it is not necessary aladjuncts atter its but on the contrary the beauty and harmony ways to preserve, but on the cone greatly increased by a departure from it. With respect to the cadence, or close of a sentence, care should be taken that it be not abrupt nor unpleasant. In order to give a sentence its proper close, the longest member order to give a sentence
and the fullest words should be reserved for the conclusion. But in the distribution of the members, and in the cadence of the period, as well as in the sentences themselves, variety mast be observed; for the mind and the ear soon tire with a frequent repetition of the same tone.

In the following example the student will notice the different order in which the parts of the sentence are arranged, while they still collectively convey the same idea. The different forms of construction, which depend on the power of varying the arrangement, have a material effect upon the precision and harmony of the sentence; and therefore that precisgement is always to be preferred, which, while it sounds most harmoniously to the ear, conveys most clearly the idea intended to be expressed.

## Example

The poet must study variety, above all things, not only in professed descriptions of the scenery, but in frequent allusions to natural objects, which, of course, often occur in pastorals.

Above all things, the poet, not only in professed descriptions of the scenery, but in the frequent allusions to natural objects Which occur of course in pastorals, must study variety.

Not only in professed descriptions of the scenery, but in the frequent allusions to natural objects, which occur, of course, in pastorals, the poet must, above all things, study rariety.*

## Exercises.

[The student will notice that in the following sentences, the members are very badly arranged. It is required of lim to present them in such order as will make them most harmonious. and exhibit the sense to the
best alvantage.] ost aivantage.]
There was a feeling of strangeness, as he passed through the village
that every thing should be just as it was when he left. that every thing should be just as it was when he left.
In the trees, there was a melancholy gusty sound. and the night was shutting in about it, as they drew near the house.
But not only from its relation to the
But not only from its relation to the past night, the morning is a fit
time for devotion, but considered as an introdnction time for devotion, but considered as an introdnction to a new day. To strengthen a character, which will fit me for heaven or for hell, to
perform actions which will never be perform actions which will never be forgotten, to receive impressions
which may never be effaced, to that world where I have often which may never be effaced, to that world where I have often gone astray
I am to return.
Temptations
again with opportunities of ustefulness, I am to thelp in deciding the meet;
共
freparation of his exercime and tronble in copying, if the student, in the preparation of his exercises, pursue the following method: placing the diflerent members of the sentence in separate lines and numtering them, ue may afterwards arrange them by their numbers, as in the following ${ }^{\text {example }} 1 \mathrm{We}$,
2 with the rest of our party,
3 notwithstanding the storm and darkness,
4 pursued,
5 our joumey.

piness of their present and future life, in mending their characters, and to influence the minds of others.
Having on the mercy and protection of the Almighty east ourselves,
to the labor and duties which he imposes, with new confidence we should go forth.
Given in part to prayer, as of derotional topics and excitements, a va riety it furnishes, this period should be.
And gone to testify of us to our judge, and that another day has gone, at this hour, naturally a reflecting mind will remember.
Time misspent and talents wasted, defective motives and irregular de. sires, if suffered to speak plainly and inspect faithfully, conscience will recount.
Between the brothers was no deadly and deep quarrel and of this un natural estrangement the cause neither of them could tell.
In the little hollow that lay between the grave of their father, whose shroud was haply not yet still from the fall of dust to dust, and of their mother long since dead, as the brothers composedly but firmly stood, rasping each others hand, the minister said, "I must fulfill the promise which I a to ther an with a oleasant countenance stood beside them
Onance stood best in assage to India, Henry Hudson On a in 1609 , an Eng siver that bears his name.

## XII.

SENTENCES.
The following words constitute a perfect sentence. It is required to arrange them into sentences.


A gratitude emotion delightful is.
Gratitude is a delightful emotion.
Exclamation interesting adverse when circumstances under Mark Antony this made "have all I except lost away given have I what."
Mark Antony. when under adrerse circumstances, made this interesting exclamation. "I have lost all, except what I have given away."

## Exercises.

Sorrows the poor pity sufferings of the and
To itself others heart grateful the duty at performs once its and itself grateful endears.

Beings best of God kindest the is and.
Lamented an amiable youth sincere of terms in grief parent death
affectionate the of a most Temper even and mild remarkably a possessed Sir Isaac Newton.
Words few these in duties contained all are moral our: By do done be
woutd as you.
To eat and drink, instead of living do as many drink and est we should,
to live in order.
Glorious the Sun how an object is; but glorious more hew much good
is great that and good Being use for our made it who.


Her airst word of every book, chapter, letter, note, or any The piece of writing should begin with a capital letter.
The names of the months and the days of the week should always begin with a capital letter.
The first word after a period should begin with a capital letter.
The first word after every interrogation, or exclamation, should begin with a capital letter; unless a number of interrogative, or exclamatory sentences occur together, and are not totally independent.
The various names, or appellations of the Deity should begin with a capital letter; as, God, Jehovah, the Almighty, the Supreme Being, the Lord, Providence, the Messiah, the Holy Spirit, \&c.

All proper names, such as the names of persons, places, streets, mountains, lakes, rivers, ships, \&c., and adjectives derived from them, should begin with a capital letter.
The first word of a quotation after a colon, or when it is in a direct form, should begin with a capital letter.

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3
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The first word of an example, every substantative and prinipal word in the titles of books, and the first word of every line in poetry, should begin with a capital letter
The pronoun I , and the interjection O , are always written in capitals.
Any words, when remarkably emphatical, or when they are the principal subject of the composition, may begin with capitals.

## Exercises.

when socrates Was Asked what Man Approached the Nearest to Per when socrats, He answered, that man who Has The Fowest wants. feet happiles, Nemarked, with Equal piety and truth, that the Creation a a Perpetual feast To the mind of a Good man.
and Proper improvement Of time, Are Material duties of the Young: but the young Oren Neglect These duties. him? till how often shall my brother sin against me and orrive him Seven Times?
but what Excuse can the englishman Plead? the custom Of dueling how manylessons are there in this book? are there More Than twenty five?
why did You Not Arrive sooner? were you necessarily Detained 2
daughter of faith, Awake! Arise! Illume
the Dread Unknown, The chaos of The tomb
the lord My pasture Shall Prepare,
and Feed Mo With A shepherd's care.
father of all in Every Age
in Every Clime Adored, By sage,
jehovah, jove, or lord
thou great first canse, least understood, who All my Sense Conmed (coninedst) to Know But res and That myself Am Blind.
yet Gavest me In this Dark Estate, \&c
langunge of Manv of the european nations was derived From the Ancient latin.
The english and french Fleets had a Severe Engagement. i saww the duteh Ambassador in the Carriage of the spanish consul Allays remember this Ancient maxim, Spoken by the greek palloso pher: "Know thyself."
The christian lawgiver Says," take up Thy Cross Daily yn solomon observes, that "Pride goes Berore Destruction" orthography johnson's dictionary has long been the standard or that Supplant It
Jut the work of doctor webster secms ing.
have you read rollin's ancient history. contain many Poetical Beauties thomsons Y saill le ahle trite Correctly All that $i$ have Written

AIDS TO ENGLISH COMPOSITION.

## XIV.

## OF PUNCTUATION.:

Punctuation is the art of dividing a written composition into sentences, or parts of sentences; and is principally used to mark the grammatical divisions of a sentence. The marks employed in punctuation are sometimes used to note the different pauses and tones of voice, which the sense and an recurate pronunciation require.

The characters or marks, used in punctuation are:
The Comma $\dagger$
The Semicolon $\ddagger$
The Colon
The quotation marks

The Period §

* The importance of correct punctuation may be seen by the following extract from the London Times of September, 1818 .
"The contract hately made for lighting the
"The contract lately made for lighting the town of Liverpool, during the ensuing year, has been thrown void by the misplacing of a commn in the advertisement, which ran thus: ' The lamps at present are about 4050 in tiventy threads of cotton.? The contractor would hinve of not lese than nish each lamp with the said twenty threads: but, this being but half the usual quantity, the commissioner discovered that the difference arose from the comma following, instead of preceding, the word each. The parties agreed to annul the contract, and a new one is now ordered." the punctuation: "1 said that h

Now the panse is dishonest it is true and I am sorry for it." dishonest, thus: "I said that he is dishonest; it is y that it is true that he is it." But, if the pause be placed after true, the sentenoe implies that ic is true that I said he is dishonest, and I am sorry that I said so, thus: "I said that he is dishonest, it is true; and 1 am sorry for it." , sald so, thus: - 1 The misplacing of a comma by a Mr. Sharpe, converted an imnocent remark into a piece of horrid blasphemy: "Pelieving Pichard Brothers to been removed two words forward, the assertion portrait", Had the comma
beold here bent $\dagger$ The word comma is derived from the Greek language, and pronerty designates a segment, section, or part aut off from a complete sentence In its usual acceptation, it signifies the point, which marks the smaller segments, or portions of a period. It, therefore, represents the shortest pause, and consequently marks the least constructive or most dependent parts of a sentence,
baff and the semicolon is derived from the Latin word semb, which means , and the Greek word kolon, which signifies a member
sirctuit." word period is derived from the Groek language, and means "a

The first word of an example, every substantative and prinipal word in the titles of books, and the first word of every line in poetry, should begin with a capital letter
The pronoun I , and the interjection O , are always written in capitals.
Any words, when remarkably emphatical, or when they are the principal subject of the composition, may begin with capitals.

## Exercises.

when socrates Was Asked what Man Approached the Nearest to Per when socrats, He answered, that man who Has The Fowest wants. feet happiles, Nemarked, with Equal piety and truth, that the Creation a a Perpetual feast To the mind of a Good man.
and Proper improvement Of time, Are Material duties of the Young: but the young Oren Neglect These duties. him? till how often shall my brother sin against me and orrive him Seven Times?
but what Excuse can the englishman Plead? the custom Of dueling how manylessons are there in this book? are there More Than twenty five?
why did You Not Arrive sooner? were you necessarily Detained 2
daughter of faith, Awake! Arise! Illume
the Dread Unknown, The chaos of The tomb
the lord My pasture Shall Prepare,
and Feed Mo With A shepherd's care.
father of all in Every Age
in Every Clime Adored, By sage,
jehovah, jove, or lord
thou great first canse, least understood, who All my Sense Conmed (coninedst) to Know But res and That myself Am Blind.
yet Gavest me In this Dark Estate, \&c
langunge of Manv of the european nations was derived From the Ancient latin.
The english and french Fleets had a Severe Engagement. i saww the duteh Ambassador in the Carriage of the spanish consul Allays remember this Ancient maxim, Spoken by the greek palloso pher: "Know thyself."
The christian lawgiver Says," take up Thy Cross Daily yn solomon observes, that "Pride goes Berore Destruction" orthography johnson's dictionary has long been the standard or that Supplant It
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28 ATDS TQ ENGLISH COMPOSITION.

The Exclamation
The Interrogation
The Dash
The Ellipsis
The Hyphen
The Breve
The Apostrophe
$!$ The Brace

- The Acute Accent
..... The Grave Accent
- The Circumflex Accent

The Caret - The Cedilla

To these may be added the marks of reference.

The Asterisk
The Obelisk
The Double Obelisk

The Section The Parallels The Paragraph punctuation.
puncruation
are connected w

1. When two or more words are connected without the connecting nord being expressce, the comma supplies the

解 2. Those parts of a sentence which contain the relative pretical clause, case absolnte, the nominative case independent, any pare expressing a com and simple members of sentences, connes; as "The elephant, which you parison, must be separated by commas; asth his trunk into his eage. saw in the menagerie, took the child up ". Peace, 0 Virtue, peace is an "Shame being lost, all virtue is of herbs with love, than a stalled ox and thine own." hatred therewith"
3. The following words and plirases, and others similar to thern, are 3. The following words and plrases, the rest of the sentence; namely Eenerally sepparac, hence, besides, perhaps, finally, in shor, an the contrary, ver, again. first, secondly, thirdly, lastly, once mex,
4. The words of another writer, not formally introduced as a quota ion, and words and clauses expressing contrast or oppocma; as, "I closely connected in construction, are separaedshebs and cry, $T$ is all
closely man, who can travel from Dan to Beerbheba mity
pity man."
barren
"Though deep, yet clear; though gentlew
Strong, without rage; without oertiowng,
5. When the absence of a word is indicated in reas, "From law arises a panse, its place may be 3 momied oy inquiry, knowledge."
security; from security, 6. Nouns in apposition, dccompaniec yons are single, or only form a ure separated by commas; but if such, "Paul the Apostle of the Gentiles proper name, they are zeal and knowledge."
was eminent for his zeal and knowiedge. members, each constituting a 7. When a sentence consists a dependence upon each other, or upon distinct propon clause, ther are separated by semicolons, as, some cond her hoase; she hath hewn out her seven pillars; ghy has
killed her beasts; she hath mingled her wine; she hath also furcished her table."
8. The colon is used to divide a sentence into two or mare parts, which, although the sense be complete in each, are not wholly independent; as, "Nature felt her inability to extricate herself from the consequences of guilt: the gaspel reveals the plan of Divine interposition and aid."
9. The colon* is used when an example, a quotation, or a speech is introduced; as, "The Scriptures give us an amiable representation of the Deity in these words: God is love."
10. The period is used at the end of a complete and independent sen tence. It is also placed after initial letters, when used alone; and, likewise, after all abbreviations; as, "One clear and direct path is pointed out to man." "Fear God." "Have charity towards all men." "G W." for "George Washington." "Geo." for "George." "Benj." for "Benjamin" "O. S." for "Old Style." "F. R. S." for "Fellow of the
Royal Society." Royal Society."
In a general view, the period separates the paragraph into sentences, the semicolon divides a compound sentence into simple ones; and the comma collects into clauses the scattered circumstances of manner time place, relation, \&c., belonging to every verb and to every noun.
The note of interrogation, $t$ or the question, as it is sometimes called, is placed after every sentence which contains a question; as, "Who i this?" "What have you in your hand?" "The Cyprians said to me, Why do you weep?
tion; such as surprise, joy, grief, love, hatred any sudden or violent emotion; such as surprise, joy, grief, love, hatred, anger, pity, anxiety, ardent
wish, \&c. It is also used to mark an exalted idea of the Deity: generally placed after the nominative case independent; and after the noun or pronoun which follows an interiection; as, "How mischievous are the effects of war !" "O blissful days! Ah me! how soon ye pass !" The exclamation point is also used after sentences containing a ques. tion when no answer is expected; as, "What is more amiable than virtue!"

Several exclamation points are sometimes used torether either in a puenthesis or by themselves, for the purpose of expressing ridicnle, or a great degree of surprise, \&c
A parenthesis $\ddagger$ is a sentence, or a part of a sentence, inserted within

* Some very respectable grammarians tell us, that the propriety of using a colon or semicolon is sometimes determined by the use or omission of a conjunction; as, "Do not flatter yourself with the hope of perfect happi ness: there is no snch thing in the world:" "Do not flatter yourselves with the hope of perfect happiness; for there is no such thing in the may well be questioned whether the retention of this chamecter among the marks of punctuation adds any thing to the clearness or precision of written langunge.
it The word interrogation is derived from the Latin, and means a çxes
tion.
The word parenthesis is derived from the Greek language, and means insertion.
anothur sentence, but which may be omitted withont injuring the sense nothur sentence, but which may be omitted wirved lines like these; (). or construction, and is enclosed wetween a parenthesis is enclosed are called crotchets.
Sometimes a sentence is enclosed between marks like these, [] which are called brackets
The following difference is to be noticed in the use of crotchets and rackets. Crotchets are used to enclose a sentence, or part of a sentence, orackets. Crotchets are use the parts of another sentence: Brackets are which is inserted between two subiects, or to enclose an explanatory note generally used to separace by itself. When a parenthesis occurs within or observation standing by enclose the former and erotchets the latter; another parenthesis, brackence from Sterne: "I know the banker I dea as in the following sentence fally call in [there is no need, cried Dr. Slop with, or the physician I usually call this case] to be neither of them men (waking), to call in
of much religion." It may be here remarked, that a parenthesis is frequenly phe avoid the tween commas, instead of as is possible.
ase of parentheses as much as is passibe.
The hyphen * is a small mark placed between the parts of a compound word; as, sea-water, semi-circle.
vord; as, sea-water, semi-circle.
The hyphen is also used to denote the long sound of a vowel; as, Epi urean, decè-rum, balō-ny.
curean, deco-rum, balco-ny. The hyphen must always be put another; but, in this case, the letters of word is in one ine mer be separated; as, extraor-
a sylable must never dinary, not ext-
raordinary.
The dash is a straight mark longer than a hyphen; thus, -
The dash is a straiger of the dash is to express a sudden stop, or change of the subject; but, by modern writers, it is employed as a summa, semi almost all of the other marks; being used sometimes or exclamation, and colon, colon, or period; sometimes for a question a parenthesis.
sometimes for erotchets and brackets to enclose a patters, is indicated by
An ellipsis $\dagger$ or omission of words, various marks; sometimes by a dash; as, the k-g, fer thes by hy sometimes by asterisks or stars, like these, phens, thus, -..- ; sometimes by small dots or periods, lise indicate its short sound, The breve (thus - ) is placed aver a vowel to indicato is as, St, Helena,
The apostrophe $f$ is a comma placed above the line. It is used as a sign of the possessive case, and sometimes indicates "it is "; "tho" for letter or several letters; as, ". "I In" for "I will"
"though;" "loy'd" for " The quotation marks, or inverted commas, as they are sometimes

The word hyphen is derived from the Greek language, and simnifies der one, or together: and is used to imply that the words or syllables. between which it is placed, are to be taken together as one word.
t The word ellipsis is derived from the Greek language, and means un t The wission.
$\ddagger$ The word apostrophe is derived from the Greek language, and siguifles
$\ddagger$ Then \& The word apostrop cmission, of one letter or more.
called, consist of four commas; two inverted, or unside down, at the be ginning of a word, phrase, or sentence which is quoted or transeribed from some author in his own words; and two others, in their direct position, placed at the conclusion; as, An excellent poet says:
"The proper study of mankind is man."
Sometimes the quotation is marked by single, instead of double,
ommas. ommas.
Tho diæresis * consists of two periods placed over the latter of two vowels; to show that they are to be pronounced in separate svilables; as, Laocoön, Zoönomia, coöperate.
The brace is employed to unite several lines of poetry, or to connect a number of words with one common term; and it is slso used to prevent a repetition in writing or printing; thus,
"Waller was smooth; but Dryden taught to join
The varying verse, the full-resounding line,
The long majestic march and energy divine.
C-e-0-u-s
$\mathrm{C}-\mathrm{i}-\mathrm{O}-\mathrm{ul}-\mathrm{s}$,
T-i-o-u-s
The cedilla, or cerilla, is a curve line placed under the letter $c$, to show that it has the sound of $s$. It is used principally in words derived from he French language.
Thus, garcon, in which word the $c$ is to be pronounced like s.
The accents t are marks used to signify the proper pronunciation of words.

The accents are three in number;
The grave accent thus,
The acute accent; thus,
The circumflex accent; thus,
The grave accent is represented by a mark placed over a letter, or syl lable, to show that it must be pronounced with the falling inflection of the voice; as, Reuthamir.
The acute recent is represented by a similar mark, pointing in the
opposite direction, to show that the letter or syllable must be pronounced
with the rising inflection of the voice; thus. Epicurean. Euronern with the rising inflection of the voice; thus, Epicuréan, Enropean.
The meaning of a sentence often depends on the kind of accent is used : thus, the following sentence if the on the kind of accent which is used ; thus, the following sentence if the acute aecent be used on the
word alone, becomes a question.
"Pleased thou shalt hear, and dhon alone shalt hear?"
But, if the grave accent be placed on the word alone, it becomes a simple declaration; as, 1 _L

[^3]
## AIDS TO ENGLISH COMPOSITION.

"Pleased thou shalt hear, and thou alone shalt hear."
The circumflex accent is the union of the grave and acute accents, and his that the syllable on which it is placed should have both the indicates that the sylindection of the voice.
ising and the falling inflection of the voice.
The caret * is a mark resembling an inverted v , placed under the lifie
The caret * is a mark resembling an inverted vanuscripts, it shows that It is never used in pridedtally omitted; as,
something has been acciden recied
"George has lited lesson."

Climate soil Taws custom food and other accidental differences have produced an astonishing variety in the complexion features manners and facilties of the human race.
In our epistolary correspondence we may advise dissuade exhort request recommend discuss comfort reconcile.
Exercise ferments the humors casts them into the proper channels
throws off redundancies and assists nature in her necessary operations.
A wise man will examine every thing coolly impartially accurately and
rationally.
Homer the greatest poet of antiquity is reported to have been blind.
Miltop the author of "Paradise Lost" and "Regained" was blind
I am my dear Sir your humble servant.
The earth like a tender mother nourishes her children.
Harold being slain the conqueror marched immediately to London
Switt says no man ever wished himself younger.
To err is human; to forgive divine.
The great Xerxes upon whom fortune had lavished all her favors not content with being master of powerful armies numerons fleets and inexhaustible treasures proposed a reward to any one who should invent a new pleasure.
You should not desire says an ancient Greek author even the thread of another man's needle
She let concealment like a worm in the bud feed on her damask cheek. Nature has wisely determined that man shall want an appetite in the beginning of distempers as a defence against their increase.
The whole circle of vices like shadows towards the evening of life
appear enormons to a thinking person.
You are not to suppose that the fate either of single persons of empires or of the whole earth depends on the influence of the stars.

Insert the Comma, Colom, and Semicolon where they belong in the following
Green is generally considered the most refreshing color to the eye therefore Providence has made it the common dress of nature. To err is human to forgive divine
The aim of orators is victory of historians truth of poets admiration. Saint Peter is painted with the keys Paul with a sword Andrew with a cross James the Greater with a pilgrim's staff and a gourd bottle James the Less with a fuller's pole John with a cup and a winged serpent Bartholomery with a knife Philip with a long staff or cross Thomas with a lance Matthew with a hatchet Matthias with a battle-axe Simon with a saw and Jude with a club.

Some place their bliss in action some in ease
Those call it pleasure and contentment these
Most of our pleasares may be regarded as imaginary but our disqui-
etudes may be considered as real.
Chaucer we are told by Dryden
Dollowed nature every where but that
Chaucer we are told by D
he never went beyond her.
A clownish air is but a triffing defect yet it is enough to make a mary miversally disacreeable.
In the New Testament as in the dignified and sober litucgy of the Church we see deep humility but not loathsome abjectness sincere repent
snce but not agonizing horror steadfast faith but not presfumptuous assur ance but not agonizing ot seraphic abstraction the deep sense of human ance lively liope the unblushing profession of leprous depravity the holy and heavenly communion but not vague experiences nor the intemperato and hea.
trance.
Do not flatter yourself with the idea of enjoying perfect happiness there is no such thing in the world.
there is no such thing in the worta.
Keep close to thy business it will keep thee from wickedness poverty and shame.
and shame.
The path of truth is a plain and it is a safe path that of falsehood is a
a perplexing maze.
perplesing maze.
Do not flatter yourself with the idea of enjoying perfect happiness for Do not flatter yours in the world
Were all books reduced to their quintessenca many a builky author
Wer would make his appearance in a penny paper there would be no such hing in nature as a folio the works of an ace would be contained on a ew shelves not to mention millions of volumes that would be utterly annihililated.
Insert the Period, Question, and Exclamation Point, where they respectively belong in the following sentences.
Honor all men Fear God Truth is the basis of every virtue Every deviation from veracity is criminal The Latin language is now called a dead tanguage because it is not spoken as the mother tongue of any naion America was discovered in the night of Oct 1lth O S AD 392 Havo you ever read its history the Ramas a very distinguished artist
LLD Sir Josh Reynolds In the formation of man what wonderfu proosison are the productions God's works and how poor and rring in this web of occupation and then of man Why do you weave around How superior is the internal construccomplain the prodactions of nature to all the works of men


## DERIVATION AND COMPOSTIION OF WORDS.

Words, with regard to their origin, are divided into primitive $\mathrm{c}^{\mathrm{n}} \boldsymbol{\lambda}$ derivative; and, with regard to their form, into sim. ple and compeund.
A primitive word is a word which is in its original form, and is not derived from any other word; as, man, good. content.

A derivative word is that which is derived from another word; as, manful, manhood, manly, manliness; goodness, goodly, \&c ; contented, contentment, contenting, contentedly, \&c.; which are derived respectively from the primitive words, man, good, content.
A simple word consists of one word, not compounded; as sea, able, self.
A compound word is a word that is made up of two or more words, or of one word and some syllable added; as, sea-water, unable, myself. *

Words are found, on examination, to be reducible to groups or families and are related to each other by identity of origin and similarity of signification. Thus the words justly, justice, justify, justification, justiciary, aujust, readjust, unjust, injustice, \&c., are all kindred words, connected generaily few in number, and language is rendered copions and guage are generaily tew in number, and language is rendered copious and expressive
When a syllable is added in compounds from the primitives.
name from the position in which it is composition of words, it takes its it is placed before the word it is called a prefix, if at the end of the word, it is called an affic.
In derivative words, there are generally three, and sometimes four things to be considered; namely, first, the root, from which the word is derived; secondly, the prefix; thirdly, the from which the word is which are added for the sake of sound, and which may be called euphonic letters.
The root is cometimes called the radical letters of a word. Thus, from the Latin word venio, which signifies to come, and its variation ventum many English words are derived, in the following manner: The first three letters of the word are taken, as the radical letters, or root of the word. By adding the prefix contra, which signifies against, we have comraven; to which is added the euphonic letter e, to lengthen the last syllabe, and thus is composed the word contravene, which means to come anuinst, or oppose. In a similar manner, we have the words prevert, invent, ciratrs, vent, convert, and their derivatives. $\dagger$

* Some compound words are formed by the union of two other words; as sea-uater, semi-anoual. Such words are genernilly recognized by tho hyphen placed between the words composing the compound. Mr. Goold written without the hyphen. But it is contended that "class-honse" is are much a permanent compound as "bookseller." The truth is, that no better reason can be given for the use or omission of the hyphen, than caprice. the student who wishes to study this departument of etymology, will find it more fully, displayed in Horne Tooke's "Diversions of Purley;" of Derivative Words." In the first "Gentionmar," and Towne's "Anay ysis tions of Purley," may be foumd a learmed and ingenions works, the "Diver rivation end meaning of many of the adverbs, conjunctions and preposi tione of the English language.

AIDS TO ENGLISH COMPOSITION.
Many of the prefixes used in the composition of English words arc Many of the prefixes used and the effect which they produce upon the Latin or Greek prepositions; antributes much to the copiousness of the English meaning of
There are so many other ways of deriving words from one another that it would be extremely difficult and nearly impossible to enumerate that it would instances, only, of the various modes of derivation, can be them a given here.
given here.
Some nouns are derived from other nouns, or from adjectives, by adding the affix hood, or head, ship, ry, wick, rick, dom, ian, ment, and age; as, ing the affix hood, or head, ship, h, from man, by auding falsehood, \&c.
hood, ec., , irom fouse, fiseal, or head, are such as signify character or quality; as, manhood, falsehood.
Nouns ending in slip are those that signify office, employment, state, or condition; as lordship, stewardship, hardship.
Nouns ending in ery signify action or habit; as, slavery, knavery bravery.
Nouns ending in wick, rick, and dom, denote dominion, jurisd
condition; as bailiwick, bishoprick, dukedom, kingdom, freedom.
Nouns ending in ian signify profession; as, physician, mabict; as commandNouns that end in ment or age signify the act, or habit; as combl ment, nsage.

Nouns that end in ard denote character or habit; as drunkard, dotars Nouns ending in lin, ling, ing, ock, el, generally signify din
lamb, lambkin, duck, ducking, hill, hillock, cock, cockere. Nouns ending in tude, or ude, ge
pacity; as plenitude, aptitude, \&c.

ALPHABETICAD SYNOPSIS OF PREFIXES.
$\mathrm{A}, \mathrm{Ab}, \mathrm{Abs}$, from. $\mathrm{Ad}, \mathrm{Ac}, \mathrm{Al}, \mathrm{Ap}, \mathrm{At}, \& \mathrm{Ec}$, to. Ambi, both,
Amb, amphi, round. Ante, before. Anti, against.
Ana, lack. $\begin{array}{ll}\text { Ante, before. } & \text { Eys, ead, } \\ \text { Anti, ajainst. } & \mathrm{E}, \mathrm{Ex}, \mathrm{EI}, \mathrm{Em}, \mathrm{Er}, \text { \&ec, out of } \\ \text { Ana, lack. } & \mathrm{En}, \mathrm{Em}, \text { upon. }\end{array}$ Apo, Aph, from.
Auto, one's self. Be, to make, Bene, well. Bi, Bis, two, half. Biblio, book. Bio, life.
Centu, hundred. Chrono, time. Circum, round. Co, Con, Col, Com, Cor. witt. Contra, against. Cosmo, the world. Counter, opposite.

De, from, down.
Deca, ten.
Di, Dis, \&ce, separation, not.
Dia, through.
Dys, bad, difficult, hard.
En, Em, in.
Epi, upon.
Equi, equal.
Equi, equal.
For, against.
Fore, prior.
Geo, the earth.
Hetero, of divers kinds. Hex, Hexa, six: Homo, of one kind.
Hydro, water.
Hydro, water
Hyper, over. with an ailes
In, $\operatorname{Im}, \Pi 1$, not, with an any
tive, into, with a verb ${ }_{3}$ on. tive, into, wh.
Inter, among.

Intro, within
Juri, legal.
Juxta, near.
Iitho, stone.
Male, evil.
Manu, hand.
Mis, error.
Mono, one,
Multi, many.
Myth, fabutlous
Noct, night.
Non, Ne, not.
$\mathrm{Ob}, \mathrm{Oc}$. \&e., before, ayainst.
Oct, eight.

- Ornitho, bird
* Ornitho, bird

Ortho, righir
Oste, bone.
Oste, bone.
Out, beyond
Out, beyond.
Over, above.
Over, abo
Pan, all.
Pan, all.
Para, ayainst
Penta, five.
Penta, five.
Per, through.
Per, through.
Peri, around.
Phil, friendly.
Physi, nature.
Pleni, fill.
Poly, mamy.
Post, afler.
Post, after.
Pre, before.
ALPHABETICAL SYNOPSIS OF AFFLAAS.

Age, rank, office
Ance, ancy, Ism, doctrine, stude.
$\left.\begin{array}{l}\text { Ance, ancy, } \\ \text { Ence, ency, }\end{array}\right\}$ state or act of. ie, ical, ile, ine, ing, it, ial, ent
Ant, ent,


Ate, ary, having.
Ble, that may be.
Bloness, the quality of being able.
Bly, in a manner.
$\mathrm{Cy}, \mathrm{ty}, \mathrm{y}$, ity, state, candition.
En , in.
Er , or, an, ian, ex, ess, ee, eor, ist, ite, san, zen, the person veho.
Fy, to make.
Ies, science, art.
Ies, science, art.
Ion, ity, ment,
Ish, some degree.
ant, pertaining to, having the mua
Ize, to make.
Less, without.
Ly, like, resembling.
Ness, quality of.
Oid, resembling.
Ous, ose, inture of.
Ory, some, \} ikike, full of.
Ris, dom, possession.
Ship, office.
Ude, state of being.
Ure, act of, state of being
Ward, in a direction.

Preter, beyont.
Pro, before, out.
Pyro, fire.
Quad, four.
Re , again.
Retro, back:
Se , separation.
Semi.
$\left.\begin{array}{c}\text { Demi, } \\ \text { Hemi }\end{array}\right\}$ half:
Hemi,
Sex, six.
Sine, without.
Soli, alone.
Steno, short.
Stereo, solid.
Sub, Suc, \&ce, under
Subter, under.
Super, Supra, aboes
Sur, over.
Syn, Syl, \&e., with
Tetra, four.
Theo, God.
Topo, place.
Trans, across.
Tri, three
Typo, type.
Under, bencath.
Uni, one.
With, op
Zoo, animal lif

## AFFIXES TO AFHIXES.

depress,
depression, \&\&. impress, impression, \&c. re-impress, \&c. compress, expression, uncompress,

| uncompressed, \&c. | oppressor, |
| :--- | :--- |
| repress, | oppression, \&c. |
| repressed, | suppress, |
| repression, | suppressos, |
| express, | suppression, \&c. |
| expression, | insuppress, \&e. |
| oppress, | unsuppressed, \&c. |

## Exercises.

Write a list of words derived from the following words or roots by addtig the prefixes, suffixes, \&e., that have been explained.
The English language has, in many instances, two sets of derivative Eng language has, in many of Saxon, and the other of words, expressive ous,
Latin origin. Thus,
Are, ated, ating, ater, ator, ately, ateness, ation, ative, atory, able, ably ableness, ability, ty's, ties, ties'.

Ant, antily, ance, ancy, ancy's,
Fy fies, fiest, fied, fying, fier, fieation, cative, cator
Al, ally, alness, alism, alist, ality, ty's, \&c.
Ize, ized, ving, ization, ism, ic,
Ous, ously, ousness, osity, ity, $y$, ty.
Ive, ively, iveness, ivity.
He, ilely, ileness, ility.


| saxes. | L1 |  | samon. | LATIN. <br> Altitude. |
| :---: | :---: | :---: | :---: | :---: |
| Fearful, | Timid. |  |  | Exanimate. |
| Swiftness, | Velocity. |  | Yearly, | Annual. |
| Womanish, | Effeminate. |  | Watery, | Aqucous. |
| Building, | Paucity. |  | Hearer, | Auditor. |

And, in many instances, the nouns are of Saxon origin, while the cor-
And, in many instances, the nous Latin. Thus,
responding adjectives are from the Lat ADJDCTIVES FROM THE LATIN.
Initial.
Corporeal
Fraternal
Paternal.
Maternal.
Feline.
Feline.
Dinrnal.
Canine.
Terrestrial
Gregarious. Farinaceous.
a.

The student is now prepared to write a list of words derived from the proposed simple words, according to the following


From the word $p$ ress, the following words are darived

| Presser, | pressed, | pression,, |
| :--- | :--- | :--- |
| pressure, | pressive, | pressinglv. |

[^4]

Synonymes are words having precisely the same mcaning. The number of words, in any language, which are strictly synonomous, are few ; but, as was stated in the last lesson, in the English language there are many instances of words, derived from different sources, expressive of precisely the same idea. Thus, the words swiflness and velocity, vomanish same idea. Thus, the words swildinate, building and edifice, fewness and pawity, brotherly and fraternal, fatherly and paternal, motherly and maternal, yearly and annual, height and altitude, are words of precisely the same import.
Although with exceptions of the kind just enumerated, the words Atrictly synonomous are few, yet it is often the case that one word of strictly synonomous are
similar meaning may be substituted in a sentence for another, without similar meaning may be substituted in a sentence
materially altering the idea intended to be expressed. Thus, in the senmaterially altering the the difference in these words," the word design may be changed into intend, purpose, propose, or nean; thus. I design to show the difference in these words.
I intend to show the difference in these words.
I purpose, propose, or mean to show the difference, \&e.
The word show may, in like manner, be changed into explain, point out, or illustrute; the word difference may be changed into distinction, and expres. sions may be substituted for uorls, without materially altering the mean ing of the sentence.
Such exercises as these give a command of language to the student and are of great use as a preparskion for exercises in prose, as well as verse. But to the poet especially a familiar acquaintance with expres sions of similar meaning is absolutely indispensable, " Confined as he is to certain rules, it is often the case, that a long word rist be sussicusd for a short one, or a short one for a long, in order to produce the necessa
ry succession of syllables to constitute the measure, or the hannony, of
his verses. his verses
in the sentenced, that few words are strictly synonymous. Although, these words", just recited, namely, "I design to show the difference in or mean, may be been observed, that the words intend, purpose, propose, sense, yet it must substituted for desigm, without materially altering the different in menst be understood, that the words themselves are really whe a pencil; purpose signe word design properly signifies to mark out, as mean signifies to luave in the mind set lefore one's mand as an object of pursuit; tend expresses the bending of the mand toseard andy implies to offer, and inThe words difficitios of the mand toward an object. *
and ble difference in their signification. The three terms are all applicable to a person's concerns in life bution. The three terms are all applicable to plishing an undertaking, and imply, that it is not easily done. Embarrass. ments relate to the confusion attending a state of debt, and trouble to the pain which is the natural consequence of not fulfilling engagements or and troubles the most. "A the three words, dafficulties expresses the least and troudes the most. "A young man, on his entrance into the world, will unavoidably experience difficulties, if not provided with ample means dence, and talents fitted for business ever so ample, if he have not prudence, and talents fitted for business, he will hardly keep himself free
from embarrassments, which are the the peace of a man's mind." the peace of a man's mind."
as synonymons, have nice distinctions in their mough frequently used as synonymons, have nice distinctions in their meanings. Difficulty, as
has already been observed, relates to the ease with which odstade signifies the thing which stands in the way between the thing is done, the object he has in view ; and impediment signifies the thine person and gles the feet. All of these terms include in their signification which entaninterferes either with the actions or views of men. The difficulty lies most in the nature and circumstances of the thing itself; the olicudty lies impediment consist of that which is external or foreign; the difficulty interferes with the completion of any work; the distade interferes with the attainment of any ead; the impediment interrupts the progress and prevent the execution of one's wishes; the diffeulty embarrasses; it suspends the powers of acting or deciding; the obstade omposes itself; it is properly met in the way, and intervenes between us and our object; the impedimend shackles and puts a stop to our proceeding; we speak of encountering a difficulty, surmounting an obstacle, and removing an impediment ; we go through difficulty, over an obstacle, and pass by impediments. The disposition of the mind often occasions more difficulties in negociations, than the subjects themselves; the eloquence of Demosthenes was the greatest obstacle which Philip of Macedon experienced in his political career; ignorance in the language is the greatest impediment which a foreigner experiences in the pursuit of any object out of his own country.

* The student who wishes a fuller explanation of the difference be tween these words is referred to that very valuable work entitled, "English Synonymes explained in Alphabetical Order, with copious Mlustrations and Examples drawn from the best Writers, by George Crabb, of Nigdales
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The following instances show a difference in the meaning of words reputed synonymous, and point out the use of attending, with care and strictness, to the exact import of words.

Cusiom, habit. Custom respects the action; habit, the actor. By custom, we mean the frequent repetition of the same act; by habit, the effect which that repetition produces on the mind or body. By the custom of walking often in the streets, one acquires a habit of idleness.
Pride, vanity. Pride makes us esteem ourselves; vanity makes us desire the esteem of others. It is just to say, that a man is too proud to be vain.

Haughtiness, disdain. Haughtiness is founded on the high opinion we entertain of ourselves; disdain, on the low opinion we have of others.

Only, alone. Only imports, that there is no other of the same kind; alone imports being accompanied by no other. An only child is one that has neither brother nor sister; a child alone is one who is left by itself. There is a difference, therefore, in precise language, between these two phrases: "Virtue only makes us happy;" and "Virtue alone makes us happy."

Wisdom, prudence. Wisdom leads us to speak and act what is most proper. Prudence prevents our speaking or aeting improperly.
Entire, complete. A thing is entire when it wants none of its parts; complete when it wants none of the appendages that belong to it. A man may have an entire house to himself, and yet not have one complete apartment.
Surprised, astonished, amazed, confounded. I am surprised with what is new or unexpected; I am astonished at what is vast or great; I am amazed at what is incomprehensible; I am confounded by what is shocking or terrible.

Tranquillity, peace, calm. Tranquillity respects a situation free from trouble, considered in itself; peace, the same situation with respect to any causes that might interrupt it ; calm, with regaud to a disturbed situation going before or following it. A good man enjoys tranquillity, in himself; peace, with others; and calm, after a storm.

In a similar manner, differences can be pointed out in the words con quer, vanguish, subdue, overcome, and surrrount. Conguer signifies to seek on irg to gain an object vanquish implips the binding of an individual; sukdus
siguifies to give or pud under; overcome expresses the coming oter or getting Persons or things are conquered or subdued to merrer or to rise above any one. Persons or things are conquered or subdued; persons, only, are vanquishied. An enemy or a country is conquered; a foe is vanquislied; people are subdued; prejudices and preporsessions are overcome; obstacles are surmountcd. We conquer an enemy by whatever means we gain the mastery him by whatever means we when by force we make him yield; we suddue him by whatever means we check in him the spirit of resistance. A warrior tries to conquer his enemies by kindness and generosity; a subdue his rebel subjects by in in the fiold; a prudent monarch tries to may be varobished in ay a due mixture of elemency and rigor. One may be varquished in a single battle; one is subdued only by the most
violent and persevering measures violent and persevering measures.
after which he completely subdued the Enclich Vanquas he is used only in its proper English.
Vanquash is used only in its proper sense; conquer and suldue are theeand strmozut. That is conyu which sense they are analogous to overcome is overcome and surmounted which is either internal in the mind; that conquer and overcome what makes no either internal or external. We mount what is violent and strong in its opposition. Dislives attech sur and feelings in general, either for or against, are Dislikes, attachments fumultuous passions are to be subducd against, are conquered; unruly and his spirit. One conquers by ordinary means anduers himself, he subdues extraordinary means. It requires determination efforts, one subdues by overcome; patience and perseverance to subdue and surno to conquer and aims at Christian perfection must strive with God's suscistance. Whoever avarice, pride, and every inordinate propensity; to subdue wrath, anger, lust, and every earnal appetite, to overcome temptations, to wrath, anger, tempter, and to surmonnt trials and impedimente, which obbet his course.

The nice distinctions which exist among some words commonly reputed synonymous having now been pointed out, the student may proceed to the exercises of this Lesson according to the following
 and think, are proposed; and it is required to find a list of words, having a meaning similar to them respectively.

Vision, apparition, phantom, spectre ghost.
Way, manner, method, mode, course, means.
Formerly, in times past, in old times, in days of yore, ansiently, in ancient times.

Weaken, enfeeble, debilitate, enervate, invalidate.
Unimportant, insignificant, immaterial, inconsiderable

See, perceive, observe, behold, look at.
Think, reflect, ponder, muse, imagine, suppose, believe deem, consider.*
In the sentences which follow, it is required to change the words as in the following examples. The student will notice that every change of words will, in most cases, produce some corresponding change in the idea; but, as the object of the exercise is to gire him a command of language, it is not

* It may here be remarked that phrases, as well as words, may be expressed by appropriate synonymes. Technically speaking, the term synonyme is cenerally applied to simple torms. But a compound term or synonyme is generaly applied to simple terns,
phrise may be sometimes expressed by a synonymous word; and a simple
It will be unneces. phrise may be sometimes expresses ay a syous pirase. It will be unnecess sary to present in this place, any list of words for the pupil to be exerctsed sary to ps the living teacher, or the pupil himself, may easily solect them from any volume it hand. But it may here be remarked that exercises on synonymous phrasces may be considered as more wessed with greater pre simple terme, because they may generally be expressed and forcibly set cision. But the value of exercises of botu kinds
forth by Mr. Murray,
in the following language;
On variety of Expression. Besides the practice of transposing the parts of sentences, the compiler recommends to tutors, frequenty to eserpise their pupils, in exhibiting some of the various modes in whicu tend their eentiment may be properly expressed. This practice will extend hituate knowledge of the language, afford a variefy of expression, and hasiety. It them to deliver their sentiments with clearness, ease, and prother langus will likewise enable those who may be eugaged in stadynge but also to ges, not orly to construe them with more facinty in and plirases, which are observe and apply genius of triose languages.'
best adapted examples of this kind of exercise, will be sufficient to explain the nature of it, and to show its utility.
nature of trother deserved censure more than his sister.
The sister was less reprehensible than her brother.
The sister did not due to the brother, than to the sister.
Reproof was more due to the brother,
$\frac{1}{1}$ will attend the oonference, ince, unless it should be inconvenient. I intend to be at the conference, unless it should
If I can do it with conventence, I purpose to be present at the conference. If it can be done without inconvenience, I shall not fail to attend the con ference.
1 shall not absent myself from the conference, unless der it necessary.
1 propose to be pressant at the conference, if I can do so consitenur wit
my other engagements, I puppose to be at the conference, unless I am prevented by other avocia
I purpose to be at the conferenco, unness tions. tions.
the conference.
the conterence.
$I$ will be at the conference if nothing unforeseen prevents.
in
If I am master of my owa time I wifl not neglect the conferfance. I shall by
attend it.
deemed important in theso Exercises to exact strict verbal aceuracy.

Example 1 st.
He continued the work without stopping.
He continued the work without resting.
He continued the work without cessation.
He continued the work without intermission.
He continued the work without delay.
He continued the work without leaving off.
He continued the work without interruption.
He continued the work without obstacle.
He continued the work without impediment, \&c.

## Example $2 d$.

He is free from care.
He is free from solicitude.
He is exempted from anxiety.
He is without concern, \&c.
Example 3d.
I found that he was an enemy.
I found that he was a foe.
I found that he was an adversary. I found that he was an opponent. I found that he was an antagonist.

## Exercises.

Law and order are not remembered.
1- On that elexated ground where the verdant turf looks dark with fire, jen Tharking deeply on the nature of my existence, the contradictions I hiso vulfored filled me with humbleness.
by my eyef. by my eyer.

How loved, how valued once avails thee not, To whom conneted or by whom begot; A pile of dust is all remains of thee,
T $T$ is all thou art and all the great shall be.
The boy translated the book to my lodgings, and conveyod a chair to the table; and 1 Eat down with the intention of Gringing the first chapter which hodas a very lancuage, in a style suitable to foch the authors meaning clearly to evary nuted

We get up from our thinkings with hearts softened and conquered and we We back into life as into a shadowy vista where we have "disquieted ourselves in vain."
Thus he went on until the sun drew near to his mid-day and the augmented heat, preyed upon his force. He then cast round about him, for some more conmodious path
Charity, like the sun, rubs up every obiect on which it shines. He who is used to turn aside from the world, and hold commum which with himself in retirement will sometimes at least hear the veracile his voice the world do not speak of to hum. A mo led oun suggestions which the world and rouse up within the heart
had overpowered and pat dows. there is a strong and intimate joining. Among all our bad passions there is a into our family it seldom for When any one of them is taken as $a$ all its relations.
sakes us until it has fathered upon us all is reations. The Creator endow
to look up to heaven.

In the following extracts the student may alter the worde in Italic, so as to complete the rhymes; as in the following

## Example.

Did sweeter sounds adorn my flowing tongue,
Than ever man pronounced or angel chanted;
Had I all knowledge, human and godlike,
That thought can reach, or science can define; \&\&.
Rhyme completed.
Did sweeter sounds adorn my flowing tongue, Than ever man pronounced or angel sung; Had I all knowledge, human and divine, That thought can reach or science can define, \&6
That thought can reach orercises.
A shepherd's dog, unskilled in sports, Picked up acquaintance of all kinds, Among the rest, a fox he knew; By frequent chat their friendship incre Says Ren'ard, "T $T$ is a cruel case, That man should stigmagues you find, No doubt, among ns, rogues you
As among dogs and human sort.
And yet, (unknown to me and you,)
There may be honest men and ned Thus slander tries, whate the humum nees

AIDS TO ENGLISH COMPOSITION.
Not in the solitade,
Alone, may man commune with Heaven, or behold Only in savage forest
And sunny vale the present Deity;
Or only hear his voice
Where the winds whisper and the waves are glad.

* Even here do I behold

Thy steps, Almighty! here, amidst the crowd Ttrough the great city rolled,
With everlasting inurmur, deep and strongChoking the ways that wind 'Mongst the proud piles, the work of human kind.
" Without a vain, without a grudging heart, To him who gives us all, I yield a portion; From him you came, from him accept it hereA frank and sober, more than costly, eitertainmeat." He spoke, and bade the welcome tables spread; Then talked of virtue till the time of rest, When the grave household round his hall repair, Warned by the bell, and close the hour with supplicetion At length the world, renewed by calm sleop, Was strong for toil; the dappled morn arose Nefore the pilgrims part, the younger crept
Near the closec crade, where an infant sumbered,
And writhed his neek; the landlord's little pride-
0 strange return!-grew black, and gasped, and expirea. Horrang of herrors! - what! his only son!
How looked our hermit when the deed was compleded
Not hell, though hell's black jaws in sunder part,
And breathe blue fire, could more assuult his broast,
Confused, and struck with silence at the deed,
He files; but, trembling, fails to fly with laste.
If all our hopes and all our appretiensionis
Were prisoned in life's narrow limit;
If, travellers through this yale of tears
We saw no better world beyond;
Oh , what could check the rising sigh ?
What earthly thing could pleasure bestow? Oh, who could venture then to expire?
Oh , who could then endure to live?
A few examples are presented below, in which the words th Italic are improperly used for others which in some respects they resemble.
"The lamb is tame in its dispusition."
Here the word tame is incorrectly used for gentle; tamethess is produced by discipline; gentleness belongs to the watural disposition.

## Example $2 d$.

"Newton discovered the telescope, and Harvey incented the cireulation of the blood."
In this example the words discovered and invented should change places. We discover what was hidden; we invent what is new.

## Example $3 d$

"Caius Mareus displayed courage when he stood unmoved with his hand in the fire ; Leonidas displayed his fortitude at Thermopyle when with three hundred Spartans he opposed the entire army of Xerxes."

Here also courage and fortitude should change places. Courage enables us to meet danger; fortitude gives us strength to endure pain

From such examples the student will learn the importance of proper attention to the exact meaning of words. A loose style of writing is the result of the careless use of words, improperly considered as synonymous.

## Exercises.

I heard a large noise, which, though made at a big distance, must hav been made by a very great animal.
The work is capaile of great improvement, although it was written by
a very susceptule man.
Miuch men were present, and their united voices cansed many confusion, Franklin framed the fact that lightning is caused by electricity. Sir Isnac Neyton discovered the telescope. Solon invented a new set of laws for the city of Athens.
A wicked man folltioctes sorrow for his sins, and often feigms an excuse for his crimes.
The book has many vices, but the defect is not in the author, who has sufficiently shown his abhorrence of faults
I know the man and am acyuainted with his faults. We are agreeably anazed to see our friends returning so soon. We are surprised that they accomplished their business so early, as well as astonished at the unexpected events which nearly threatened their ruin.

We often know the spot where a thing is, but it is not easy to find ou: the exact place where it happened.
When dissensions arise among neighbors, their passions often interfere to hinder accommodations; when members of a family consult interest or humor, rather than affection, there will necessarily be variumece;-and
when many member of a community have an equal liberty to exprese their opimions, there will necessarily be disarmements A misplaced economy in people of property
roperty is low, but swearing and We perform many duties o nity requires.
It is the duty of a pe
tors wherein they are incompetent to rule themselves Fashion and caprice rempetent to rule themselves.
that of many others.
Exuberance of imagination and luxuriance of intellect are the greatest gifts of which a poet can boast.
We may be distinguishod for our sing for things good, bad, or indifferent, We may be distinguishod for our singularities; , We may be conspicuous for only for that which is really mood discourse; but we can be distinguishiea Lovers of faich is really good and praiseworthy.
their vices or absurditie sometimes abie to render themselves eminent for render himself illustrious, fut notuing is more gratifying to a man than to bo noted and these fows ar his prosessional skill. It is the lot of few to
Water and snow are seldom to be envied.
the ice accumudates in the river until it is frozen accession of fresh quantities, The industrious man amaeses until it is frozen over.
France has long been celebreted eas and accumulates wealth.
resort thither for the benefit of the for its heath; and many individuals The places destined for the eli sion
diet of the young licalthy rather tucation of youth should be salutary; the care shotild be taken to administer the most and in all their disorders,
A nation may beextravagant of its resourt tholesome remedies.
4 profuse of the public money; but no individnal and a government may be sot his own, nor prodinal of what he gives another

There are but few remarkable thing gives another
A man may have a distaste for his ordinary things are extraondaary. apparent cause ; and after long illness he will freapently tathont any the food or the amusement which before afforded frequently take a dislike to It is good to suppress unfounded dismuts. it is diff pleasure. trong distike; and it is advisable to divert our attention to overcome a calculated to create distaste*

* Words are sometimes similar in sotnd, although different in spelling
and siguification. Such are the words siaht, cite and sit: aislo and isle; scent, cent, and sent, \&c. Although these are, raise and raze speaking, to be considered as synonymous, they may be here mentioned order to caution the student with, regard to the use of them. The verbs in common, which are frequently different in meaning, have some parts in cises of this kind, to be corrected by the The teacher who wishes for exer of them in a little work recently by the pupil, will find a large collection this city, entitled "The Companion to Spelling a distinguished teacher of thography and Meanmg of many thoussad Words, most linble to the Or spelled and misused, are impressed upon the Memory by a of Written Exercises," The work is by that eminent teacher, Mr. William B. Fowle. See also the exercises on words, page 17 teacher, Mr. William 5


## XVII.

METHODS OF INVERSION AND TRANSPOSTHION.
The same idea may be expressed in a great variety of ways by the methods of inversion and transposition suggested in the following examples.
ALERE FLAMMA Example 1st.
VERITATIS 0 .
By changing active verbs into passive, and the contrary, hus, By the active verb. A multitude of delighted guests soon filled the places of those who refused to come. By the passive verb. The places of those who refused to come were passive verb.

Example 2d.
By using the case absolute, instead of the nominative case and its verb, and the contrary; as, The class having recited their lessons, the teacher dismissed them. The class recited their lessons and the teacher dismissed them. Of these two sentences the former is preferable, because it preserves two senity of the sentence, which requires that the subject or the unity of the sen changed as little as possible during the nominative should be changether recommendation of the forcourse of the sentence. Anowns out the conjunction, which mer expression is, that it thily introduced into a sentence.
should never be unnecessample $3 d$
Infinitive mood or substantive and participial phrases instead of nominative or ockective nouns, and the reverse; as, His having been unfortunate is no disgrace; instead of, His misfortunes are no disgrace.

Diligence, industry, and proper *improvement of time are material daties of the young; or, To be diligent, industrious, and properly to improve time are material duties of the young. and properly to Example 4th.

By the negation or affirmation of the contrary; as, Solon By the negation or affirmation of the cthe gove nment of his
the Athenian effected a great change in the
country. Solon, the Athenian, effected no small change in the government of his country.

The beauty of the earth is as conspicuous as the grandeur of the heavens. The beauty of the earth is not less conspicu ous than the grandeur of the heavens.

## Example 5th.

By reversing the corresponding parts of the sentence, with a negative adverb; as, The grandeur of the heavens is not more conspicuous than the beauty of the earth.

The negation of the contrary.* The beauty of the earth is not less conspicuous than the grandeur of the heavens.

By a comparison. There is as much beauty in the earth, as there is grandeur in the heavens.

By an expletive cause. There is no less beauty in the earth than grandeur in the heavens.

## Example 6th.

By changing the participial phrases into a personal verb with a conjunction; as, Charles, having been deprived of the help of tutore, neglected his studies. Charles was deprived of the help of tutors, and therefore he neglected his studies.
Example 7th.

Change of the nominative and verb into an infinitve phrase ; as, He sacrificed his future ease and reputation that he might enjoy present pleasure. He sacrificed his futuro pase and reputation to enjoy present pleasure.


The infinitive changed into an objective noun; as, Canst thou expect to escape the hand of vengeance? Canst thou expect an escape from the hand of vengeance?
Or into a finite verb with its nominative; as, Canst thou expect that thou shalt escape the hand of vengeance?
*The negative adjective is generally more elegant than the negative adverb. Thus, "I was unable," is to be preferred to the expression, 'I weas not able." "Invisible," rather than "not visible;" "Inconistert," rather than " not consistent", \&c.

## XVII.

METHODS OF INVERSION AND TRANSPOSTHION.
The same idea may be expressed in a great variety of ways by the methods of inversion and transposition suggested in the following examples.
ALERE FLAMMA Example 1st.
VERITATIS 0 .
By changing active verbs into passive, and the contrary, hus, By the active verb. A multitude of delighted guests soon filled the places of those who refused to come. By the passive verb. The places of those who refused to come were passive verb.

Example 2d.
By using the case absolute, instead of the nominative case and its verb, and the contrary; as, The class having recited their lessons, the teacher dismissed them. The class recited their lessons and the teacher dismissed them. Of these two sentences the former is preferable, because it preserves two senity of the sentence, which requires that the subject or the unity of the sen changed as little as possible during the nominative should be changether recommendation of the forcourse of the sentence. Anowns out the conjunction, which mer expression is, that it thily introduced into a sentence.
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Diligence, industry, and proper *improvement of time are material daties of the young; or, To be diligent, industrious, and properly to improve time are material duties of the young. and properly to Example 4th.

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*The negative adjective is generally more elegant than the negative adverb. Thus, "I was unable," is to be preferred to the expression, 'I weas not able." "Invisible," rather than "not visible;" "Inconistert," rather than " not consistent", \&c.

## Example 9th.

Participial nouns converted into common nouns, and the contrary; as, Providence alone can order the changing of times and seasons. Providence alone can order the changes of times and seasons.

## Example 10 th.

The change of the verb, an adjective, or an adverb, into a noun and the contrary; and the conversion of a noun into a pronoun; as, Idleness, ease, and prosperity tend to generate folly and vice. The tendency of idleness, ease, and prosperity is to generate folly and vice. Idleness, ease, and prosperity have a tendency toward the generation of folly Folly and vice are too generally the consequences of idleness, ease, and prosperity.

Simple language always pleases most. Simplicity of lanruage always pleases most. We please most when we speak simply.
-Those persons who, \&e. They who, \&e.

$$
\text { Exampte } 11 \text { th. }
$$

The conversion of an active or a passive verb into a neuter verb with an adjective; as, Sobriety of mind suits the present state of man. Sobriety of mind is suitable to the present state of man.

## Example 12 th.

By the conversion of a declaration into an obligation, with a corresponding change of words.

Declaration. Man's present state renders sobriety of mind bighly becoming.

Obligation. Man in his present state should be characterized by sobriety of mind.
Example 13 th.
By a noun in apposition to avoid the use of the conjunction $m d$. Hope is the sustainer of the mind, and supports us ander many a burden. Hope, the sustainer of the mind, supports us under many a burden.

## Example 14 th.

By the preposition and its oljective case, instead of the possessive; as, The moon's mild radiance and the sun's resplen dent brightness are objects which, \&e. The mild radiance of the moon and the resplendent brightness of the sun, * \&c.
The repetition of and $\dagger$ avoided by the use of the preposin tion; as, God has given us sonses to enjoy all these beautiful objects, and reason to guide us in the use of them. God has given us senses to enjoy all these beautiful objects, with reason to guide us in the use of them.
By the use of the potential mode instead of the infinitive; God has given us senses that we may enjoy all these beautiful objects, with reason, \&c.
An infinitive phrase instead of a nominative noun ; To do justly, to love mercy, and to walk humbly, are duties enjoined by Christianity. Justice, mercy, and humility, are duties

- exjoined by Christianity.

The negative adverb with the conjunction but; We can ob serve the exquisite skill of the Artificer in all that we see around us. We cannot but observe the exquisite skill of the Artificer in all that we see around us.

It is to be remarked, that although some examples have been given, in which the participial noum is used, yet when there is a common noun from the same root, of similar meaning, the participial noun should be avoided. Thus, "The habit of deceiving" is not so elegant an expression as "Habits of deception."
EA Example 15th. and into the relative pronoun; thus, We can learn a lesson of resignation, and it will prepare us for that happy home where the weary are at rest. We can learn a lesson of resignation,

* It is deemed very inelegant to construct a sentence with many posses sive noms, or with many objectives governed by the preposition (f. Thus, the sentence, The extent of the prerogative of the King of England, or, The King of England's prerogative's extent, would be better exprozesed thus, The extent of the King of England's prerogative. T. The use of the conjunction and may often be avoided by dividulg rong
sentecees into short onjes. senterces into short ones.
which will prepare us for that happy home where the weary are at rest.


## Example 16th

By the use of the present or perfect participle instead of the verb; as, He was called to the exercise of the supreme power at a very early age, and evinced a great knowledge of government and laws, and was regarded by mankind with a respect which is seldom bestowed on one so young.
In this sentence the use of the participles removes one of the conjunctions, which young writers are very apt to repeat mnecessarily; thus, Called to the exercise of the supreme power at a very early age, and evincing a great knowledge of government and laws, he was regarded by mankind with a respect which is seldom bestowed on one so young.
By the use of the participles instead of the relative clause, as, "The smiles that encourage severity of judgement hide malice and insincerity." Smiles encouraging severity of judgement hide malice and insincerity.

For the sake of emphasis, or to gratify a taste for singularity, some writers have adopted the poetical style in prose, placing the verb before its nominative; thus, When we go, for go we must, \&c. Proceed we now to the second subject of our consideration. Recognize we here the hand of an Almighty power.

In some instances, perhaps not strictly proper, we find the definite article placed before the relative pronoun; things, the which you have seen and understood, \&c.

It is to be observed, that in all the changes suggested che foregoing models, there must be some slight change in the idea, but still the identity of the thought is sufficienfly preserved in all the changes suggested. *

* Under the head cif variety of expression, may be noticed some few eculiarities and improprieties, which are sometimes heard, especially in colloquial intercourse, and which, in some instances, are not noticed by any craminatical authority. And first, the improper use of sher whe she "Slio ollows: "She asked me if I would go wict her. It suse of mo for my asked me whether I would go, Ac, Again, to mprope. Do you intend
 that; as, I do not know as I shall go. I do not know as I could tell when. that; as I I o not know as It should be that. I do not know that I shall go. I do not know thut 1 could tell when. Again, The use of any and got with n. negative ; as, I have

AIDS TO ENGLISH COMPOSITION.
Examples of some of the preceding methods of inversion and transposition.

## Example 1st.

The mind is sustained by hope.
Hope sustains the mind.
Hope is the sustainer of the mind.
The sustainer of the mind is hope.

- Example $2 d$.

> Idloness, ease, and prosperity, tend to generate folly and vice.
> The tendency of idleness, ease, and prosperity is to generate folly and vice.
> Idleness, ease, and prosperity have a tendency, \&c.

not got any book. It would be better to say, I have no book. Such words as fetch for bring ssuwat for perspiration, and many others of a similar character, are considered, to sey the least, inelegant, and are to be avoided. wish to go, so I did not urge him. It shoold bercfore; as, Charles did not go, therefore I did not urge him. Other is sometimes improperly followed by but instead of thron; as , I saw no other but him. It should be, I saw no other thion him. We sometimes hear the demonstrative pronoum improperly used for the personal pronoun; ns, Those who hear must obey. It should be, They who hear must obey. We sometimes hear such expreszions as this: I know of hardly [or scarcelyl a passage, \&cc. It would be (to place) are very frequently and impronerly pised for the the word lay to place are very irequently and improperiy used for the corresponding
tenses of the (to lie down). Thus, The water laid in the hay in the pool. You have laid abed too long. It should be, You have lain, \&c. Again, We frequently find a want of correspondence in the different parts of a sentence, as follows: He did not mention Leonora, nor that her father was dead, It is better to sey, He did not mention Leonora, nor the death of her father. These expressions fall under grammatical rule. In sentences where the negative adverb occurs, it should be followed by and whither it goeth," should be, Thon canst not toll whense it comen whither it goeth.
In the use of prepositions we find many manifest improprieties. As no certain rule can be laid down with regard to them, a few examples are pro sented, to show whas prepositions may be properly nised with certain words It may, however, be zemarked that the same preposition that follows a yerb or adverb, should generally follow the noun, ©C., which is derived from it, as, confide in, confidence in; dispssed to tyrannize, a disposition to
tyramny, \&c. tyramy, \&c.

| Accuse of falsehood. | Diffor from. | Need of. |
| :--- | :--- | :--- |
| Acused by his frien | Difticuly in. | Observance of. |
| Acquil of. | Difiniaution of. | Prejudice against. |

Differ from.
Difficulty in.
Diniaution of.

Observance of Prejudice against.

Folly and vice are too frequently the consequences of itllo ness, ease, and prosperity.*
Fxercises on the principles of the preceding methods of Inver sion and Transposition.
Providence alone can order the changing of the seasons.
Providence alone can order the changing of the seasons.
Can you expect to be exempted from these troubles which all must suffer?
suffer? S
Tharth shall claim any you of my sincerity, I will repeat the assertion. That I may courmee you or man the the present state of man. Hebreesy mind isfor mity in accomplishing the undertaking. He had no yart of the company were pleased with his remarks. Hope sustains the mind.
Indeed, if we could arrest time, and strike off the whecls of his chario, and, like Joshun, bid the sun stand still, and make opportunity tarry as long as we had occasion for it, this were some ureasonableness of it.
or at least to mitigate and abate the folly and

* The word it commonly called the neuter pronoun, is sometinues very serviceable in enabling us to alter the arrangement. Thus, It is hope that snstatns the mind. It is by hope that the mind
Whate


> *Adison has, "conversant among the writings," ke; and, "conve woridy uffairs.' Generally speaking, ". conversant with is prefable.
worldyy uffairs," generally speaking, eonve not get it; and disappointed in it
tWe are disappointed of ahing when we do t We are disappointed that it does not answer our expectations.
when we livee and thin "and "glas




 varions, me
sake ;
seriy,

The records of Scripture exhibit no character more reunarkable a mstructive than that of the Patriarch Joseph. He is one who is beheld by us, tried in all the vicissitudes of fortune; from the condition of a is acquing to be ruler of the land of Egypt; and in every station, favon he wis overseer of Potipha's hase be temptations, which were honorably resisted by him. When the artifices of a false woman threw him
endered conspicuous even in that dark mansion prison, he was soon rendered conspicuous even in that dark mansion by his integrity and prudence.
Poetry is sublime when any great and good affection, as piety or pat riotism, is awakened in the mind by it
Bat in this dark and bewildered state an opposite direction is taken by the aspiring tendency of our nature and a very misplaced ambition is fed by it.
The mind is sustained by hope.
Idleness, ease, and prosperity tend to generate folly and vice.
The beauty displayed in the earth equals the grandeur conspicuous in the heavens.
Solon, the Athenian, effected a great change in the government of his country.
The Spartans considered war as the great business of life. For that reason they trained their children to laborious exercise, and instilled into their minds the principles of temperance and frugality.
He sacrificed his future ense and reputation that he might enjoy present pleasure.
When virtue abandons us, and conscience reproaches us, we become torrified with imaginary evils.
Expect no more from the world than it is able to afford you.
Canst thou expect to escape the hand of vengeance?
Providence alone can order the changing of times and seasons.
She who studies her glass neglects her own heart.
It is a favorite opinion with con, that certain modes of instruction are there are some branches of study which give more full and constant employment to the intellectual faculties.
While many considerations allure the young and enterprising to com mercial pursuits, the amount of capital which is needed, tends to limit the number of those who thus employ themselves.
The eye conld searcely reach the lofty and noble ceiling, the sides being regularly formed with spars, and the whole place presenting the idea ing regularly formed with spars, and the whole place presenting the idea
of a magnificent theatre, that was illuminated with a vast profusion of of a m
An endless variety of characters, dispositions, and passions, diversifies the wide circle of human affairs.
A crowd that obstructed his passage awakened him from the tranquillity of meditation. He raised his eyes and saw the chief vizier, who had returned from the divan and was entering his palace
Iet us remember that of small incidents the systern of human life is chezfly composed.
Her temper and her capacity were the foundation of her singular talents for government. She was endowed with a great commànd over herself, and she soon obtaived an uncontrolled ascendancy over the people

Ferv sovereigns of England succeeded to the throne in more difficult eirnmise so successfully and felicitiously.
The enemy was subdued and the garrison was silenced, and the victori ous army returned triumphing.

To be docile and attentive is required of the young. Miss.Hannah Moore's writings have produced no small infinence on the morals of the people.
The elegance of her manners is as conspicuous as the beauty of her person.

He took great pains that he might obtain the reward.
Gentle manners always please us most.
Strong expressions snit only strong feelings. Providence has furnis performance.
reason to guile in their performance
We can see the wisdom of God in all his works.

formation of compound sentences from simple ONES.
In every composition there should be a due intermixture of long and short sentences. For this reason the student should understand how to form compound sentences from simple ones. * In the prosecution of this work, he must recollect that in every sentence there must be some connecting principle among the parts. Some one object must reign and be predominant. There is commonly in every well-formed sentence, somc person or thing which is the governing word, and this should be continued so, if possible, from the beginning to the end of the sentence.
Another principle, which he must also bear in mind, is that

* Professor Newman says, in his Rhetoric, that "Vivacity of Style is sometimes attained by the omission of conjunctions and the consequent division of the discolvere ito shot semtences., The following example illustrites his remark:
illustrutes his remark: As : he storm incresed with the night, the sea was lashed into tremen "As the storm increased with the night, "hie seawas of rusting wares and doors contusion, and there was atearnt suiden
breken surges, while deep called unto deep. "the sea was lashed into tremen-
a The stom ineresed with the night. dous confusion. There was a feanfall sullen sound of rushing waves and dous confusion. There was a fearfiul su,
broven surges. Derp called unto depp."
which is expressed in Dr. Blair's second rule for the preservation of the unity of a sentence, namely: "Never to crowd into one sentence, things which have so little connection, that they could bear to be divided into two or more sentences."

The violation of this rule tends so much to perplex and obscure, that it is safer to err by too many short sentences, dam by one that is overloaded and embarrassed.

## Example.

The Sultan was dangerously wounded.
Thy conveyed him to his tent.
Upon hearing of the defeat of his troops, they put him into $\sim$ bitter.
The litter transported him to a place of safety.
The place of safety was at the distance of about fifteen hagues.

## Compound sentence formed from the preceding simple ones.

The Sultan eving dangerossly wounded, they carried him to his tent; and upon hearing of the defatat of his troops, they put him into a a litter, leagues.
This sentence will be better if it be constructed as follows so that there shall be but one governing word from the begin ning to the end of the sentence. Thas:
The Sultan being dangeronsly woonded, was carried to his tent; and ported to a place of safety, about fifteen leas pues into a littent, and trans. and
The following rules for the arrangement of wouls should be particularly observed, in the composition of compound
sentences. sentences.
Rule 1st. The woris should be so arranged as to mark as distincily as Wossible by their looction the relation of the several parats to each oth other.
This rule requires that This sule requires that the vertb bhonld be pracece as near nas possible to the nominative t that the object should follow the verb $\operatorname{tin}$ close succeassion, That adverbs should be placed near the word whose signification they Affect, that the preposition shonld be immediately followed by the word which it governs, and that pronouns should be placed in such a position 2s to leave no doubt in the miird, with regard to their antecedents.
Rule $2 d$. When a circumsturice is thrown into the midst of a sentence
it should not be placed between the capital clauses, nor so as to hat loosely, but should be distinetly determined to its connexion by the posi tion which it oceupies.
The following sentence, composed of several simple sentences, is badly arranged. The parts in Italic show what the 'circumstance' is which is thrown into the midst of the sentence
-The minister who grows less by his elevation, like a statue p
nighty podestal, will always have his jealousy strong about him. In this sentence, a beautiful simile, by its improper location, is not only deprived of its effect, but is an encumbrance. Let a slight alteration of the arrangement be made, and the simile is restored to its beauty, and becomes highly ormamental. Thus:

The minister, who, like a statue placed on a mighty pedestal, grows less by his elevation, will always have his jealousy strong about him.
Putle $3 d$. Every sentence should present to the mind a distinct picture, or single group of ideas. For this reason, the scene and the circumstances expressed within the compass of a sentence must not be unnecessarily changed.
In the formation of compound sentences, therefore, from simple ones, whatever cannot be grouped so as to form an harmonious picture, should be presented in a separate sentence. The following sentence shows very learly the bad effects of a change from person to person
The Brittons left to shift for themselle, and Sarons harassed by cruel inroads from the Picts, were forced to call in the island to their power who consequently reduced the great part of the island to their power; drove the Britons into the most remote and mountamous parts, and the rest of the country, in customs, religion ann of some slight alterations, and a This complicated sentence, by means of some slight aiterations,
division into several sentences, will appear clear and accurate; thus,
The Britohs, left to shift for themselves, and daily harassed by the crued inroads of the Picts, were forced to call in the Saxons for their derence But these (the Saxons) soon reduced the greatest part of end mountain their own power, and ous parts. Rule 4 th. The too frequent repetition of the same pronouns referring to different antecedents should be avoided.

The reason for this rule is, that such words being substitutes, can be used with advantage only when that to which the pronoun refers is quite obvious. The following sentence exemplifies this remark:

One may have an air wfich proceeds from a just sufficiency and knowledge of the matter before him, which may naturally produce some motions of his head and body, which might become the bench better than the bar. In this sentence the pronoun 'which' is used three times; and each time with a different antecedent. The first time that it is used its anteceden is air, the second time it is sufficiency and knowledqe, and the third, motence of the head and body. The confusion thus introduced into the sentence may be avoided by employing this for the second which, and such as or the third: thus,
"One may have an air which proceeds from a just sufficiency of knowredge of the matter before him, and this may naturally produce some motions of the head, such as might become the shonld be avoided.

## ATDS TO ENGLISH OCMPOSITION

The reason for this rule is, that whatever does not add to the meaning of a sentence must be useless if not hurtful.*
In conclusion, it may be remarked in the words of Archbishop Whately, Itis a to recast admonition to young writers, that they should always at and entire sast a sentence that does not please; altering the arrangement for another structure of it, instead of merely seeking to change one word also ; for there This will give a great advantage in point of copionsness also; for there may be, suppose a substantive (or noum) which, either because it does not fully express our meaning, or for some other reason, we may perhaps be easily accomplished by mupply its place. But the object may pernaps be easily accomplished by means of a verb, adverb, or other part of speech, the substitution of which implies an alteration in the conhighly conducive to the improvement of which may be commended as tence into a variety of different forms.

## XIX

## OF THE ENGLISH LANGUAGE. $\dagger$

The English Language consists of about thirtr-eight thoussnd words. This includes, of course, not only radical words, but all derivatives; exfew terms, which, though set down in the the dictionaries are cither obsolete or have never ceased to be considered foreion. Of these, about twentera. three thousand, or nearly five-eighthths, are of Anclo-Ssaxen aroutinin Twentmajority of the rest, in what proportion we cannot say, are Latin The Greek; Latin, however, has the larger share. The names of the greater part of the objects of sense, in other words the terms which oceur most frequently in discourse, or which reeall the most vivid conceetions, are Anglo-Saxon. Thus, for example, the names of the most trikikin $\gamma$ ob. jeets in visibile nature, of the chief aneercies at work there, and of obchanges which we pass over it, are Anglo-Saxon. This language has given names to the hearenly bodies, the sum, moon, and stars; to three out of the four elements, earth, fire, and water; thriee out of the four sea. sans, spring, summer, and winter; and, indeed, to all the natural divisisions of time, except one; as, day, night, morning, evening, twilight, noon, mid-day, midnight, sunrise, sunset; some of which are amonstst the mosf poetical terms we have. To the same language we are indebted for the names of light, heat, cold, frost, rain, snow, hail, sleet, thunder, lightring, as well as almost all those objieets which form the component parts of thit beantifal in external scenery, as seaz and land, hill and dale, wood and stream, \&c. It is from this language we derive the words which are expressive of the earliest and dearest comnexions, and the strongest and most nawerful feelings of nature; and which are, consequently, invested witb

* See page 71 , where the term Redundancy is separately considered. 1539. See, also, pargee 34 to 0 , on the subjeet of Derivatiow," of October
our ordest and most complicated associations. It is this language which has given us names for father, mother, husband, wife, brother, sister, son, daughter, child, home, kindred, friends. It is this which figurative expres. with the greater part of those metonymies, and ond that in a single sions, by which we represent the then of hospitality, friendship, or word, the reciprocal duties and enjoyments of hospiations, too, of which love. Such are hearth, roof, fireside. The chief language, as love, hope, we are susceptuble, are expresed of more consequence to the orator and fear, sorrow, shame; and, the poet, as well as and Anglo-Saxon; such are tear, smile, blush, to is indicated are almost all Anglo-Saxon; such are focts, about, which the laugh, to weep, to sigh, to groan. Most of those objects, , practical reason of man is employed in common the most part, of business; from the Anglo-Saxon It is the language, for the motreet, the farm; and, of the counting-house, the shop, the market, the stree, however miserable the man who is fond of philosophy or must recollect that - might be, if he had no other rocabulary the many, and that portion of it language was made not for the few, but the man, which enables the their affairs, must be considered or at ehe purpose of philosophical science. eral happiness, as that waich serves tee purit is truly said, so much of the Nearly all our national proverbs in which thich constitute the manual practical wisdom of a nation resides, and are almost wholly Angloand vade mecum of "hobnailed" philosophy, are ays the strongest) of the Saxon. A very large proportion (ani that colloguial pleasantry, is Anglo language of invective, humor, satire, cose by which we most energeti Saxon. Almost all the terms and phrases ay cally express anger, contempt, and indignatyon, are language of polite origin, The Latin conmbite literature. Again, it is often necessary to life, as weil as to that of poile not truly and properly offensive in them convey ideas, which, though not ruly Saxon, appear so to the sensitive selves, would, if clothed in she roug society; dressed in Latin, these very modesty of a highly refined stato ough. There is a large number of words, same ideas shall seem decent, enouki.h they are used, and from their being which, from the frequency win the vulgar, would not be endured in polso constantly in the mounhs or the ved synonymes of Latin origin, or some ished society, though more priviegeg synoctly the same thing, shall pass classical circu
unquestioned
There may be nothing dishonest, nothing really valgar about the old There may be nothing dishoncosht as uncouth in a drawing-room, ns Saxon word, yet it would be rude use it is abandoned. $t$ Thus, the word th
* One of the most distinguished orators and writers of the present are is * One of the most dason force and purity of his language. He syldom remarknole
uses an Anglicized Latin word, when a pure English expression is at hand. uses an Angicient, in some degree, for the strength of his language and the vehemence of his style. The reader searcely needs to be miomed wester. reference is here made to the late Secretary of state, Hon. Dait extract from $\dagger$ To what is here said of the Saxon, may be added a short extract from Sir Walter Scotts' "Ivanhoe,' in a dialogue between
swineherd. (Vol. I. p. 25. S. H. Parker's edition.)
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* See Euphemism.


PERIPHRASE, PERIPIRASIS, OR CIRCUMLOCUTION, EUPHEMISM AND ANTONOMASIA.

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

> A "How call you these grunting brutes running about on their fore legs ?" demanded Wambs
"Sweine, fool, swine," said the herd: "every fool knows that," "And swine is good Saxon," said the jester. "But how call you the son, when she is flayed and drawn up by the heels like a traitor?"
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our ordest and most complicated associations. It is this language which has given us names for father, mother, husband, wife, brother, sister, son, daughter, child, home, kindred, friends. It is this which figurative expres. with the greater part of those metonymies, and ond that in a single sions, by which we represent the then of hospitality, friendship, or word, the reciprocal duties and enjoyments of hospiations, too, of which love. Such are hearth, roof, fireside. The chief language, as love, hope, we are susceptuble, are expresed of more consequence to the orator and fear, sorrow, shame; and, the poet, as well as and Anglo-Saxon; such are tear, smile, blush, to is indicated are almost all Anglo-Saxon; such are focts, about, which the laugh, to weep, to sigh, to groan. Most of those objects, , practical reason of man is employed in common the most part, of business; from the Anglo-Saxon It is the language, for the motreet, the farm; and, of the counting-house, the shop, the market, the stree, however miserable the man who is fond of philosophy or must recollect that - might be, if he had no other rocabulary the many, and that portion of it language was made not for the few, but the man, which enables the their affairs, must be considered or at ehe purpose of philosophical science. eral happiness, as that waich serves tee purit is truly said, so much of the Nearly all our national proverbs in which thich constitute the manual practical wisdom of a nation resides, and are almost wholly Angloand vade mecum of "hobnailed" philosophy, are ays the strongest) of the Saxon. A very large proportion (ani that colloguial pleasantry, is Anglo language of invective, humor, satire, cose by which we most energeti Saxon. Almost all the terms and phrases ay cally express anger, contempt, and indignatyon, are language of polite origin, The Latin conmbite literature. Again, it is often necessary to life, as weil as to that of poile not truly and properly offensive in them convey ideas, which, though not ruly Saxon, appear so to the sensitive selves, would, if clothed in she roug society; dressed in Latin, these very modesty of a highly refined stato ough. There is a large number of words, same ideas shall seem decent, enouki.h they are used, and from their being which, from the frequency win the vulgar, would not be endured in polso constantly in the mounhs or the ved synonymes of Latin origin, or some ished society, though more priviegeg synoctly the same thing, shall pass classical circu
unquestioned
There may be nothing dishonest, nothing really valgar about the old There may be nothing dishoncosht as uncouth in a drawing-room, ns Saxon word, yet it would be rude use it is abandoned. $t$ Thus, the word th

* One of the most distinguished orators and writers of the present are is * One of the most dason force and purity of his language. He syldom remarknole
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## AIDS TO ENGLISH COMPOSITION

Again, when we call Geography, "that science which describes the earth and its inhabitants," or Arithmetic is termed "the science of numbers," the antonomasia becomes apparent It will thus be seen, that this form of expression is frequently nothing more than an instance of periphrasis, or circumlocution.
This form of expression is very common in parliamentary language and in deliberative assemblies, in which, in speaking of individual persons, they are not called by their proper names, but by their office, or some other designating appellation.* Thus, in speaking of Washington, the
 or of Shakspeare, as "the bard of Aron," from the river on whose bank he resided.

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

* It is contrary to the rules of all parliamentary assemblies, to call any member by his proper name. Each individual is called by the name of the state, town, city, county, or ward, which he represents. Thus, we say, "the ber from Wr 10 : er from Ward 10, , de. ; or, from his position, "the gentleman on my The antonomasia sed by the most distinguished cline and Fall of the Roman Empire."
t The following passage is quoted by Mr. Booth from Scriblerns, "the perusal of the whole of which admirable satire," says Mr. Booth, "is indispensable to every one who would study the principles of English Compo"ition:" -
"We may define amplification to be making the most of a thought; it is the spinning-wheel of the Bathos, which draws out and spreads it in its
finest thread. There are ampliffers who can extend half $a$ dozen thin finest thead. There are ampliffers who can extend half a dozen thin
thoughts over a whole folio- but for which the tale of many a vast romance, and the substance of many a fair volume, might be reduced into the size of a primer.
"A passage in the 104th Psalm, 'He looks on the earth and it trembles, ha touches the hills and they smoke,' is thus amplified by the same author:
- The hills forget they're fixed, and in their fright

Cast off their weight, and ease themselves for flight
The woods with terror winged ontfly the wind
And leave the heavy panting hills behind."
You here see the hills, not only trembling, but shaking off the woods from their backs, to run the faster; atter this, you are presented with a foot race of mourtains and woods, where the woods distance the mountains, that ke corpulent, pursy fellows, come puffing and panting a vast way beluna them.

## Examples of Periphrasis.

## Grammar.

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

## Janes worked so hard that he

 sweat very profusely.The room smells badly.
Mary is a great slut.

He is a very dirty fellow.
You lie.

James worked so hard that he perspired very freely; or the perspiration stood on him in drops.
There is an unpleasant effluvia in the room.
Mary is inattentive to her personal appearance; or, is careless in her personal habits.
He is destitute of neatness. You labor under a mistake. ${ }^{\text {e }}$

## Examples of Antonomasia.

The Queen.
Homer.

Washington.
Hesiod.
Lord Wellington.

Her Majesty.
The author of the Iliad and Odyssey. The Sage of Mount Vernod The earliest of the Poets. The Hero of Waterloo.

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

Boston.
New York.
Philatelphia.
New Orleans.
Cincinnati.
Baltimore.
London.
The King of France.
Napoleon Bonaparte.
The King of Spain.
Washington, (the capital of
the United States.)
St. Luke.
St. John.
Cowper.
The British Court.

The Literary Emporium. The Commercial Emporium. The City of Brotherly Love. The Crescent City.
The Queen of the West.
The Monumental City.
The Mart of the World; or, the British Metropolis. His most Christian Majesty. The Here of a hundred battles. His most Catholic Majesty. The City of magnificent distances.
The beloved physician.
The disciple that Jesus loved.
The author of "The Task."
The Court of St. James.
The following sentences present examples of Periphrasis,* Euphemism and Antonomasia, and it is required of the student to designate each.

Solomon, (the wisest of men,) says, "Better is a dinner of herbs, where love is, than a stalled ox and hatred therewith."
David (Thie Author of the Psalms) was one of
pious writers of the Old Testament.
Moses (The Jevish Laugivar) was educated by the daughter of Pharaoh
Saul ( $T$ he furst king of Israd) was a man of uncommon stature.
Methnselah (He who lived to the greatest age recorded of man) died before
his father. $f$
Adam Smith (The author of the Wealth of Nations) says that there is in man a natural propensity to truch, baster and exclange one thing for
It is pleasant to relieve (be the instrument of relieving) distress.
Short and ( $T$ he transient day of) sinful indulgence is followed by long and distressing (a dark and tempestuous night of ) sorrow.
Christ (He who spale as never man spoke) says, in his sermon on the mount, "Blessed are the pure in heart, for they shall see God."

[^5]fay him the money (would place no con fidence in luim.)
He beha lite a boor (in an imprener mapner) and therefove the cer teel (persons of refinement) would have nothing to do wi/h him.
I consider him an impudent puppy (rude in his mamners) and shall therefore separate myself from his company.
The man was drunk (intocicated, or had indulged in liquor) when he ased these indecent words (that improper language) and although I was very mad (was displeased) with him, I did not scold at (reppove) him.
Major Andre was hanged (perished on the scaffold) although he earnestly requested that he might be fired at (shot.)
That man eats his victuals like a pig (is unvefned in his manners at the table) and guzzles down liis drink like a fish (and is too fond of his cup.)
He has on dirty stockings (His hose are not neat) and muddy shoes (his sloes are soiled.)
A truly genteel man (A man of refinement) is known as well by his talk (conversation) as by lis clothes (dress.) He never uses low language and rulgar expressions (indulges in loose coniersation.) His hands and face and is whole body are well washed, he cleans his teeth, combs his hair, (His whole person is kept neat and cleanly,) and brushes his clothes whenever they ere dirty, (his dress never apprars to be soiled,) and he always looks well, as if he were going to a party, (and he aluays looks prepared for the drawing room.) ${ }^{*}$
Of the oldest of the English Poets, (Chancer) as he is the father of English poetry, so Ihold him in the same degree of vencration as the Greeks hold Homer (the author of the Ihad and Odyssey) or the Romans hold Virgil (the author of the Feneid.) He is a perpetual fountain of good sense ; learned in all sciences; and therefore he speaks properly on all subjects. As he knew what to say, so also he knows where to leave off; a continence which is practised by ferv writers, and scarcely by any of the ancients, excepting the authors of the Miad, the Odyssey and the Aneid.

The author of the Essay on the Understanding (Mr. Locke) has advanced the opinion that moral subjects are as susceptible of demonstration as mathematical.
The Bard of Avon (Shakspeare) was one of the most remarkable men that the world ever produced, (that ever appeared in the ranks of humanity.) that the world ever produced, (that ever appeared in the ranks of humanity. It may truly be said of him that he touched nothing whica lee did adorn; and that he has streved more peark in the pas have had more add mirers than those of any other author excepting the writers of the holy Scriptures.
The science which treats of language. (Grammar) and the science which The science which treats of language, (Grammar) and the science which
describes the earth and its inhiabitanis, (Geooraphyy are branches frequent. describes the earth and its inhiabitants, ( Geography) are
ly studied, but too frequently imperfectly understood.

The anthor of the Waverley novels (Sir Weiter Scott) must have beem a man of remarkable industry, as well as of uncommon talent.

## XXI.

## TAUTOLOGY AND CATACHRESIS.

Tautology is the repetition of the same meaning in different sords, or the needless repetition of the same words.
Thus, in the sentence, "The nefarious wickedness of his conduct was reprobated and condemned by all", the tautology consists in the use of neffarious and wickedness together; which is the same as to say, the wicked wickedness; and reprobated and condemped, which are words of similar meaning. So, also, in the sentence, "The briliance of the sun dazzles , me of them, therefore shold the ovitted
Whenever anything is represented as being the cause, condition, or onsequence of itself, it may also be considered as a tautology, as in the bllowing lines:
"The dawn is overcast, the morning lowers,
And heavily in clouds bsings on the day.
Tautologies are allowable only in legr instruments, and other writings where precision is of more importance nan elegance; when, therefore, it consists in the repetition of a word, it may be corrected by the use of a synonyme ; but when it consists in the repetition of an idea, unless such repectition is important for clearness or for emphasis, it should be wholly uppressed.

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


He led a blameless and an irreproachable life, and no one conld ccusure tis condnet.
God is eternal, and his existence is without beginning and without ond Opium produces sleep, because it possesses a soporific quality.
The grass grows because of its vegetative power.

He sat on the verdant green, in the umbrageous shade of the woody forest.
How many there are by whom these tidings of good news have never been heard.
Virgil in his Aneid tells a story very similar to that which Homer tells in his Odyssey. But the one relates the adventures of a renowned Tro-

Our sight is of all faculties the most agreeable when we indulge it in secing agreeable objects; because it is never wearied with fatigue, and it requires no exertion when it exerts itself.
He succeeded in gaining the universal love of all men.
A father, when he sees his child going to the silence and stillness of the tomb, may weep and lament when the shadow of death has fully overshaded him; and as he hears the last final departing knell sounding in his ears, may say, I will descend and go down to the grave to my son mourning in sorrow. But he tums away in the hurry and haste of business and occupation; the tear is wiped; his eyes are dried; and though when he returns and comes back to his domestic hearth and fireside at home, the playful and sportive laugh comes up to his remembrance, and is recalled to his recollection, the succeding day blunts and removes the poignancy of his grief, and it finds no permanent and lasting seat.
There is a sweetness and sacred holiness in a mother's tears, when they are dropt and fall on the face of her dying and expiring babe, which no eye can see, and no one can behold with a heart untouched and unaf fected.
It is clear and obvious that A ligious worship and adoration should be regarded with pleasure by all men.

## CATACHRESIS

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

* The literal meaning of Catachresis is against use, and it is applied by rhetoricians to express an abuse, or false use of a woord, by which it is wrest ed from its original application, and made to express something which is at variance with its etymology. It is a sort of blundering denomination, chieffy cansed by retaining the name of an object, after the qualities ronwhich it derived that name are changed. The thing that is made, for ex
ample, is often designated by that of the substance from which it is farri ample, is often designated by that of the substance from which it is fabri cated. Thus a vessel in which liquids are boiled is called a copper, because, But such ressels are occasionally made of other metals, still retaining thi name of coppers, and it is this misnomer which is called a Catactiresis From this explanation it will appear that the term as applied abova, al though not rigidly restricted to its rhetorical meaning, is not wholly inad propriate.


## Example.

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

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

## Excrcises.

Gregory favored the undertaking for no other reason than this, that the nanager in countenance favored (2. c. resembled) his friend.
True wit is nature to advantage dressed; and yet some works have more wit than does them good.
Honor teaches us to respect ourselves, and to violate no right nor priv llege of our neighbor. It leads us to support the feeble, to relieve the distressed, and to scorn to be governed by decrading and injurious passions. And yet we see honor is the motive wlich urges the destroyer to take the life of his friend.
The minister proposed a plan for the support of the ministers of the church.
The professor was a professor of religion.
I expect that you have no reason to expect the arrival of your friend.*


## XXII.

## - PLEONASM, VERBOSITY, AND REDUNDANCY.

Pleonasm consists in the use of words seemingly superflums, in order to express a thought with greater energy: as, "I saw it with my own eyes." Here the pleonasm consists in the addition of the expression, "with my own eyes."
Pleonasms are usually considered as fanlts, especially in prose. Bux,

* It will be seen from what has been said in relation to the word Cata chresis that it is the feundation of many witticisms, under the denomination of paranomasit, or pun. [See Daranomastia]
poetry, they may be sparingly allowed as poetical licenses.* They gre allowable, also, in animated discourse, to introduce abruptly an em. hatic word, or to repeat an idea to impress it more strongly; as, "He that tath ears to hear, let him hear." "I know thee who thou art."
Pleonasm is nearly allied to tautology, but is occasionally a less glaring fault in a sentence; and, indeed, it may be considered justifiable, and evon sometimes elegant, when we wish to present thoughts with particular perspicuity or force; but an unemphatic repetition of the same idea is one of the worst of faults in writing.
Pleonasm implies merely superfluity. Although the words do not as in tantology, repeat the sense, they add nothing to it.
Pleonasm differs, also, from what is called verbosity. Verbosity, it is rue, implies a superabundance of words; but, in a pleonasm there are words which add nothing to the sense. In the verbose manner, not only single words, but whole clauses, may have a meaning, and yet it would be better to omit them, because what they mean is unimportant.
Another difference is, that, in a pleonasm, a complete correction may be made, by simply omitting the superflaous words; but, in a verbose sentence, it will bo necessary to alter, as well as to omit.
It is a good rule, always to look over what has been written, and to strike out every word and clause, which it is found will leave the sentence neither less clear, nor less forcible, than it was before
There are many sentences which would not bear the omission of a single word, without affecting the clearness and force of the expression, and which would be very much improved, were they recast, and the sense expressed ly fower and more forcible words. Thus, for instance, in the following sentence, no word can be omitted without affecting the sense.
"A severe and tyrannical excrcise of power must become a matter of recessary policy with kings, when their subjects are imbued with such principles as justify and authorize rebellion."
But the simie sense may be much better expressed in fewer words, thus;
"Kings wall be tyrants from policy, when subjects are rebels from prin ciple."

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

* See the article on Poetical Liconse.

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

## Exercises.

The rain, is it not over and gone? I hear ne wind, only the voice of the streams.
My banks they are furnished with bees.
It is impossible for us to behold the divine works with coldness or in difference, or to survey so many beanties, without a secret satisfaction and complacency.
Thy rod and thy staff they comfort me.
This great politician desisted from, and renounced his designs, when he found them impracticable.
He was of so high and independent a spirit, that he abhorred and de lested being in debt.
Though raised to an exalted station, she was a pattern of piety, virtue and religion.
The human body may be divided into the head, trunk, limbs, and vitals.
His end soon approached; and he died with great courage and fortitude. He was a man of so much pride and vanity, that he despised the sentiments of others.
Poverty induces and cherishes dependence; and dependence strength
ens and increases corruption.
This man, on all occasions, treaved his inferiors with great haughtiness There can
There can be no regularity or order in the life and conduct of that man who does not give and allet a due share of his time to retirement and reflection.
Such equivocal and ambiguous expressions, mark a formed intention to deceive and abuse us.
His cheerful, happy temper, remote from discontent, keeps up a kind of daylight in his mind, excludes every gloomy prospect, and fills it with a steady and perpetual serenity.

Beng content with deserving a triumph, he refused the honor of it,
In the Attic commonwealth, it was the privilege of every citizen and
noet to rail aloud in public.

## DE BIBLIO xxw: CAS <br> VARIETY OF EXPRESSION.

The various modes of transposition and inversion, by which the same idea can be expressed by different inflections of the words have already been presented. In this exercise the 7
modes are suggested by which the idea may be clthed in different language, still, for the most part praserving it identiof.*

## Example 1st.

The young should be diligent and industrious, and make a proper use of their time.
Diligence, industry, and proper improvement of time are material duties of the young.
Young men, be industrious; make the best use of your time; an awful responsibility rests upon you.
Young persons should be made sensible, that it is their
duty to be diligent and industrious, and to employ their time inty to be diligent

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

In the morning of life, when the phantoms of hope are flitting before their sight, and the visions of fancy are decorating their prospects, the young should not suffer themselves to be deluded by expectations which cannot be realized. The golden sands should not be wantonly wasted in their path, golden sands should not me wants of life be suffered to take fight, without bearing on their wings some token of their value.
Duty addresses the young in an imperative tone, requiring them to apply themselves with diligence to their proper occupations, and forbidding them to pay one moment but in purchase of its worth. "And what is its worth? - Ask deathbeds; they can tell."
Young persons cannot be commended which should have been given to industry; for time is valuable, and should be properly employed. + OT ployed.

[^6]ATDS TO ENGLISH COMPOSTION
The young should be diligent and industrious, and proferly improve their time.*

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

## Example 2d.

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

> Style of simple Narration.

Yesterday morning, as I was walking in the fields, I saw John stab James through the heart with a dagger.
Style of passionate exclamation, in which the prominent idea is brought forward, and the circumstances are cast into the shade.
james is murdered! I saw John stab him to the heart.

## Exercises.

[The student must be careful to make use of his understanding and die crimination, as well as his dictionary, in the performance of these exer cises.]
True friendship is like sound health, the value of it is seldom knows $=$ til it is lost.
As no roads are so rough as those that have just been mended, so no sinners are so intolerant as those that have just turned saints.
When certain persons abuse us, let us ask ourselves what description of characters it is that they admire; we shall often find this a very consolatory question.

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


## 76

Contemporaries appreciate the man rather than the merit; but pos cerity will regard the merit rather than the man
All beyond enough is too much; all beyond nourishment is luxury all beyond decency is extravagance.

Form your taste on the classics, and your principles on the book of all truth.
Let the first fruits of your intellect be laid before the altar of Him who breathed into your nostrils the breath of life; and with that breath, your immortal spirit.
The love of learning, though truly commendable, must never be gratified beyond a certain limit. It must not be indulged in to the injury of our health, nor to the hindrance of your virtue.
What will the fame derived from the most profound learning avail you. If you have not learned to be pious and humble, and temperate and charitable
There is nothing more extraordinary in this country, than the tran sition of the seasons. The people of Moscow have no spring. Winter vanishes, and summer is. This is not the work of a
sut of one instant; and the manner of it exceeds beli
While virtuous actions are but born and die.


## XXIV.

TRANSLATION, OR CONVERSION OF POETIRY INTO PROSE.

P'octry when literally translated makes in general but iniprd prose. Prose is the language of reason, - poetry of recing or passion. Prose is characterized by fulness and precision. Poetry deals largely in elliptical expressions, exclamations, exaggerations, apostrophes, and other peculiarilies not usually found in prose. For the purpose, also, of accommodating them to the measure of a verse, the poets frequently alter or abbreviate words, and use expressions whic vouid not be authorized in prose. Such abbreviations and Iterations, together with other changes sometimes made, are called poetic licences, because they are principally used by poetical writers.
The following are some of the licences used by poetical writers.
I. Elision, or the omission of parts of a word. When the elision is from the beginning of a word. it is called aphecresis, and consists in cut
ung off the initial letter or syllable of a word; as, 'squire for esquire gaunst for against, 'gan for began, \&e. When the elision is from the body of the word, it is called syncope; as, list'ring for listening, thund'ring foi thundering, lov'd for loved, \&e. When the elision is from the end of a word it is called apocope, and consists in the cutting off of a final vowel or syl lable, or of one or more letters; as, $g^{2}$ me for give me, fro' for from, $o^{\prime}$ for of, th' evening for the evening, Philomel' for Philomela.
2. Sxnazresis, or the contraction of two syllables into one, by rapidly pronouncing in one syllable two or more vowels which properly belong to separate syllables; as ae in the word Israel.
3. APoSTROPHe, or the contraction of two words into one; as, 't is $f$
it is, can't for cannot, thou'rt for thou art.
4. Dramesis, or the division of one sylable into two; as, pu-is-sant for puissant.
5. Paragoge or the addition of an expletive letter; withouten for $u$ wh out, crouchen for crouch.
6. Prosthesis, or the prefixing of an expletive letter or syllable i. .
werd; as, appertinent for pertinent, beloved for loved.
nallage, or the use of one part of speech for another; as in the following lines, in which an adjective is used for an adverb; as,
"Blue through the dusk the smoking currents shine."
"The fearful hare limps awkward."
8. Hyperbaton, or the inversion or transposition of words, placing that first which should be last; as,
"And though, somptimes, each dreary pause between."
"Him answered then his loving mate and true."
9. Pleonasm, or the use of a greater number of words than are neces sary to express the meaning; as,
"My banks they are furnished with bees."
10. Tmesis, or the separation of the parts of a compound word; ss, Un which side soever, for, On whichsoever side.
11. Elimpsis, or the omission of some parts not absolutely essential to express the meaning, but necessary to complete the grammatical construction.

The poets have likewise other peculiarities which are embraced under the general name of poctic diction. In order to accommodate their lan guage to the rules of melody, and that they may be relieved, in some casure, from the restraints which verse imposes on them, they are inThey abroviate nouns a cotive rerbs adverbs \&

1. They abbreviate nouns, adjectives, verbs, adverbs, \&c.; as, morn for londly fore for list for listen, ope for open, oft for often, la for usten, ope for open, of for often, haply for hap pily, \&c., and use obsolete words * and obsolete meanings.

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

AIDS TO ENGLISH COMPOSITION.

## Hereditary bondmen! Know ye not

Who would be free themselves must strive the blow?
No fire the kitchen's cheerless grate displayed.
Eflux avrne! nature's resplendent robe
Soul of surrounding worlds! in whom best seen, Shines out thy Maker; may I sing of thee!
Earth's meanest son, all trembling, prostrate falls, And on the boundless of thy goodness calls.
In world-rejoicing state it moves sublime.
Oft in the stilly night.
For is there aught in sleep can charn the wise?
And Peace, 0 Virtue! Peace is all thy own.
Be it dapple's bray,
Or be it not, or be it whose it may.
Wealth heaped on wealth, nor truth nor safety buys.
And sculpture that can keep thee from to die.
The Muses fair, these peaceful shades among,
With skifful fingers sweep the trembling strings.
Behoves no more,
But sidelong to the gently waving wind
To lay the well-tuned instrument reelined.
Had unambitious mortals minded nought But in loose joy their time to wear away,
Rude notares state nad been* our state to-day

In the following exercises the learner is expected to write the ideas conveyed in the poetical extracts, in prose, varying the words and expressions, as well as the arrangement of

* This form of expression, where one mood of the verb is used for another, is sometimes imitated by prose writers. Thus, "Sixty summers had passed over his head without imparting one ray of wamth to his heart; without exciting one tender feeling for the sex, deprived of whose cheeringpresence, the paradise of the worla were a wilderness of weeds" -New Monthly Magasine. In this extract, the imperfect of the subjunctive is used withou its attendant conjunction tor the pluperfect of the potential. Cowper has
a similar expression in his fable entitled "The Needless Alarm," where he a similar expression in his rable entited
uses th3 pluperfect of the indicative for the pluperfect of the potential: thus,
"Awhile they mused; surveying every frice, Thou hadst supposed them of superior race.
[in the follownng extracts, the student may point out the peculiarities of POETIC DICTION, which have now been enturatated. Ths words in Italu will assist him in recognizing them.]
them, so as to make clear and distinct sentences, ${ }^{*}$ as in the following


## - Example.

Reason's whole pleasure, all the joy of sense,
Lie in three words, - health, peace and competence.
Same idea expressed in prose.
Health, peace, and competence comprise all the pleasures which this world can afford.

$$
\text { Example } 2 d \text {. }
$$

The ploughman homeward plods his weary way.
Same line transposed in $s$ variety of ways.
The ploughman plods his weary way homeward. Homeward the ploughman plods his weary way.
His weary way homeward the ploughman plods.
Plods the ploughman homeward his weary way.
His weary way the ploughman plods homeward.
Homeward plods the ploughman his weary way.
The ploughman his weary way homeward plods.
Plods homeward the ploughman his weary way.
Homeward plods the ploughman his weary way.
His weary way the ploughman homeward plods, \&c.
The example shows that it is not always necessary to change the language, in order to convert poetry into prose. Of the ten modes in which the above recited line has been transposed, it will be noticed that several of them are entirely prosaic.
It may here be remarked that in the conversion of poetry into

* Sir Walter Scott, in a letter to his son, (See Lockhart's Life, Vol. V., p. 54,) has the following language: "You should exercise yourself' frequently in trying to make translations of the passages which most strike you, trying to invest the sense of Tacitus in as good Englibh as you can. This will an swer the double purpose of making yourself familiar with the Latin author and giving yon the command of four own language, which wo person weil ever have, who does not strudy English Composition in early life." The conversion of verse into prose it is conceived will, at least in a good degrea, subserve the same useful purpose of giving command of language; and to
this reason the exercises in this lesson, or similar ones, camnot be too this reason the exercises in this lesson, or similar ones, camot be too
stroncly recommended, especially to those whose minds have not been disciplined by an attention to the classics.
prose, the animation of the style is often endangered. Poetry admits more ornament than prose, and especially a more liberal use of that figure (Prosopopocia or Personification) by which life and action are attributed to inanimate objects. The exercises, therefore, of the pupil, in converting poetry into prose, will be deemed useful only as tending to give clear ideas and command of language.*

The learner is presumed now to be prepared to transpose simple tales and stories from verse into prose, with some additions of his own. Such exercises will be found of much use, not only in acquiring command of language, but also as an exercise of the imagination. In performing these exercises, the greatest latitude may be allowed, and the learner may be permitted not only to alter the language, but to substitute his own ideas, and to vary the circumstances, so as to make the exercise as nearly an original one as he can.

- Example.

The following short tale, or story in verse, is presented to be converted into a tale in prose.
GINEVRA.

If ever you should come to Modēna,
(Where, among other relics, you may see Tassoni's bucket, - but 'tis not the true one,) Stop at a palace near the Reggio gate,
Dwelt in of old by one of the Donati.
Its noble gardens, terrace above terrace, And rich in fountains, statues, cypresses, Will long detain you, - but, before you go, Enter the house,-forget it not, I pray you, And look awhile upon a pieture there.
 The last of that illustrions family ; Done by Zampieri, -but by whom I He who observes it, ere he passes on, Gazes his fill, and comes and comes again That he may call it up when far away.
She sits, inclining forward as to speak,
Her lips half open, and her finger up,
As though she said "Beware!" her vest of gold 'Broidered with flowers, and clasped from head to foot, An emerald stone in every golden clasp;

* Any volume of poetical extracts will furnish alditional exercises for the student. It is therefore deemed inexpedient to present in this volume an additional number of them.

And on her brow, fairer than alabaster
A coronet of pearls.
But then her face
So lovely, yet so arch, so full of mirth,
The overflowings of an innocent heart,It haunts me still, though
Like some wild melody! Alone it hang
Over a mouldering heirloom, its companion,
An oaken chest, half eaten by the worms, But richly carved by Antony of Trent With scripture-stories from the life of Christ; A chest that came from Venice, and had hel The ducal robes of some old ancestor; That by the way, -it may be true or false,When you have heard the tale they old me there She was an only child, - her name Ginevra, The joy, the pride of an indulgent father; And in her fifteenth year became a bride, Marrying an only son, irancesco Doria, Her playmate from her birth, and her first love Just as she looks there in her bridal dress, She was all gentleness, all gaiety. Her pranks the favorite theme of every tongue. But now the day was come, the day, the hour;
Now, frowning, smiling, for the hundredth time, The nurse, that ancient lady, preached decorum And, in the lustre of her youth, she gave Her hand, with her heart in it, to Francesco Great was the joy; but at the nuptial feast, When all sate down, the bride herself was wanting Nor was she to be found! Her father cried I And soon from cmest to onest his hand shook, And soon from guest to guast the panic spread. Laughing, and looking back and flying still, Her ivory tooth imprinted on his finger But now, alas, she was not to be found; Nor from that hour could any thing be guessed, But that she was not!
Francesco flew to Venice, and embarking
Francesco flew to Venice, and embarking,
Donati lived, - and long might you have seen An old man wandering as in quest of something, Something he could not find, - he knew not what When he was gone, the hoonse remained awhile Silent and tenantless, - then went to strangers. Full fifty years were past, and all forgotten
When on an idle day, a day of search 'Mid the old lumber in the gallery. That mouldering chest was noticed; and 't was said By one as young, as thoughtless as Ginevra, "Why not remove it from its lurking-place?" 'T was done as soon as said; but on the way It burst, it fell; and lo! a skeleton With here and there a pearl, an emerald-stone,

A golden clasp, clasping a shred of gold All else had perished,-save a wedding ring And a small seal, her mother's legrey
Engraven with a name, the name of both -
Ginevra" - There then had she found a grave
Within that chest had she concealed herself, Kluttering with joy, the happiest of the happy When a spring-lock, that lay in ambush there, Fastened her down for ever

Conversion of the preceding Story into Prnse.
THE LEGEND OF MODENA.
In an elegant apartment of a palace overlooking the Reggio gate in Modena, which, about fifty years before, belonged to the noble faunily of Donath, but which now was occupied by a very distant branch of tha Ilustrious race, sst the loveliest of its descendants- the beautiful Beaottomans before her, lay a variety of rich costumes, which her favorite attendant, Laura, was arranging where their rich folds fell most gracefully, and their bright tints mocked the rainbows hues of colored light for the fair Beatrice was selecting a becoming attire for a masquerade ball, which was to be given during the gay season of the approaching Carnival. But a shadow of discontent rested on her brow, as she surveyed the splendid dresses - they were too common-place - and she turned from them with disdain. Suddenly her eye rested upon an antique pic ture, hanging on the tapestried wall, which represented a young and beautiful figure in the attitude of
"Inclining forward, as to speak
"Inclining forward, as to speak,
Her lips half open and her ing iner up,
Her lips half open and her inger up,
As thongh she sald 'Beware her her of gold
Broidered with flowers and clapsed from head to
Broidered with fiowers and clapsed from
An emerald stone in everg oldcen clasp,
And on her brow - a coronet of pearls,
Pushing aside the costly silks and velvets, she ran to look at the pisture more closely. The lady's dress was perfect, she thought; it just suited her capricious taste, and one like it she determined to have and wear, at the approaching festival. In vain Laura expostulated, and the difficulty of obtaining such an antiquated costume was brougat to her ind, andifal Betrice would not listen, althorgh a destiny sad as that of the ill-fated lady of the portrait was predicted, if she persevered in her the Regardless of remonstrance, Beatrice proceeded to search among the finery of her ancestors for something to correspond with the dress which she determined to have, spite of all their old legends, which she

* This "Legend" was written by a young lady of about thirteen years of age, and presented as an exercise at the public school in this city, under the charge of the author.
did not believe. But she searched in vain, and she was returning through the gallery almost in despair, when her attention was attracted by an old
"Oaken ehest harr eaten by the worms,
which she thought might contain something suitable. Impatiently she waited, while her attendants lifted the mouldering cover, and then bent waited, wherly forward to look at its contents - she shrieked and fell into the arms of Laura, a skeleton met her eye,


## "With here and there a pearl, an emerald stone, A goliden clasp, clasping a shred of gold."

The legend of the unfortunate lady of the portrait was indeed truehese were her remains. Beatrice was carried to her room, and a month passed before she recovered from a fever occasioned by the fright and excitement she experienced; and never again did she mingle in the dis sipated circle of her native city. These scenes had lost their charmsfor the skeleton and its history continually presented themselves to her mind, reminding her, that "in the midst of life we are in death," and warning her to prepare for that change which must occur in the course warning her to prepare a while, Beatrice lost these gloomy sensations, and became cheerful and happy in the performance of duty, and participated in those innocent amusements of life, which she enjoyed far better than those absorbing pleasures, which she used to admire. The old chest and portrait were placed carefally together, and Beatrice ever after wore the wedding ring and the seal inscribed with the name, "Ginevra," which had been found among the other relics of the chest. She also wrote, for the perusal of her friends, the following story connected with the picture and its mouldering companion.

## GINEVRA.

"And she indeed was beautiful,
A creature to behold with trembling 'midst onr joy, Lest ought unseen should wait the vision rrom
Leaving earth too dim without its brightiess.'
"The deep gold of eventide burned in the Italian sky," and the wind, passing through the orange groves and over the terraces which surround ed the palace of the Donati, mingled its soft, sweet sighs with the mur muring of the fountains, which sparkled in the moonbeams, occasionally sending a shower of spray over the waving foliage that shadowed them At a window, overlooking this moon-lit scene, stood Ginevra, the only child of Donati, "the joy, the pride of an indulgent father." Indeed, he gentleness and sportiveness made her loved by all, and
"Her pranks, the favorite theme of every tongue."
She had seen but fifteen summers, and these had glided away like ? fairy dream, - and then
"Her face so lovely yet so arch, so full of mirth,
The overflowing of an innoeent heart."

And there she stood, looking at those old familiar scenes, till a tear glit tered in ther dark eye, and a shade of sadness rested on her fair brow like a cloud shadowing her "sumny skies"; for, on the morrow, she was to part from her childhood's home, she was "to give her hand, with her heart in it," to Francesco Doria, a brave and handsome son of that noble family, whose name often occurs in the amnals of Italy. Long did Ginerra linger at the window. "My only one." The voice was her father's, who, accompanied by Francesco, came to seek her; and ther they remained, looking out on that lovely scene; and many were the joyous anticipations, the bright hopes, the dreams of happiness which mingled in their conversation, while Francesco plucked the white flowers from a vine which hung across the casement, and wreathed them in Ginevas long dark curls. But a neighooring convent bell wanca inem to seek for forly the with it the realization of the which they f bright hopes.

The morn is up again, the dewy morn," and sunlight and dewdrops were weaving bright rainbow webs over slirub and flower, and the fresh morning breeze blew the vines across the marble pillars of the colonnade, which echoed with the merry roices, - the gay laugh, and the light step
of the proud and beautiful assemblage, collected to grace the wedding of of the proud and beautuul assemblage, collected to grace the weading of
Donati's lovely daughter. And lovely, indeed, did she appear among Italy's fairest clildren. Her dress of rich green velvet, clasped with emeralds, set in gold, the pearls shining among her dark curls, added to her loveliness, and made her appear the star of that bright company. Proudly and fondly her father and husband watched her graceful form, as she glided among the gay throng, receiving their congratulations as the bride of Francesco Doria. Nothing seemed wanting to complete their happiness. Mirth and festivity, the song and the dance, all lent their attractions and added to their felicity. Ah! did not that happy father and fond husband know that such happiness is not for earth ?


Gaily the hours passed by; Genevra was all gaiety, half wild with excitement. As she passed Francesco, she whispered her intention of hiding, and challenged him and her gay associates to find her. Soon were
A they all in search of the fair bride, and merrily they procceded throngh the lofty halls, the dark closets, and secret apartments of that spacions palace, which resounded with merry voices and laughter. Long they ooked, but vainly; and, as the shades of evening stole over the scene, wearied and alarmed, nearly all the now dismayed guests retired to their homes, for Genevra was nowhere to be found. Donati and Francesco, half frantic continued the search, which grew hourly more hopeless. Week after week, months passed away, but nothing was heard of the lost one. Francesco, weary of that life which was now deprived of all that endeared it to earth, joined the army of his countrymen,

> "And flung it away in battle with the Turk.

Donati still lingered around that home, so connected with the nemory if her whom he idolized, who was now lost to him for ever;
$\qquad$
$+$

[^7]And where was Ginevra? Half breathless with haste, she ran to an old gallery in the upper part of the palace, fancying her pursuers had al. most overtaken her. As she hastily glanced round the dimly lighted gallery, in search of a hiding place, her eye rested on an oaken chest, beantifully carved and ornamented by a celebrated sculptor of Venice which once held the robes of a prince of her illustrious race. Quick as thought, Ginevra exerted her strength to raise the cover. The chest easily held her fragile form. Trembling with joy and excitement, she heand the loved and well-known tones of Francesco's voice, who was fore most in pursuing her; when ber nand, which held the cover ajar to admit constructed, for greater security, with a spring, which locked as it was shut, and could only be opened by one outside touching a particular part of the curious workmanship. But, before Francesco reached the gallery the lovely and unfortunate girl had ceased to breathe in that closely shut chest. Many times they passed the gallery, but they heeded not the hid-ing-place of the lost bride ; which, alas ! was destined to be her grave. No flowers could shed their perfumes over her grave, watered by the tears of those that loved her. Her fate was a mystery, and soon her memory passed away, like all the fleeting things of earth. And Donati, - what had he to live for? In the beautiful language of Mrs. Hemans, he might hnve said,

It is enongh! mine eye no more off of or shienuor sees!

Examples for practice may be taken from any source which the teacher or the student may select.

## XXV.

## ANAGRAMS.

An anagram is the transposition of the letters of a word, or short sentence, so as to form another word, or phrase, with a different meaning. Thus, the letters which compose the word stone, may be arranged so as to form the words tones, notes, or seton; and, (taking $j$ and $v$ as duplicates of $i$ and $u$, the letters of the alphabet may be arranged so as to form the words Styx, Phlegm, quiz, frown'd and back:*

[^8]
## Eramples.

| Astronomers, | Moon-starers. |
| :--- | :--- |
| Telegraphs, | Great Helps. |
| Gallantries, | All great sins, |
| Democratical, | Comical trade. |
| Encyclopedia, | A nice cold pie. |
| Lawyers, | Sly ware. |
| Misanthrope, | Spare him not. |
| Monarch, | March on. |
| Old England, | Golden Land. |
| Presbyterian, | Best in prayer. |
| Punishment, | Nine Thumps. |
| Penitentiary, | Nay, I repent it. |
| Radical Reform, | Rare mad frolic. |
| Revolution, | To love ruin. |
| James Stuart, | A just master. |
| Charles James Stuart, | Claims Arthur's Seat. |
| Eleanor Davies, * | Reveal, O Daniel. |
| Dame Eleanor Davies, | Never so mad a Ladie. |
|  |  |

For exercises of practice, the student may select his own words or sen lences. As it is a mere literary amusement, the exerciso is not considered worthy of much attention.
been happily converted in an anngram to the words, "Est vir qui adest," (It is the man who is before you.)
Jablonski welcomed the visit of Stanislaus, King of Poland, with his no ble relatives of the house of Lescinski, to the annual examination of the students under his care, at the gymnasium of Lissa, with a number of ainagrams, all composed of the letters in the words Domus Lescinia. The recitations closed with an heroic dance, in which each youth carried a shield inscribed with a legend of the letters. Aftor a new evolution, the boys exhibited the words Ades incolumzs; next, Onnis es lueida; noxt,
Omne sis
lucida; fitthly, Mane sidus loci; sixthly, Sis columna Dei; and at the conolusion, I scande solium.
But a still more remarkable anagram than any that has been presented, will be found in the Greek inscription on the Mosque of St. Sophia, in Con stantinople :

which present the same words, whether read from left to right, or from right to left.
Si Is Isac. Nevton was in the habit of concealing his mathematical dis coveries, by depositing the principles in the form of anagrams; by which he might afterwards claim the merit of the invention without its being $\stackrel{\text { stolen by others. }}{\text { * This lady fi }}$
Daniel to be in her, becanse this anagram could be formed from her name. But her anagram was faulty, as it contained an $l$ too much, and anfs too little. She was completely put down by the anagram made from the name Dane Eleanor Devies, "Never so mad a ladie."

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## XXVI.

## OF GRAMMATICAL PROPRIETY.

A though the details of Grammar and grammatical rule are not embraced in the plan of this work, it will be proper to present some observations, by way of review, with regard to those principles which are most frequently disregarded or forgotten by careless writers. Some remarks have already been made with regard to a few of the improprieties which are frequently observed, even in writers of respectability. The considerations now to be offered are presented in the form of directions.
Direction lst. In determining the number of a verb, regard must be had to the idea which is embraced in the subject or nominative. Whenever the idea of plurality is conveyed, whether it be expressed by one word, or one hundred, and however connected, and ill verbs relating to it must be made to agree, not with the number of the word or words, but with the number of the ilea conveyed by the words.
Dipection 2 d . In the use of pronouns, the same remark applies, namely, that the number of the pronoun must coincide with the idea contained in the word, or words, to which the pronoun relates. If it imply unity, the pronom must be singular; if it convey plurality, the pronoun must be plural. These directions will be better understood by an example Thus, in the sentence, "Each of them, in their turn, rececie the benelits to which they are entitled," the verbs and pronouns are in the wrong number. The word each, although it includes all, implies but one at a time The idea, thercfore, is the idea of unity, and the verb and pronoun should ve singular, thus, "Each of them in his turn receives the benefit to which the is entitled."
The same remark may be made with regard to the following sentences: "Every person, whatever be their (his) station, is bound by the duties of morality." "The whecl killed another man, who is the sixth that haw (has) lost their (his) liecs (life) by these means." "I do not think that any one should incur censare for being tender of their (his) reputation."
Dingetion 3 d . In the use of verbs and words which express time, care must be taken that the proper tense be employed to express the time that is intended. Perhaps there is no rule more frequently violated than this, even by good writers ; but young writers are very prone to the error. Thus, the author of the Waverley Novels has the following sen tence: *

* See Parker's 12me edition of the Waverley Novels, Vol. XIII. p. 14.

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"' Description,' he said, ' was (is) to the author of a romance, exsctly what drawing and tinting were (are) to a painter; words were (are) his colors, and, if properily employed, they could (can) not fail to place the scene which he wished (wishes) to conjure up, as effectually before the mind's eye, as the tablet or canvass presents it to the bodily organ. The same rules, the continued, apphacd (apply) to both, and an exuberance of
dialogue in the former case, was (is) a verbose and laborious mode of com position, which teent (goes) to confound the proper art of the drama, a pidely different species of composition, of which dialogue was (is) the very essence ; because all, excepting the langunge to be made use of, woas (is) presented to the eye by the dresses, and persons, and actions, of the per formers upon the stage.
The author was misled throughout in the tenses of the verbs in this extract, by the tense of the verb said, with which he introduces it.

Direction 4th. Whenever several verbs belonging to one common subject occur in a sentence, the subject or nominative must be repeated whenever there is a change in the mood, tense, or form of the verb.
Direction 5th. In the use of the comparative and superlative de grees of the adjective, it is to be remarked, that when two things or per sons only are compared, the comparative degree, and not the superiative, should be used. Thus, in the sentence, Catharine and Mary are both well attired; but, in their appearance, Catharine is the neatest, Mary the
 As there are but two persons spien of tha comparative degree namely neater and more showy.

Dinection 6th. Neuter and intransitive verbs shonld never be used in the passive form. ' Such expressions as was gone, is groum, is fallen, is come,* may be relied on, \&cc, although used by some good writers, are ob jectionable.

* Although this form of expression is sanctioned by Murray, Lowth, and other good authorities, yet reason and analogy will not justify us in assent ing to their decision; for, besides the awkwardness of the expression, it is objectionable as being an unnecessary anomaly. But the author has been influenced in his rejection of such expressions, by the very sensible and conclusive remarks of Mr. Piekbourn, in a very learned work, entitled "A Dissertation on the English Verb", published in London, 1789 Dr. Priestley, in his "Grammar," page 127 , says, "It seems not to have been deter-
mined by the English grammarians, whether the passive participles of verbs neuter require the auxiliary $a m$ or hawe before them. The French, in this case, confine themselves strictiy to the former." "This remark," says Mr. Piekbourn, "concerning the manner of using the participles of French neuter verbs is certainly not well founded; for most of them are conjugated with avoir, to have."
Such expressions as the following have recently become very common, not only in the periodical publications of the day, but are likewise finding favor with popular writers; as, "The house is being tuilt." "The street is being paved." "reacts are being prepared." The usage of the best writers does not sanc tion these expressions; and Mr. Yickbourn, in the work just quoted, lays down the following, principle, which is conclusive upon the subject "Whenever the participle in ing is joined by an auxiliary verb to a nomina $8^{*}$

Direction 7th. In the use of irregular verbs, a proper distinction chould be made in the use of the imperfect tense and the perfect participle He done (did) it at my request: He run (ran) a great risk: He has mistook (mistaken) his true interest: The cloth was wove (woven) of the finest wool: He writes as the best authors would have wrote (written) had they writ (written) on the subject: The bell has been rang (rung): I have spolee (spoken) to him upon the subject. These sentences are in have spoke (spoken)
stances where the proper distinction between the preterite and participl has not been preserved.
Drasction 8 th. The negative adverb must be followed by the nega ive eonjunction: as, "The work is not capable of pleasing the under standing, non (not or) the imagination." The sentence would be im proved by using the conjunctions in pairs, substituting neither for not.
In the following sentences, the conjunction but is improperiy used. "I cannot deny but that I was in fault." "It cannot be doubted but that this is a state of positive gratification," \&c.

Direciion 9 th. There must be no ellipsis of any word, when such ellipsis would occasion obscurity. Thus, when we speak of "the laws of God and man," it is uncertain whether one or two codes of laws are meant; but, in the expression, "the laws of God, and the laws of man," the obscurity vanishes. A nice distinction in sense is made by the use on omission of the articles. "A white and red house," means but one house but, "A white and a red house," means two houses. In the expression "She has a little modesty," the meaning is positive; but, by omitting the article, "She has little modesty," the meaning becomes negative. The position of the article, also, frequently makes a great difference in the sense, as wil be seen in the fonow,
thing; "As a delicate little thing."

Dremerroy 10th. The edverb should always be placed as near $\operatorname{ss} \mathrm{j}$,os sible to the word which it is designed to qualify. Its proper position i. senerally before adjectives, after verbs, and frequently between the auxil iary and the verb. The following sentence exhibits an instance of thi improper location of the adverb: "It had almost been his daily custom at a certain hour, to visit Admiral Priestman." The*adverb almost shoule have been placed before daily.
Dimecrion 11th. In the use of passive and neuter verbs, care mnst bo taken that the proper nominative is applied. That which is the object of the active verb, must in all cases be the subject or nominative of the passive verb. Thus, we say, with the active verb, "They offered him
mercy" (i e. to him); and, with the passive verb, "Mercy was offered to
tive capable of the action, it is taken actively; but, when joined to one ine capable of the action, it becomes passive. If we say, the men are bnilding a house, the participle building is evidently used in an active sense; because the men are capable of the action. But when we say, 'The house is building,' or 'Patents are preparing, the participles builaing and preparing must necessarily be understond in a passive sense; because nieither the honse nor the patent

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nim:" not, "He was offered mercy," because "mercy," and not "he" in the thing which was offered. It is better to alter the expression, by sub. stituting a synonyme with a proper nominative or subject, than to intro duce such confusion of language, as must necessarily result from a change in the positive, fixed, and true significations of words, or from a uselea violation of grammatical propriety.
In accordance with this direction, (see, also, Direction 6th,)

## instead of

Ha was prevailed on,
He was spoken to,
She was listened to,
They were looked at,
It is approved of,
It is contended for,
It was thought of,
He was called on by his friend,
These examples are commented
upon with much humor,
He was referred to as an oracle.

## it would be better to say

He was persuaded.
He was addressed.
She was heard.
They were seen, or viewed.
It is liked, or commended. He was named, or mentioned.
It is maintained, or contested. It was remembered, or conceived. He was visited by his friend. These examples are ridienled with much humor.
He was consulted as an oracle.
Directios 12 th. All the parts of a sentence should be constructed in such a manner that there shall appear to be no want of agreement or connexion among them. Thus, the following sentence, "He was more beloved, but not so much admired as Cynthio," is inaccurate, because, when it is analyzed, it will be, "He was more beloved as Cynthio," \&ce. The adverb more requires the conjunction than after it; and the sentence should be, "He was more beloved than Cynthio, but not so much a mired."

Again; in the sentence, "If a man hare a hundred sheep, and one of them goes astray," \&c., the subjunctive mood, have, is used after the con junction if in the first part of the sentence, and the indicative, gocs, in the second. Both of these verbs should be in the indicative, or both in the ubiunctive mood.
No definite rule can be given, which will enable the learner to make the parts of a sentence agree in themselves, and with one another. They maintained; while the learner will recollect that no sentence can be considerec arammatically correct which cannot be analyzed or parsed by the sidered grammatically correct, whien cannot be analyzed or parsed by the
authorized rules of syntax. authorized rules of syntax.
[Examples for practice, under these principles, may be found in Paiken and Fox's "Grammar," Part II., or in Murray's "Exercises." It has not been deemed expedient to insert them here.]

## OEBIBLIOTECAS

## 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. R
ing 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 diom. 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 improjriety.

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.

[^9]
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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 cither long or short sentences should also be avoided; for the car tires of either of them when too long continued. A proper mixture of long and short periods, and of periods and force to style.

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


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 amsent the

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 the arrangement of our sentences is, that woras or members the their mnrelated should be placed as near to each other as possible, teglected, 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 moan I do not only mean. The question may then be asked, "What does he more
tnan mean ?" Had it been placed after bull; 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 wot 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 wiverbs and other qualifying words. Particular attention must be given Uso to the place of the pronouns who, which, what, whose, \&c., and of all rose particles which express the connexion of the parts of speech. The bllowing sentence is faulty in this respect.
"It is folly to pretend to arm ourselves against the accidents of life, by neaping up treasures, which nothing can protect us against, but the good
providence of our Heavenly Father." providence of our Heavenly Father."

Which, as it here stands, grammatically refers to the immediately pre ceding noum, which is treastares, 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."


## 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 soif possible from the begin ning 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 pa rentheses 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 n its proper place.
The fourth rule for the unity of a sentence is, bring it to a fall and perfect close.
In conformity with the first rule stated above, it may be observed, that if thare are a number of nominatives, or subjects which cannot be connected by a conjumetion, or thrown into some other case or form, the sentence must be divided, and the parts construeted in independent sentences.
To show the manner in which the rules now stated should be applisi, the following extract is presented from "The Quarterly Reviow."
"The yonth 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 berself to him." In this sentence there is perfect unity, The - word youth is the governing word, and the pronoun he, its representative, tion 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 abont fifty feet, and its medium height is guessed at the same, tho roof hung with stalactites."

Here, every one of the rules of unity is violated. The nominative 1 Here, every different times. Ideas having no connexion with each other mamely: Their getting into a canoe, - the description of the place of her namely: Their getting into a canoe, - -
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 cavern, - the dimensions of the crowd into one sentence. The expression, "These women swim like mermaids" $n$ is properly a parenthesis, occurring in the middle of the like mermaids, is properiy a parof hung with stalactites," does not bring sentence; and the clause, 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 proseda to the cavarn, the place of her retreat was described to her. Lake the reet of her countrywomen, she could swim like a mermaid, and accordingly diving after him, she rose in the cavern ; a spacions apartment of about 1 fry feet in eash of its amen sions, 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 plat six nches 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, ;t may also be compact, or have the requisite unity; and yet, by some unfavora ble cirrumstance in the structure, it may fail in that strength or liveliness of impression, which a more happy collocation would produce.
The furst rule for promoting the strength of a sentence is, take from it
all redundant words. all redundant words.
Thus it is better to
Thus it is better to say,
"Called to the exercise of the supreme command, he exerted his authorAty with moderation," \&co., than "Being called to the exercise," \&c.
It is a most useful exercise, on reviewing what we have written, to con tract that circuitous mode of expression, and to cut off those useless ex crescences, which are usually found in a first dranght. Care must be taken, however, not to prune too closely. Some leaves must be left to sheiter 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 spreats 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, Fay 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 accom panied by, the advantages of virtue."
It would be better to say,
8
"Though virtue borrows no assistance from the advantages of fortune in "Though virtue borrows no nssistance from the advantages of fortune in
may often be accompanied by them." Or, "Though virue may often be accompar
them."
The strength of a sentence is much injured by an unnecessary multi plication of relative and demonstrative participles.
plication of relative and demonstrative priting, the relative pronoun may In conversation, and in epistolary wrious, or dignified kind, it should be omitted; but in compositions of a serious, or diar 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 unnecessanly re peated. Whenever, however, we wish objects to appear as distinct from peated 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 or words in that
striking impression.
striking impression.
In general, the important words are placed at the beginning of a senIn general, the important wordsen we propose giving weight to a sen tence. Sometimes, tence, it is useful to suspend the meaning a little, and then bring it ont 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 members of them go is called a climax, and is ever regarded as a beanty kind of arrange
in composition.
in composition. A weaker asserion should ners, the longer should in general be the sentence consists Thus, the following sentence admits two arrangements, of which the latter is the better, for the reasons stated above.
'We flatter curselves with the belief that we have forsaken our passions when they have forsaken us."
"When our passions have forsaken 18, we flatter cursolves with the be "iet that we have forsaken them."
The fifth rule for constracting sentences with strength is, avoid con The fifth rule for constructing sentences or any insignificant word. cluding them with ar adverb, a preposition, or and are particulariy emphst Sometimes, however, when words of this are following sentence, and ical, this ralo may
" In their prosperity, my frends shall never hear of me; in their adversity, always?"

But when these inferior parts of speech are introduced as curcumstan ces, 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
nis latter form is a phraseology, which all correct writers shun. Lastly, it may be observed, that any phrase which expresses a circum sunce 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 resern blance in the language and construction ought to be observed.

The following passage beautifully exempliffes this rule:
"Homer was the greater genins: Vingl the better artist; in the one wo ndmire the man, in the other the work. Homer hurries as with a com manding impetuosity; Virgil leads us with an attractive majesty, Homer scatters with a generous profusion; Virgli bestows with a caremu magniti-
cence. 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 nlainiv discovers affeetation.

## IADENUETOLEON

## 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 Olearicess,

Unity, and Strength, should likewise, if possible, express the quality of Harmony.
The rules of harmony relate to the choice of words; their arrange ment, the order and disposition of the members, and the cadence or close of sentences.
If wo would speak forcibly and effectually, we mast 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, tenderheartectness. 2. Such as have the syllables which immediately follow the accented syllable ciowded went consonants that do not easily coalesce; as, questionless, chroniclers, coment iclers. 3. Such as have too many syllables rotowng 4. Such as have lable; as, primarily, cursorily, sumnarily, peremplloriness by another short or a short or unaccented syllable repeated, or foriowed, hyily, silliy, lovilily, unaccented syllable very much fesems fariery. But let the words themselves berch of the sentence is utterly lost, or yet, if they be in
Though attenfion 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 perspicuity, All unmeaning words, introduced merely to round to sound. All unmeaning welody, 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 disproportion tee to each other. When they have a regular and proportional division ate to are much casier to the voice, are more clearly understood, and better they are much casier to the vore, is not regarded; for whatever tircs the remembered, than when
voice and offends the ear is apt to mar the strength of the expression, rand to degrade the sense of the author.
and to degrade the sense of the aumor.
With respect to the cardence or close of a sentence, care should be takers With respect to the can unpleasant. The following examples will be that it be not abrupi nor
sufficient to show the propriety
" 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 beon 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 transposi tion: "It is a mystery, the truth of which we firmly beliceve, and the depth of which we humbly gdore."

In the larmony of periods two things are to be considered. First agreeable sound or modulation in general, without any particalar 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 ar-- rangement of words. Those words are most pleasing to the ear, which are composed of smooth and liquid sounds, in which there is a proper are composed of smooth and liquid sounds, in which there is a proper
intermixture of vowels and consonants, without too many harsh conso nants, 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, celerity, beautifild, impetuosity. If the words, however, which compose a sentence, be ever so well chosen and harmonious; yet if they be unskilfully 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 remarded. Whatever is easy to the organs of speech, is always grateful to the car. While a period advances, the termination of each member forms a pause in the pronnmeiation; 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 elcvation, the sound should increase to the last; the longest members of the period, and the fullest and most sonorons words, should be reserved for the conclusion.
It may be remarked, that little words in the conclusion of a sentence are as injurions to melody, as they are inconsistent with strength of ex pression. 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, netrospedt, seldom terminate a sentence harmoniously, unless a previous run of long syilables have rendered them pleasing to the ear.
Sentences constructed in the same manner, with the pauses at equal interyals, should never succeed each other. Short sentences must bo 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 hetween some object, and the sounds employed in describing it. [Seo Onomatopoia. 1

The sounds of words may be employed for representing three classes of objects: first ther sounds; secondly, motions; and thirdly, the emo tions and passions of the mind
In ma passions of the mind. In most languages, he names of sounds which they signify. Instances as to bear somene 104 of this kind will be found under the 'ute or The following extracts from Milton's Paradise Losr pred, that the sound similar words, unite in sentences The first represents the opening of seems atmost Hell
the gates of Hell

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

Thie second represents the opening of the gates of Heaven
"Heaven opens wide
Her ever-during gates, harmonious sound
On golden hinges tuming."
The sound of words, in the second place, is frequently employed to mitate motion.
mitate motion. Long syllables naturally excite an idea of slow motion; and a succes sion of short syllables gives the impressile of Onomatopocia, to which reference has just been made.
ence has just been made. The third set of objects, which the sound of words is capable of repreThe third set of objects, which the sound of the mind. Thus, when senting, consists of emotions and passe described, the language should pleasure, joy, and agreeable objects, are, The following extract presents a good example:
"But 0 how altered was its sprightlier tone
When Cheerfulness, a nymph of healthiest hue:
Her bow across her shoulder flung;
Her buakins 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 theen
Peeping from forth their alleys green;
Brown Exercise rejoiced to hear,
And Sport leaped up and seized his bechen spear."
Melancholy and gloomy subjects are naturally connected with slow neasure and long words. Thus:

4n those deen solitudes and awful cells
Where heavenly pensive contemplation dweils," \&o.

Through glades and glooms the mingled measure stole. .

## Exercises.

The stadent 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 in 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 Propricty.
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.

Wont of Clearness.
There is a cavern in the island of Hoonga which can only be entered by diving into the sea-
Wunt of Strength.

The combatants encountered each other with such rage, that, being sager only to assail, and thonghtless 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 supplicd, and our lives are rendered comfortable, as well as our capacities enlarged, and our vir inous affections called forth into their proper exercise. $\dagger$

* The teacher or student who wishes for exercises under the heads of Clearness, Unity, Strength, and Harmony, will find a good collecticn of them in Mrurray, Exercises, an appendage to his large Grammar; or an abridgement of them in Parker and Fox's Grammar, Part 3d in the ap pendix
+ The atudent who wishes a larger collection of exercises under the head atovenentioned, will find them in Parker and Fox's Grammar. Part 3d


## XXXIII.

SOUND ADAPTED TO THE SENSE.
"Tlis not enouxh no harshiness gives ofrence,"
onomatopeita.
Onomatopoeia, 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, whippoorwill, whisper, hum.
It is esteemed a great beanty in writing when the words selected for the expression of an idea, convey, by their sound, some the subject which they express, as in the following lines:

The whitewashed wal, the nicely sanded floor,
The wairnished cloek that olicked behind the dooz.*
Of a similar character, and nearly of equal merit, are those sentences or expressions which in any respect imitate or represent the sense which or expressionsloyed to express. Thus Gray, in his Elegy, beautifully exthey are employed to expres. Which he alludes in the last verse of the following stanza:
"For who, to dumb forgetfulness a prey,
This pleasing anxious being eer resigned,
Nor cast one longing, lingering look behind I"
And Pope, in his "Essays on Criticism," in a manner, though different An scarcely less expressive, gives a verbal representation of his idee, by the selection of his terms, in the following lines:
"These, equal syllables alone require,
Though off the ear the open vowels tire,

## * These lines will not fail to recall to the memory of the classical sto dent those peculiarly gra

"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 vords of creep itit one dull line."
"A needless Alexandrine ends the song,
That, like a wounded snake, drags its slow longth 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 6 wift Camille scours the plain, Fiies o'er the unbending corn, and skims along the main."

As an exercise in Onomatopreia, the student may select such words 33 he can recall in which the sound bears a resemblance to the significa tion.

The object of this exercise is to accustom the student to acquire clear ideas of things, and to perceive distinctions and differcnces 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 diffrence. 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 aistinguished ruired of the 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 ho do defnition may be applied to hon the object belongs; but this part of the deeinilion may be apple "Honesty esty, another quality of the same class, as wer mis his due." Something is alse a virue werefore to added to our definition, by which justice may be more, therefore, must be ada and this something more, in whatever form it moy be presented, will be the difference which excludes honesty from the same definition

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## Example.

## JUSTICE.

Justice is that virtue which induces us to give to every one his due. It requires us not only to render every article of property to its right owner, but alse to esteem every one ac cording to his merit, giving credit for talents and virtues wherever they may be possessed, and withholding our approbation from every fault, how great soever the temptation that leads to it.

It will easily be seen from this definition in what the difference hes It will easily be seen from this definition Honesty, it is true, requires that we should render to every one his due. But honesty does not necessarily imply the esteeming of every one according to his merit, giving credit for talents and virtues, * \&c.

A definition should generally be an analysisis of the thing defined, that is, it should comprise an enumeration of its principal qualities or attributes.

## Example $2 d$.

## A Swallow.

1. A swallow is an animal - This definition is not correct, because it will apply also to a horse, or a cow, or a dog, or a cat, as well as to a
swallow.
2. A swallow is a bird. - So also is an eagle, or a goose, and therefore his definition is not sufficiently distinct.
3. A swallow is an animal which has two legs.-And so is a man, and therefore this definition is not sufficiently exclusive.
4. A swallow is an animal that has two legs, and wings.-And so is a bxt; and therefore this definition is faulty
5. $\Lambda$ swallow is an animal, that has wings, feathers, and a hard, glossy bill, with short legs, a forked tail, and large mouth, and ex ceeding all other birds in the untiring rapidity of its flight and evolutions. Its upper parts are steel blue, and the lower parts of a light, chestnut color. It seeks the society of man, and attaches its nest to the rafters in barns.

This definition contains the difference, as well as the class, and may This definition contains the difference, as well as the class, and mare be considered as sufficiently correct for our present purpose. $\dagger$

* See Synoxymes, page 40.
+ See Parkez and Fox's Grami ar, Part III, No. 387.


## Example $3 d$. <br> \section*{Eternal.}

The term eternal is properly applied to that only which always Las exsted and always will exist. It implies without beyinning and without end. This definition excludes the application of the terme eternal from every hing that ever had a begiming, as well as from that which will ever have an end. The circumstance of laving no bepinning is the specific difference oetween the terms eternal and infinite. Infinite, endless, unceasing, \&ec. mply only without end.
After explaining the meaning, or giving the definition of the terms in this exercise, the student should be required to give an instance of the proper application of the word.

## Excercises.

Give a definition to the following words, and point out the distinction or difference between them and other words, which in some respect resemble them.

| Temperance. <br> Equity. <br> Synthesis. <br> Analogy. <br> Comparison. <br> Judgment. <br> Reasoning. <br> Description. |
| :---: |


| To Transpose. | Amplify |
| :--- | :--- |
| To Disregard. | Composition |
| Excellence. | History. |
| Activity. | Astrology. |
| To Disobey. | Literature. |
| Tautology. | Science. |
| Naration. | Art. |
| Outline. |  |
|  |  |

The distinction or difference between two subjects may likewise be exhibited as in the following

## Example.

Grammar, rhetoric, and logic are kindred branches of science, but each has its separate department and specific objects. Rhetoric teaches how to express an idea in proper words; prammar direets the arrangement and inflections of the words; logic relates to the truth or correctness of the idea to be expressed. Grammar addresses itself to the understanding; rhetoric, to the imagination; logic, to the judgment. Rhetoric selects the materials; grammar combines them into sentences; logic shows the agreement, or disagreement, of the sentences with one another. A sentence may
be grammatically correct, but rhetorically incorrect, as in the following extract:
"To take arms against a sea of troubles, and, by opposing, end them."
Here every word is grammatically correct; but to represent a man clad in armor to fight water, is a mixed metaphor, violating one of the fundamental principles of rhetoric. So, also, a sentence may be both grammatically and rhetorically faultess, while it violates logical principles. Thus, "All men are bipeds, and, as birds are also bipeds, birds are to be considered as men. MMAM

Exercises.
The student may show the distinction between the following words:
Quack and charlatan.
Projector, speculator, and economist
Bookworms and syllable hunters.
Cant, prosing, puritanical.
The word liberal, as applied to politicians, theologians, and phillosophers ; Ist, when assumed by themselves; 2dly, when applied to them by their adversaries.
The different senses in which the word independence is used, as applied to nations and individuals, to a man's character, opinions, and circumstances, is explained in the following

When we speak of a nation's independence, we mean, that it is not connected with any other nation, so as to be obliged to receive laws or magistrates from it, to pay a revenue into its treasury, or in any way to submit to its dictates. When we see a nation whose laws are framed by its own magistrates, whether elective or hereditary, without regard to the pleasure of any pther nation; where the taxes are levied for the support of its own interest, and for the maintenance of its own magistrates; where it is not necessary that the consent of another should be obtained, before it is at liberty to make war upon a foreign state, or to enter into alliance with any foreign power that they please, - to that nation custom gives the epithet "independent."

Nor does the submission of a people to the will of a despot contradict its claim to be considered an independent nation.

The subjects are, indeed, dependent upon the caprice of a tyrant, and he has absolute power over their lives, property, and political interest; but this internal slavery does not exclude them from being considered independent as a nation, and from taking a part, as such, in the disputes of other governments, provided that their own master is not also subject to some foreign power. A subject province becomes independent, when, finding itself strong enough for its purpose, it throws off the yoke of the ruling power, and declares itself free; and it is recognized as such by other nations, if it succeeds in establishing its claim, either by arms, or the consent of the government to which it was subject.

A man is said to be independent in his character, when he does not permit the opinion of the world to influence his actions. He is independent in his opinions, when he maintains them in spite of ridicule, or the ideas of the rest of the community. If he conducts himself according to these opinions, carries into action his ideas of right and wrong, though they be contrary to what every one else thinks, he is independent in character. A man may he so subservient to another, that he will disguise his own opinions, and uphold those of the other. For some benefit conferred, or from the expectation of some advantage, he will stoop to flatter the notions of his patron, pretend to guide all his actions according to those ideas, and even regulate his conduct by rules which he knows to be wrong; and merely for the sake of being permitted to expect a slight favor. Such a man has no claim to independence of character or opinions.

When a person does not rely on the profits of his business for subsistence, but has laid up or received as an inheritance a sum of money, the income of which is sufficient for his maintenance, he is considered independent in his circumstances.

Independence is, in most cases, an excellent quality and state; but when a man's independence of character leads him to abuse, and refuse to conform to, the customs of his country, because he perceives in them something absurd, it makes him appear ridiculous.

## XXXV

## ANALOGY.

Analogy, as defined by Johnson, is a resemblance between two things with regard to some circumstances or effects.

Webster defines it thus: An agreement or likeness between things in some circumstances or effects, when the things are otherwise entirely different. Thus, learning is said to enlighten the mind, that is, it is to the mind what light is to the eye. enabling it to discover what was hidden before.*

Example.
Youth and morning resemble each other in many particulars. Youth is the first part of life. Morning is the first part of the day. Youth is the time when preparation is to be made for the business of life. In the morning, arrangements are made for the employment of the day. In youth, our spirits are light, no cares perplex, no troubles annoy us. In the morning the prospect is fair, no clouds arise, no tempest threatens, no commotion among the elements impends. In youth we form plans which the later periods of life cannot execute; and the morning, likewise, is often productive of promises which neither noon nor evening can perform.

From this example it will be seen that subjects which in reality have in themselves no actual resemblance, may be so contrasted as to present an appearance of resemblance in their effects. Many of the beauties of poetry arise from the poet's observing these similitudes, and expressing them in appropriate language. Thus darkness and adversity, comfort and light, life and the ocean, evening and old age, misfortune and a storm, a clergyman and a shepherd, smiles and sunshine, tears and rain, a guilty conscience and a defenceless body, are subjects which in themselves have no actual similitude ; yet, when contrasted with their effects, points of resemblance will
be readily seen, which show an obvious analogy. Thus, also, in the following extract the poet in addressing the sun shows an analogy between the evaporation of water, and the flight of a bird.

Thou lookest on the waters, and they glow And take them wings and mount aloft in air," \&c
The skilful allusion to such analogies constitutes the highest art of the poet, as it forms also the most pleasing beauty of poetry. Indeed, without such allusions, poetry loses all of its charms, and verse degenerates into mere 'sing-song.'
It will be a useful exercise for the student to prepare lista of subjects between which an analogy may be traced.

## XXXVI.

## FIGURATIVE LANGUAGE.

A Figure, in the science of language, is a departure from the common forms of words, from the established rules of syntax, or from the use of words according to their literal signification.
A departure from the common form of words is called a figure of etymology, or an etymological figure. [See Elision, \&c.]
A departure from the established rules of syntax is called : syntactical figure. [See Enallage, Hyperbaton, Pleonasm, \&o.] A departure from the use of words in their literal signification is called a figure of rhetoric, or a rhetorical figure. [See Trope, Metaphor:]

Figurative language properly includes all of these different kinds of figures; but the term is sometimes restricted to rhetorical figures.

* Holmes's "Rhetoric" enumerates a list of two hundred and fifty figures connected with the subjects of Logic, Rhetoric, and Grammar. The work is remarkable for its quaintness, and possesses some merit as a vocabulary. His cautions with regard to the use of fisures are so charncteristic, thas they may afford some annusement, if not edification to the student. The follow agis lis language with regard to Tropes and Figures
"The fanlts of Tropes are nine:
"Of tropes perplext, harsh, frequent, swill' $n$, fetcthed far,
Ill representirg, forced, low, lewrd, beware."
* When the thing to which the ansfogy is supposed happens to be men * When, analngy has after it the prepositions to or with: when both the thing are mantioned after analogy, the preposition between is used. - Tohnson.


Many words that are used in common discruse have two significations or rather significations of two different kinds ; namely, a literal and a figurative signification.
A word is said to be used literally or to have its literal signification when it is used in a manner, which is authorized by the general consent of those who speak and write with correctness the language in which it is
found. A w
A word is used figuratively, when though it retains its usual significathon it is applied in a manner different from its common application, Thus when we speak of the head of an animal, we use the word head in its eres, nose, mouth, ears, \&c. But when we speat of the heod of a cons the or of a division of an army or any thing without life, we recall a class, or of A division of an army, or any thing without life, we recall to mind the analogy or resemblance between two objects, separately considering
the highest or most prominent part of each, and apply the name of that the highest or most prominent part of each, and apply the name of that word is tumed from its literal meaning to a figurative signification, and this turning of the word receives the rhetorical name of a trope : a derivg this turning of the word receives the rhetorical name of a trope; a deriva
tion from a Greek word, which signifies a turving. So also, "The davn" properly means the earliest part of the moming, or of the day; and "tivi Fight" expresses the close or latter part of day. But, by a rhetorical fioure, hese words are used to express the earliest and latest parts of other subiects. Thus, "the daun of bliss," expresses the commencement of happiness or bliss; and, "the twilight of our woes," is used to signify the close or termination of sorrow. "The morning of our joy, implies the earliest period of our enjoyment. "The eve of his departure," implies the latest point of time, previous to his departure.
The use of figures, or of figurative language, is, -

1. They render the language copious.
2. The richness of language is thereby increased.
3. They increase the power and expressiveness of language.
4. They impart animation to style.*

There is another class of figures styled metaphors, which sc nearly resemble tropes, that the difference cannot always be easily described.

The literal meaning of the word metaphor is a transfaring from one subject to another. As used in rhetoric, it implies a transferring of the
"And the faults of figures are six:
application of a word, in its literal meaning, from one object, or class of objects, to another, founded upon some similarity, analogy, or resemlance.

A metaphor is a simile or comparison expressed in one word. Thus: The soldiers were lions in the combat: The soldiers fought like lions. [See Comparison.]
A trope is the mere change, or turning, of a word from its original signification. Hence, if the word be changed, the figure is destroyed. Thus,
when we say, The clouds foretell rain, we have a trope in the word foretoli. If the sentence be read, The clouds foreshow rain, the figure disappears
The following examples will clearly illustrate the differenco between plain and figurative language:

## Examples.

Figurative. She had been the pupil of the village pastor, the favorite lamb of his little flock.
Plain. She had been the pupil of the village clergyman, the favorite child of his small congregation.
Figurative. Man! thou pendulum between a smile and tear.
Plain. Man! thou who art always placed between happiness and misery, but never wholly enjoying the one, nor totally afflicted with the other.

Figurative. He found the tide of wealth flowing merely in the channels of traffic; he has diverted from it invigorating rills to refresh the garden of literature.
Plain. He saw that men of wealth were employing their riches only in the business of commerce. He set the example of appropriating a portion of wealth to the increase and diffusion of knowledge.
Figurative. A stone, perhaps, may tell some wanderes where we lie, when we came here, and when we went away; but even that will soon refuse to bear us record: Time's effacing fingers will be busy on its surface, and at length wear it smooth.
Plain. A stone, perhaps, may be erected over our graves, with an inscription bearing the date of our birth, and the day

[^11]1
of our death; but even that will not last long. In the course of time the stone will be mutilated or broken, and the inscription be entirely destroyed.
If will readily be seen from these examples that analogy is the foundation of a large proportion of figurative language. Thus in the first example, "She had been the pupil of the village pastor, the favorite lamb of his little flock," the analogy lies between a clergyman and a shepherd; a congregation and a flock of sheep, the little ones of the congregation and the young lambs of the flock.
It will be found a very useful exercise for the student to trace out the analogies thus presented by figurative language. The following extracts are selected, in which he may point out the subjects between which the analogy is directly or indirectly implied. Such an exercise will open his eyes to the beauties of poetry, and prepare him for the imitation of those beauties. Perhaps it will be better that this should be an oral exercise.
Extracts.

The meek-eyed morn appears, mother of dews, At first faint gleaming in the dappled east. How reverend is the face of this tall pile, Whose ancient pillars rear their marble heads, To bear alof its arched and ponderous roof, By its own weight made steadfast and immovable, Looking tranquillity!
Youth is not rich in time; it may be poor; Part with it, as with money, sparing; pay And what its worth—ask death-beds; they can tell. ——Enter this wild wood, And view the haunts of nature. The calm shade Shall bring a kindred calm, and the sweet breeze, That makes the green leaves dance, shall waft a balr To thy sick heart.


Throngs of insects in the glade Try their thin vings, and dance in the warm beam That waked them into life. Even the green trees Partake the deep contentment; as they bend To the soft winds, the sun from the blue sky Looks in, and sheds a blessing on the scene.
The breath of night's desterctive to the hue of every flower that blows.

AIDS TO ENGLISH COMPOSITION.
So saying, her rash hand in evil hour Forth reaching to the fruit, she piucked, she ate. Earth felt the wound, and Nature from her seat, Sighing through all her works, gave signs of woe That all was lost.
The roice of thy brother's blood crieth unto me from the ground.
Thon' 't purpling now, 0 Sun , the vines of Canaan, And crowning with rich light the cedar tops of Lebanon.

## The tempests of fortune.

The last steps of day,
The storms of adversity.
My ear is pained,

My soul is sick with every day's report Of wrong and oatrage with which earth is filled.
The superb lotus was holding up his cup to the sun. as if for a full draught of his light.

Life is a sea as fathomless,
As wide, as terrible, and yet sometimes
As calm and beautiful. The light of heaven Smiles on it, and 'tis decked wifh every hue Of glory and of joy. Anon, dark clouds Arise, contending winds of fate go forth, And Hope sits weeping o'er a general wreck.

## XXXVII.

TRANSLATION OF PLAIN INIO FIGURATIVE LANGUAGE
The following Examples present instances of plain language converted into figurative. This exercise will require a greater effort of imagination than the last; but the difficulty of the task must not prevent an attempt at its execution.

## Examples.*

Plain. It was evening, and the sun slowly went down.
Figurative. 'T was eve:-upon his chariot throne
3 The sun sank lingering in the west.
Plain. Showery April.
Figurative. Tear-dropping April.

* For an example showing the difference in the vivacity of style in plain and figurative langurge, see note on pages 118 and 119.

Plain. The winds made the large trees bend.
Figurative. The giant trees leaned back from the encoun tering breeze.

Plain. The thunder is echoed from the tops of the moun tains.
Figurative. From peak to peak leaps the live thunder.
Plain: It is again morning, a bright, fair, and pleasant
morning; and the clouds have all passed away.
Figurative The rorn is up again, the dewy morn,
With breath all incense, and with cheek all bloom,
ALERE Laughing the clouds away with playful scorn.
Plain. Oldest of Lakes.
Figurative. Father of Lakes.
Plain. Yonder comes the bright sun, enlightening the East,
Figurative. But yonder comes the powerful King of day,
Rejoicing in the east.
Plain. The light dew - the unpleasant storms.
Figurative. The light-footed dews:- the surly storms.
Plain. The earth is covered with snow, or
The snow covers the earth.
Figurative. The earth lies buried in a shroud of snow.
Plain. Much rain has fallen from the clouds to-day.
Figurative. The clouds have dropped their garnered fulness down.

Plain. The fair morning makes the eastern skies look bright.
Figurative. The fair morning gilds the eastern skies.
Plain. Some solitary column stands alone, while the others have been thrown down.

Figurative. Some solitary column mourns above its prostrate brethren.
Plain. If pleasant looks will not soothe your displeasure,
I I shall never attempt it with tears.
Figurative. If sunshine will not dissolve thy snow,
I shall never attempt it with rain.
Plain. The love that is caused by excitement is soon destroyed by affliction.
D Figurative. The love that is ordered to bathe in wine,
Would be sure to take cold in tears.
Plain. Authors of modern date write for money, not fon fame.

Figurative. 'T is but to snip his locks they (modern authors) follow the golden-haired Apollo.

The conversion of plain into figurative language requires he exercise of considerable thought, and quickness of perception in tracing analogies. It is recommended to the student before he attempts an exercise of this kind, to read with attention portions of the works of some distinguished poet, with special reference to the figures he employs. Let him analyze the expressions, and point out what portions are figurative, in what the figure consists, and on what analogy the figure is funded. An exercise of this kind will bring the mind into igorous action, and like all exercises having that tendencr. innot fail to be highly beneficial.

## XXXVIII.

## RULES OF METAPHORS.

The following are the rules laid down by Dr. Blair, in relation to metaphors :
First. They must be suited to the nature of the subject : neither too numerons, nor too gay, nor too eleyated for it. We must neither attemp. numerons, nor too gay, nere sulject, by the use of them, into a degree of clevation not to force the sulyect, by the use of tucm, nfor a it to fall below its proper dignity. Some metaphors would be beautifal in poerry, which would be unnatural in prose; some are graceful in orations, which would be lighly improper in historical composition. Fiigares are the dress of sentiment: they should, consequently, be adapted to the ideas which they are intended to sdori.
10 sdorn.
The second rule respects the choice of objects whence metaphors are tc be drawn. The field for figurative language is very wide. All nature opens her stores, and allows us to collect them without restraint But we must beware of using such allosions as raise in the mind mean, low, or dity ideas. To render a metaphor perfect, it must entertain as wel as enlighten. The most pleasing metaphors are derived from the frequent occurrences of art and nature, or from the civil transactions and customs of mankind.
In the third place, a metaphor should be founded on a resemblance, or analogy, which is clear and striking, not far fetched, nor difficult to he discovered. Harsh or forced metaphors are always displeasing becanse they perplex the reader, and, instead of illustrating the thought, they renBer it intricate and confused.
In the fourth place, we must never jumble metaphorical and plain lanIn the fourth place, we mus nevstruct a period, so that part of it must nage together, that is, ncily part literally
In the fifth place take care not to make two different metaphors meet In the $/ j$ ul place, take cas which is called nixed metaphor, is one of the reentest abuses of the figure. Shakspearc's expression, for exxmple.
"To take arms against a sea of troubles," makes a most unnatural medtey and entirely confounds the imagination.*
In examining the propriety of metaphors, it is a good rule to form a conider how the parts acree, 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 Metaphors, in the sixth place, should oistinct, yet if they be heaped on same object. Though each of tura
sne another, they produce confusion.
one another, they produce comfusion.
The last rule concerning metaphors is, they should not be too far purThed. For, when the resemblance, which is the foundation of the figure, is lone dwelt upon, and carried into all its minute circumstances, an alle is ory is produted, instead of a metaphor; the reader is wearied, and the discourse becomes obseured. This is termed, straining a metaphor.


## PROSOPOPOEIA, OR PERSONIFICATION.

The literal meaning of prosopopocia 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." $\dagger$

* Mr. Steele, in his "Prosodia Ratiozalis," has resoured the Bard of *Mr. Steele, in his "Prasodia Rationalis" has rescred the Bard of
Avon from this inconsistent metaphor, by the suggestion, that it was Avon from this inconsistent metapgor, $\begin{gathered}\text { originally written, " To take arms against assail of troubles," }\end{gathered}$
originaly written,
$\dagger$ This extract, from Thomson's Seasons, operates as a temptation, that cannot be resisted, to present another from the same page, which, as a pio ture, remarkable alike for beauty of coloring, dignity of appearance, and sublimity of conception, is scarcely equalled is any other language. That


## AIDS TO ENGLISH COMPOSITION

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

The first is, when some of the propertics of living creatures are as cribed 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 manimate 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 doceitful discase, a crud disaster-are familiar expressions. This, indeed, is so obscure a degree of personification, that it might, perhaps, be properiy 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 flic 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 ngure. When pursued to a contouched, it may be admitted into less elevated compositions. ,
the student may dnly appreciate the skill of the poet, and the magnificenco of the design, it is first presented in plain language:
"Every thing that grows depends on the light and heat of the sum, as it is passing along the ectiptic. All mankind depend upon it for their drily
subsistence. The seasons, the hours, the wind and the rain, the dew end subsistence.
the storm, influenced as they are by the sun, are instrumental in producing herbs, fruits, and flowers, during the whole yenr."

From such a tame and lifeless recital, the poet has formed the following movificent picture, which he holds up to the sun, under the pame (ree Onomstoperia) of "Parent of Seasons:"

The vegetable worid is also tuine
Parent of Seasons! who the pomp precede,
That waits thy throne, as throng ithy vast domain
Annaa, nlong the brighit ecliptic road
In world-rejocing state, it moves sublime. In world-rejicicing state, it moves sublime. With all the various tribes of foodful earth, Implore thy bounty, or send grateful ap A common hymn; ; while, round thy beaming ear, High seen, the Seasons lead, in sprightly dajce
Harmonious knit, the rosy-fingored Hours;
The Zeplyrs floating loose, the timely Rains,
Of bloom etherend, the light--footed Dews,
And, softened into joy, the surly Storms:
These in successive turn, with lavien hand,
Shower every beauty, every fragrance shower,
Herbs, flowers, and Iruits; till, kindling at thy toucti.
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These in successive turn, with lavien hand,
Shower every beauty, every fragrance shower,
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## Example.

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

Here the law is beautifully personified, as reaching forth its hand to give us a sword for patting a murderer to death.
In poatry, personifications of this kind are extremely frequent, and are mdeed, the life and soul of it. In the descriptions of a poet, who has a ively fancy, every this anmated. Homer, the father of poetry, is remarkable for the ase of this figure. War, peace, darts, rivers, every thing in short, is alive in his writings. The same is true of Milton and Shak speare*
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, on istening when we address them. This is the boldest of all rhetorical figures .
The following is an example of this kind:

$$
\begin{aligned}
& \text { Must I leave thee, Paradise? thus leave } \\
& \text { Thee, native soil, these happy walks and shades, } \\
& \text { Fit haunts of gods ! where I had hoped to spend, } \\
& \text { Quiet, thongh sad, the respite of that day } \\
& \text { That must be mortal to us both. }
\end{aligned}
$$

It is to be remarked, with regard to this degree of personification, furs, that it should never be attempted unless when prompted by strong feeling, and should never be continuel 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 whin we rase it, should never be personinied. This, to at at all unnatural; but to address the several parts of the body, or the clothes which he wore, is not compatible with the digmy of grosition.
eompositer composition.
Examples of the three degrees of personification for the student to designate:
2-7 $\begin{aligned} & \text { With other ministrations, thon, oh Nature, } \\ & \text { Healest thy wandering and distempered child. }\end{aligned}$
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 forbiden pecasion, than the following of Milton, upon Eve's eating the forbidjen fait: "So saying, her rasi hana, 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"


## XI.

## SIMIDE, 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. $\dagger$ But many rhetoricians consider the terms as synonymous, and in this light they are presented in this comnexion. 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. $\ddagger$

* Every simule is more or less a comparison, - but every comparson is not a simule; the latter compares things only as different. In this manner the former may be a comparison between large things and small, although there can be no good simule.
$\dagger$ The distinction between simile and comparison is, that the former has reference to the quality; the latter to the quantity. Comparizon is between more and less; similitude is between goon and is a likeness by simititude. a tempest on the declivities of the Alps - - is a that of Homer, as much "The snblimity of the Scriptural prophets exceedeness by comparison. - J. Q. Adams, Lec. 9 .
$\ddagger$ 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 and like in themselves any two objects are, the more is the mind inpros Intimately gratiffed by the perception of some point in which they ago. the literal mean connected with " someething inserted in the body of another; " but the wor is used to express "a picture, reprcsenting one thing to the eye, and another to the understanding:" or, a painting, or representation, intended to hol forth some moral, or political instruction. Thus, a batance is an or sova of justice; $a$ crown is the emblem of royduly; a sceptre, of power or sinant reignty. Any thing, which represer anoving glass, which shows spots, qualities, is also an emblem. Thus a looking glass, which will show us without magnifying them, is an emblem of a true friend, expring, with tha

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 simili tude. Two objects may raise a train of concordant ideas in the mind, though they resemble each other, strietly speaking, in nothing. For ex-
ample, to describe the natnre of soft and melancholy music, Ossian says
"The music of Carryl, like the memory of joys that are past, was plens ant and mournful to the soul.
This is happy and delicate; yet no kind of music bears any actusl resemblance to the memory of past joys.

Comparisons should not be introduced on all oceasions. 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 feeling to introduce a simile.
moderation; but in prose mach more so.
The following rules are laid down br. 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 sighit expect, a resemblance.
In the sccond place, as comparisons ought not to be fourded 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 compre hend them, and throw no light upon the subject
In the churd pace, the abjum anknown object, nor one of which few pon is drawn ought never to be an unknown object, nor one of which fow peoppe can have a
clear idea. Therefore similes founded on philosophical discoveries, or on any thing with which persons of a particalar 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; fore, except in burlesque writings, or where an object is meant to be de graded, mean ideas should nover be presented.
motto, "My nourishment is my bane," is an emblem of the improper uso motr, My tor We are too apt to make of things, whon either by using them impropery,
too freely we subvert the design for which they were at fir
"The oil thus feede, thus quenches flame:
So love gives honor; - love gives shame."
So love gives honor; - love gives shame." ${ }^{\text {Ouarles }}$ Book of Emblens.
of both Simi
Emblems are frequently the foundations of both Simile and Comparisen Analogy is the foundation of the three.

Examples.

1. Wit and humor are like those volatile essences, which, being too delicate to bear the open air, evaporate almost as soon as they are exposed to it.
2. Like birds whose beauties languish, half concealed,

Till mounted on the wing their glossy plumes
Expanded, shine with azure, green, and gold,
How blessings brighten as they take their flight!
3. And in the smoke the pennons flew, As in the storm the white sea-mew.
4. Then marked they dashing broad and far The broken billows of the war,
And plumed crests of chieftains brave, Floating like foam upon the wave.
5.

She never told her love, But let concealment, like a worm in the bud, Feed on her damask cheek. She pined in thought, And with a green and yellow melancholy She sat, like Patience on a monument, Smiling at Grief.

Oh Night,
o. And Storm and Darkness, ye are wondrous strong, Yet lovely in your strength as is the light Of a dark eye in woman.
7. This quiet sail is as a noiseless wing To waft me from distraction ; once I loved Torn ocean's roar; but thy soft murmuring Sounds sweet as if a sister's voice reproved That I with stern delights should e'er have been so moved.
8. They are the native courtesies of a feeling mind, whowing themselves amid stern virtues and masculine energies libe gleams of light on points of rocks.
9. I never tempted her with word too large : But as a brother to a sister showed
Bashful sincerity and comely love. .
10. Curses, like chickens, always come home to roost.
11. As no roads are so rough as those which have just been mended, so no sinners are so intolerant as those that have just turned saints.
12. True friendship is like sound health, the value of it is seldom known until it is lost.

## Exercises.

Let the student compare a man of integrity with a rock; and show the circumstances of resemblance.

Compare Life, with the Ocean.
" Adversity, with a storm.
" Afluence, with a fountain.
" the life of man with the leaves on the tree.
" Death with the falling of the leaf.
" Youth, with Spring.
" Manhood, with Summer.
" Old age, with Autumn.

* Death, with Winter.
" The reflection of light from the water, with the sparkling of the diamond.
a Wit and Humor with a volatile essence.
a The minds of the aged, with the tombs which they are approaching.
" The style of two writers; one with a convex mirror, scattering the light, - the other with the concave speculum, concentrating the rava to a focus.
Departing blessings to the flight of birds.


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## ANTITHESIS.

Antithesis is the counterpart of comparison, and is founded or the contrast or opposition of two abjects. By contrast.
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, attri butes, qualities, faculties of the same kind, must be set in opposition. To constitute an antithesis between a man and a lion, virtue and hunger fgure and color, would be to form a contrast where there is no opposition. But to contrast one man with another, virtues with virtues, fig ures with fignres, 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 judge ment; and is therefore a very common figure in argumentative writing. Antithesis is also used with great advantage in descrintions 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 extirpnte 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
heauty, and sometimes of the greatfst subli nity."
ciounient, and her chillien are Fear and Sorrow. The former invites us to the moderate enjoyment of the world, and ali 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 arercise of sighs and tears.

8. Though deep, yet clear, though gentle, yet not dull. Strong without rage, without o'erflowing, full.
9. 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.
10. An upright minister asks what recommends a man ; a zorrupt minister asks who recommends him.
11. When the million applaud, you ask what harm you have done; when they censure you, what good.
12. Contemporaries appreciate the man rather than the merit; but posterity will regard the merit rather than the man.
13. Contrasted faults through all his manners reign, Though poor, luxurious; though submissive, vain, Though grave, yet trifling; zealous, yet untrue, And $e^{\prime}$ in in penance planning, sins anew.

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

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, that followed He appears to bave revised the Iliad, and freed it from that foll some of its imper its seldom be found that he groed without ading cleamess, elemace, or vigor Pope had perhap altered without adding clearncas, elegance, or the ju
Pope.
In acquired knowledge, the superiority must be allowed to Dryden whose education was more scholastic, and who, before he became an antthor, had been allowed more time for stady, 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 abumdant vegetation; Pope's is a velvet lawn, shaven by the seythe, 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 nol better poems. Dryden's performances were always hasty, eitlier exciled by some external occasion, or extorted by domestie necessity, he com posed 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 brigater, of Popes the and Pope never falls be constant. Dryden often suris frement astonishment, and Pope with ow it. Dryden is read with freauent astomishment vervetual delight.

This parallel will, I hope, where it is well considered, be founa jast and if the reader should suspect me, as I suspect myself, of some partia ondness 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 $2 d$.

## PARALLEL BETWEEN JAY AND HAMILTON

It were, indeed, a bold task to venture to draw into comparison the reas - ve 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 undoubtedy par norile brothers, - pares sed impares, - like, but unlike. In patriotic attach ment equal, for who would venture therein to assign to either the superi ority? yet was that attachment, though equal in dogree, far different in kind; with Hamilton it was a sentiment, with Jav a principle; with Hamil ton, enthusiastic passion, with Jay, duty as well as love; with Hamilton, patriotism was the paramount law, with Jay, a law sub graviori lege. Either would have gone through fre and water to do his country service, and laid down freely his life for her safety, Hamilton with the roused cour ge of a lion, Jay whe coen that of a soldier, Jay's, that of a Christian Of the latter it might be truly said:
"Consclence rade him nirm,
That boon companion, who her strong breastpiate
Buckles on him, that fears no guilt within,
Buckles on him, that fears no guilt withing,
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 amd brilliant parts which captivate and adorn, Hamilton was greatly, not to say immeasurably, Jay's superior. In the calm and deeper wislom 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, Hami ton's mind had in it more of "constructive "power, Jay's of "executive."
Hrmilton had GEvius, Jay had wispom. 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 gener ous, and Jay for judge, if our cause were just-
The fame of Hamilton, like his parts, we deem to shine brighter and far ther than Jay's, but we are not sure that it should be so, or rather we are quite surs taat it should not. For, when we come to examme and compare their relative course, and its bearing on the country and its fortunes, the eputation of Hamint of single, though brilliant one. Harinton's civil offticial fie was a brief and exbausted every department of diplomatic, civil, and judicial trast, In fidelity to their country, both were pure to their heart's core; yet was Hamilton loved, perhaps, more than trusted, and Jay trnsted, perhaps, moro than loved.
Such were they, we deem, in differing, if not contrasted, points of char seter. Their lives, too, when viewed from a distance, stand out in equally it a completeness of parts such as a nicer critic demands for the perfectiou
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 glorions, and ever pointing, ns such poem does, to the stars. Sic itur ad astra. The the darkness of romantic interest, rum ning on into the sympathy of a high passion, and at length breaking off in the midat, 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 epio leader, and, in point of fact, was while living, a name at which rainy in seame 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, nurtured, -ruled by that, through prayer, he died.
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Jay; with him we walk fearless, as in the steps of one who was a Crais TIAN 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.

ALLEGORY

##  <br> N

This parallel will, I hope, where it is well considered, be founa jast and if the reader should suspect me, as I suspect myself, of some partia ondness 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.

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ALLEGORY

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pressed, and another is understood. The analogy is intended to be so obvious that the reader cannot miss the application but he is left to draw the proper conclusion for his own use.
It is, for this reason, chiefly employed when a writer desires to communicate some important intelligence or advice; but is not permitted, or does not wish, to deliver it in plain terms. It is also used for ornament or to convey instruction, so as to intorest the imagination, and flatter the znderstanding, by giving the reader the appearance of instructing himsel

Allegories are of three kinds: first, those designed for or nament; secondly, those designed for instruction; and, thirdly, those intended both to adorn and instruct. In employing allegories, care must be taken that the phraseology be all figurative, and that the attributes of the primary and secondary object be not confounded and interchanged.

Example 1st.*
patience, an allegory.


Patience was the child of Forbearance and Gentleness, and they lived in the town of Perseyerance. When very young, she began to exercise that virtue which was afterwards named from her. She was a very extraordinary child, and it has ever been said of her, that she could work all thinga. She had an aunt called Adversity, who troubled her very much, but, it was observed, that the more she was subjected to the trials of this relation, the more brightly the lustre of her character shone forth; for, while her uncle, Prosperity. was near her, she seemed to have no opportunity of exercising her graces. She had a grandmother, (on her mother's side, ) named Meekness, and she seemed to imbibe many of

* This allegory was written by one of the pupils of the school under the charge of the author.- It is presented just ns it was written by the young lady, who, though but "just in her teens," has certainly sustained the figurg throughout in excellent "keeping."
As instances of the allegory, which may be studied and imitated, may be mentioned, "The Hill of Science," and, "The Journey of a Day, a Picture of Human Life," by Jolmson; "An Eastern Narrative," by Hawiss worth, entitied, "No Life pleasing to God which is not useful to Man;" "Tilge Eig'shtieth Psalm of David;" No. 55 of the "Spectatar;" and "The Pilgrim's Progress," which is, perhaps, the longest aliegory ever written. tiled, "A Christmas Carol," which cannot be too highly commended for the moral lesson which it conveys.
- the qualities of that excellent lady. She also had a grandfather, Goodness, whose blood seemed to run in her veins in a large degrce. All who lived in her neighborhood used to say, that she was the loveliest child they ever beheld. But, although so much admired, she had no Pride about her, though Vanity, an old man living in the vicinity, used to lay a claim to relationship with her. She was very much troubled by his daughters, Selfconceit and Foolishness, but she never retorted in the least. Even they themselves could not say, that they had ever heard an angry word proceed from her lips, and, although they tried to disturb and ruffle her uniform good nature, they never could succeed so far, as even to be able to say, that she ever appeared to cherish a wrathful spirit. She had no Hatred about her, neither would she foster Spite or Malice in her innocent heart. She made rapid advances from day to day, in every good word and work, and her name even became a proverb among all who knew her. Mothers made her an example to their daughters, and fathers did not forget her when admonishing their sons. She became more beloved and respected every day of her life, by all, for no one could see her without admiring her for her many good qualities. She apperred to be compounded of all the qualities that adorn the female character, without the least mixture of anything bad. In due time she was married to a young gentleman, by the name of Longsuffering. Some of the most distinguished among her children were Faith, Hope, and Charity.

Example $2 d$.
THE EMPIRE OF POETRY.

Epic, and $\triangle$ veh is larger than the city itself, we meet with groups of happy people, whi are hastening to the shirine of Hymen. The Mountains of Tragedy are also in the provinee of Upper Poetry. They are very steep, with dangerous precipices: and, in consequence, many ine themselves high enough. There have been found on these mountains some very beautiful ruins of anctent cities; and, from time to time, the materials are carried lower down to build new cities; for they now never build nearly so high as they seem to have done in tormer times. The Lower Poetry is very similar to the swamps of Holland. Burlesque is the capital, which is suatod amist tagnant pools. Princes speak there as if they had sprngg from the dung hill, and all tho ity
Comedy is a city wneh is suit on a pleasant spot, but it is too near to burlesque, and its trsde with this place has much degraded the manners of
I beg that you will notice, on the map, those vast solitudes which lie be tween High and Low Poetry, They are called the deserts of Common Sense. There is not a single city in the whole of this extensive country, and only a few cottages scattered at a distance from one another. The interior of the country is beautiful and fertile, but you need not wonder that there are so few who chooge to reside in it ; for the entrance is very rugged
on all sides; the roads are narrow and dificult; and there are seldom any on all sides; the roads are narrow aad do found, who are capable of conducting strangers.
Besides, this country borders on a province where every person prefors to remain, because it appears to be very agreeable, and saves the trouble of penetrating into the Deserts of Common Sense. It is the Province of False Thoughts. Here we alvays tread on fiowers, - every thing seems enchanting. But its greatest inconvenience is, that the ground is not solid; the foot is always sinking in the mire, however careful one may be. Elegy is the Capital. Here the people do nothing bat complain; but it is said that woods and rocks, where the inhabitant walks alone, making them the con fidants of his secrets ; of the discovery of which he is so much afraid, that he often conjures those woods and rocks pever to betray them.
The Empire of Poetry is watered by two rivers. One is the River Rhyme, which has its source at the foot of the Mountains of Reverie. The tops of some of these mountains are so elevated, that they pierce the clouds. Those dinary efforts ; but almost the whole tamble down again, and excite, by dinary efforts; but almost the whole tumble down again, and excite, by
their fall, the ridicule of those who admired them at first without knowing why. There are large platforms, almost at the bottom of these mountains, which are called the Terraces of Low Thoughts. There are always a great number of people walking upon them. At the end of these terraces are the Caverns of Deep Reverie. Those who descend into them do so insensibly; being so mnch enwrapt in their meditations, that they enter the caverns beficulty of getting out again conld scarcely be believed by those who have ficulty of getting out again could scarcely be believed by those who have
not been there. Above the terraces we sometimes meet with men walking not been there. Above the terraces we sometimes meet with men walking
in easy paths, which are termed the Paths of Natural Thoughts; and these gentlemen ridicule, equally, those who try to scale the Points of Sublime Thoughts, as well as those who grovel on the terraces below. They would De in the right, if they conld keep undeviatingly in the Paths of Natural Thoughts; but they fall almost instantly into a snare, by entering into a splen did palace, which is at a very little distance. It is the Palace of Badinage. Scarcely have thzy entered, when, in place of the natural thoughts which they formerly had, they dwell upon such only as are mean and vugar. most rational of all. They aspire no higher than they ought, and their thoughts are never at variance with sound judgment.

Besides tha River Rhyme, which I have described as issuing from the fool of the moantains, there is another called the kiver of Reason. These two rivers are at a great distance from one nnother, and, as they have a very different course, they could not be made to communicate, except by canals, which would costa great deal of labor. For these canals of communication could not be formed at all places, because there is only one part of the many cities situated on the Rhyme, such as Roundelay and Ballnd, could have no commeree with the Reason, whatever pains might be taken for that purpose. Further, it would be necessary that these canals should cross the Deserts of Common Sense, as you will see by the map; and that it is almost an unknown country. The Rhyme is a large river, whose course is crooked and nnequal, and, on account of its numerous falls, it i extremely difficult to mavigate. On the contrary, the Reason is very straight and regular, but it does not carry vessels of every burthen-
 spreading, and twined into each other. The forest is so ancient, that it hin become a sort of sacrilege to prune its trees, and there is no probability that the ground will ever be cleared. A few steps into this forest and we lose our road without dreaming that we have gone astray, It is full of im perceptible labyrinths, from which no one ever returns. The Reason is lost The exten
The extensive province of Imitation is very sterile. It.produces nothing fields of the neigre extremely poor, and are obliged to glean in the richic beggarly occupation. The Erppire of Poetry is very cold towards the north and, consequently, this quarter is the most populous. There are the citic of Anagram and Acrostic, with several others of a similar description Finally, in that ses which bounds the States of Poetry, there is the liland of Satire, surrounded with bitter waves. The salt from the water is very
strong and dark colored. The greater part of the brooks of this Island restrong and dark colored. The greater part of the brooks of this island re-
semble the Nile in this, that their sources are unknown; but it is particusemble the Nile in this, that their sources are unknown; but ite fresh. A
larly remarkable, that there is not one of them whose waters are fresh part of the same sea is called the Archipelago of Trifles, The French term it L'Archipel des Bagatelles, and their voyagers are well acquainted with those islands. Nature seems to have throwa them up in sport, as she did those of the Egean Sea. The principal islands are the Madrigal, the Song fioat upon the waters.

## Example $3 d$.

A humming bird once met a butterfly, and being pleased with the beauty its person and the glory of its wings, made an offer of perpetual friend ship.
I cannot think of it, was the reply, as you once spurned me, and called me a drawling dolt.
Impossible, cried the humming bird; I always entertained the highest respect for such beautiful creatures as you. Periaps yon do now, said the other; but, when you insulted me, I was a eaterpillar. So let me give yon this piece of advice: Never insult the humble, as they may one day become vour superiors.

## Exeroises.

What subject can be illustrated by an allegory with the following hints or aids?

Aids.-A hill with multituies ascending.
The temptations assailing those who are endenvoring to ascend it The temple on the top of the hill.
The failure of many who attempt to reach it. piness.
What subject, by an allegory with the following?
Aids - A wide sea or ocean.
Vessels of varions kinds variously decked.
Their siminar destination for the same port
The various objees of their several pursuits on the voyage
The straight and direet course kept by one single vesse
The safe arrival of the vessel which kept the direct course.
What subject by an allegory with the following?
Aidi. - A foot mee.
The preparations of the competitors.
Therrewards offered to the victors.
The influence of those rewards on their exertions.
The course of the unsuccessful competitors.

- The success of the victorions one, and the modes in which it was obtsined.


## XLIV.

APOLOGUE AND FABLE.
An apologue is a sort of allegorical fiction, from which a separate meaning or moral lesson may be drawn. It is, in fact, but another name for a fable, in which animals, veretables, stocks and stones, speak and act as monitors to mankind.
An apologue, or fable, differs from a tale, in being written expressiy for the sake of the moral. If there be no moral, there is no fable . A parable is a fable, but is more generally used to denominate those allegorical tales in Scripture, which were introduced for the purpose of allustrating some trath to which they have a similitude. Such is that of "The Prodigal Son," "The Sower," "The Ten Virgins." N

* The word fuble is used here in a confined sense, for, generally spenking all literary fabrications are fables. There are few modern fables that are sufficiently concise. Those of Gay often lengtl en into tales, or lose them seives is allegory.

An anologue differs from a parable in this: the parable is drawn from events which pass among mankind, and is therefore supported by probability; an apologue may be founded on supposed actions of brutes, or bility; an apologue may be founded on supposed actions of brutes, or
inanimate things, and therefore does not require to be supported br probability. Nson's "Fables" are good examples of apologues.

## Example.

APOLOGUE.
Sicily addressed Neptune praying to be rejoined to Italy: "You are foolish," answered the god, "if you do not know how much better it is to be a small head, than a great foot." **

Example.
pable.
The Belly and the Menbers.
In former days, when the Belly and the other parts of the body enjoyed the faculty of speech, and had separate views and designs of their own each part it seems, in particular for himself and in the name of the whole, took exceptions at the conduct of the Belly, and were resolved to grant him supplies no longer. They said they thought it very hard, that he should lead an idle, rood-for-nothing life, spending and squandering away upon his ungodly self ail the fruits of their labor; and that, in short, they were resolved for the future to strike off his allowance and let him shift for himself as well as he could. The Hands protested that they would not lift up a Finger to keep him from starving; and the Mouth wished he might never speak again, if he took the least bit of nourishment for him as long as he lived; "and," said the Teeth, "may we be rotted, if ever we chew a morsel for him for the future." This solemn league and covenant was kept as long as any thing of that kind can be kept; which was until each of the rebel members pined away to skin and bone, and could hold out no longer. Then they found there was no doing without the Belly, and that, as idle and insignificant as he seemed, he contributed as much to the mintenance and welfare of the other parts, as they did to his.
Application, or Morzl.

This fable was related by Menenins Agrippa to the Romans, when they revolted against their rulers. It is easy to see how the fable was applied, for, if the branches and members of a community refuse the government that aid which its necessities require, the whole must perebor depen ane sovernment's being maintained in a conditio
ather *ists in the allusion to the form of the country.
o defend and seeure him in it. The fable will apply with equal force to the murmurs of the poor against the rieh. If there were no rich to consume the products of the labors of the poor, none by whom public consume the products of the labors on the poor would derive but little fruit from their labor.


## RIDDLE, OR ENIGMA

An enizma, or riddle, is an obscure spuech, or saying, in a kind of allegorical form, and written either in prose or verse, designed to exercise the mind in discovering a hidden meaning; or, it is a dark saying, in whieh some known thing is concealed under obscure language which is proposed to be guessed.
Example.
'T was whispered in heaven, 't was muttered in hell, And Echo caught faintly the sound as it fell:
On the confines of earth 't was permitted to rest,
And the depths of the ocean its presence confessed,
'T will be found in the sphere, when 'tis riven asunder Be seen in the lightning, and heard in the thunder.
'T was allotted to man with his carliest breath,
Attends at his birth, and awaits him in death;
It presides oer his happiness, honor, and health,
Is the prop of his house, and the end of his wealth.
Without it the soldier, the seaman, may roam,
But woe to the wretch who expels it from home.
In the whispers of conscience its voice will be found.
Nor e'en in the whirlwind of passion be drowned.
'T will not soften the heart, and though deaf to the ear,
'T will make it acutely and instantly hear.
But in shade let it rest, like a delicate flower,
Or breathe on it softly, - it dies in an hour. *

* The thing dessribed or hidden in this enigma, and which is proposed

Comparisons, proverbial speeches, parables, and fables, may be easily converted the one into the other. Thus, "The miser is like the dog in the manger, who would neither eat the hay himself, nor suffer the hungry ox to eat it." This comparison may be converted into a fable as follows: "A dog was lying upon a manger full of hay. An ox, being hungry, came near, and offered to eat of the hay; but the envious, illnatured care, getting up and snarling at him, would not suffer him to touch it. Upon which, the ox in the bitterness of his heart, exclaimed, creeps on his hands and feet, at the noon of hife he waise

* Nearly allied to the enigma and charade are the rebus, the paronomasia or pun, and the "low conundrum." [Soe Catachresis.] They are mere plays upon words, and are scarcely worthy of consideration among the departments of grave composition. The Rebus approaches, or rather is, in fact, picture writing, or a representation of words by things It is an enig matienl representation of some name, by using figures or pictures instesc
of words. The word is from the Latin linguace, and literally sienifies, by of words. The word is from the Latin language, and literaily signifies, by
things. Thus a gullant in love with a woman namod Pose Hili, painted on the border of his gown a rose, a hilil, an eyye, Cupid or Love, and a wed, which reads "Rose Fifl I love well." On a monumental tablet in this

A curse light on thee, for a malicious wretch, who will neither eat the hay thyself, nor suffer others who are hungry to do it." A proverb may the consideration of the prosperity of others."

## XLVI.

## CHARADE.*

A charade is a syllabic enigma; that is, an enigma, the subject of which is a name or word, that is proposed for
to be guessed, is the letter $H$. The letter $M$ is concealed in the following Latin enigma by an unknown author of very ancient date:
"Ego sum principium mundi et finis seculorum;
The letter $E$ is thus enigmatically described:
"The beginning of eternity,
The end of time and space,
And the end of every place."
The eelebrated riddle of the Sphinx, in classic story, was this: "What animal walks on four legs in the morning, on two at noon, and on three in the evening ? ? The answer is Man, who, in infancy or the morning of life, walks or
creeps on his hands and feet, at the noon of life he walks erect, and in the
discovery from an enigmatical description of its several syl lables, taken separately, as so many individual words, anc afterwards combined. A charade may be in prose or verse.
vicinity, erected for a family of the name of Vassol, there is the represenvation of a vase or eup (in Latin, vas), and the sun (in Latin, sol), thus forming the name "Vassol." This is similar to one form of the hieroglyph les of the ancient Egyptians.
The Paronomasia, or Pun, is a rerbal allusion in consequence of words of similar sound, or of the same orthography, having different meanings; oc it is an expression in which two different applications of a word present an odd or ludicrous idea. It is gene ally esteemed a low species or wit. by lon, experience proved the blessings of a married life." Another having unkertaken to make a pun upon any given subjoct, when it was pro posed tnat he should malse one on the King, replied, that "the King is not subject. That Majesty, if stripped of its externals, would remain a jest." Puns are sometimes expressed in verse, and appear among collections of Epigrams. (See Epigram.) For example,
"I cannot move," yon chmorous beggar cries,
"Nor sit, nor stand;" if he says true, he lies.
Again: When dressed for the evening, the girls now-a-days Scarce an atom of dress on them lesive; Scarce an atom of dress on them leave;
Nor blame them; for what is an evening dress But a dress that is suited for Eve?
Couundrums are the lowest species of verbal witticisms, and are in general Conundrums are the lowest species of verbal witticene ipon the sounds of words, without reference to their significaa mere play apon the sounds of words, withour reference to tion wign an an-
tion. They are generally expressed in the form of a question, with a swer. Thus: When is a ship not a ship? Answer. When it is $a$-ground, or when it is a-float. When is a door not a door? Answer. When it is a-jor. What part of an animal is his elegy? Answer. His $L E G$. If you were in an upper chamber of a house on fire, and the stairs were a woay, how would you get down? Ansiver. By the stairs. If a demon had lost his tail, where would he go to have it replaced? Answer. To the place
where they retail bad spirits. If a hungry man, on coming home to dinner, where they raviding but a beet on the table, whit common exclamation would he utter? Answer. That beat's all.
Such plays upon the sounds of words, without reference to their signifieation, however they may amuse a vacant hour, or exercise the ingenvity of those to whom they are proposed, can be considered in no other lighis than as undignified, not to say childisi diversions.
Of the same character may those witticisms be considered, commonly denominated jests and jokes. It would be futile to attempt specimens of
either of these kinds of pleasantries. They are so various in their nature. either of these kinds of pleasantries. They are so various in their nature.
that no specimens can be given, witich would convey any thing like a clear that no specimens can be given, which would convey any thing like a clear
idea of their general character. It may be sufficient to observe, in gencral, that the jest is directed at the object; the joke is practised with the person, or on the person. One attempts to make a thing laughable, or ridiculous, oy jesting about it, or treating it in a jesting manner; one attempts to ex cite good humor in others, or indulge it in one's self by joking with them. jests are therefore seldom harmless; jokes are frequently allowable. Noth ing is more ensy to be made, nor more contemptible when made, than a which cannot be too strongly impressed on every speater and writor.

## Examples.

My first, if you do, will increase,
My second will keep you from heaven,
My whole, such is human caprice,
Is seldomer taken than given.

## Answer, ad-vice.

What is that which God never sees, kings see but seldorm, and which we see every day?
Answer, an equal.

## XLVII.

## HYP HYERBOLE.

A writer, under the influence of strong excitement, sometimes uses extravagant expressions, which he does not intend shall be taken literally. Such expressions are called hyperbole.

## A rescued land

Sent up a shout of victory from the field,
That rocked her ancient mountains.

## Example 2d.

The iron of itself, though heat red-hot,
Approaching near these eyes, would drink my tears. And quench its fiery indignation,
Even in the matter of mue innocence.
Nay, after that, consume away in rust,
But for containing fire to harm mine eye.

## Example 3d

I found her on the floor
In all the storm of grief, yet beautful.

Pouring out tears at such a lavish rate,
That, were the world on fire, they might have drowned
The wrath of Heaven, and quenched the mighty ruin.

## Example 4th.

There has not been a sound to-day, To break the calm of nature, Nor motion, I might almost say, Of life, or living creature ;
ALER Of waving bough, or warbling bird, Or cattle faintly lowing;
I could have half believed I heard The leaves and blossoms growing.
Example 5th.

And there are many other things which Jesus did, the which, if they should be written every one, I suppose that even the world itself would not contain the books that should be written. - [St. John's Gospel, last verse.]

Hyperbole or Exaggeration is a remarkable feature of Eastern poetry. Mr. Moore, in his Lalla Rookh, has some extravagant instances, which may be pardoned in that work, written as it was in imitation of the Eastern style, but they should not be exhibited as objects of imitation. The following is one of the instances from Lalla Rookh:
"Yet, one relief this glance of former years
Bronght, mingled with its pain, tears, floods of thars, Long frozen at her heart, but now like rills
Let loose in Spring time from the snowy hills,
And gushing warm, after a sleep of frost
Through valleys where their flow had long been lost."
Hyperbole ought to be very carefully as well as sparingly used; for it is requisite that the mind of the hearer, as well as that of the speaker, should be strongly excited, else it degenerates into Bombast. It is usually the flash of an overheated imagination, and is seldom consistent with the cold canons of criticism. - [See Booth's Principles, p. 138.]

[^12]
## XLVIII.

## APOSTROPHE.

Apostrophe is the turning off from the regular course of the subject, to address some perion or thing, real or imagin ary, living or dead.
Apostrophe is generally used to address living objects that are absent, - or dead objects with which we were familiar while they were in life Some of its boldest efforts, however, exhaust the essence of personification, and call up and address the inanimate objects of nature.

Apostrophes addressed to the imarination are frequently extended to a considerable length: while those addressed to the passions must be short to correspond with the frame of the mindin which they are made.

## Example 1st

## APOSTROPHE OF PASSION

Oh pardon me, thou piece of bleeding earth,
That I am meek and gentle with thy batchers !
Thou art the ruins of the noblest man
That ever lived in the tide of time.

$$
\text { Wxample } 2 d .
$$

apostrofie of magnation.*
O) thou Parnassus! whom I now survey,

Not in the phrensy of a dreamer's eye,
Not in the fabled landscape of a lay,
But soaring, snow-clad, through thy native sky
In the wild pomp of mountain majesty!
What marvel that I thus essay to sing?
The humblest of thy pilgrims, passing by,
Would gladly woo thine Echoes with his string,
Th ungh from thy heights no more one Muse shall wave her wing. * This Apostrophe is the production of Lord Byron, who has also presented another splendid example of the same kind, in his Apostroppe to the Ocean,
Our own Percival, in his Apostrophe to the Sun, aftords another example. which would do loinor to trio literature of any age or nation.

It may be remarked, that apostrophe is, on the whole, a figure too pas sionate to spin much admittance into any species of comnosition, except poetry and bfatory.


RNTERROGATION.
The unfigured and literal use of interrogation is to ask a question; but when men are strongly moved, they naturally put into the form of a question whatever they would affirm or deny with great earnestness. Thus: Canst thou draw out Leviathan with a hook, or his tongue with a cord that thou lettest down. - He that planted the ear, shall he not hear.
Interrogation gives life and spirit to discourse. It may be used to rouse nd waken the hearers - sometimes to command with great emphasis, ind sometimes to denote plaintive to commandion. Cicero uses it with great and sometimes to denote plaintive passion, he thus commences:
"How long Cataline will you abuse our patience? Do you not perceive that your designs are discovercel?" \&e.
Example.

Can storied urn, or animated bust
ck to its mansion call the fleeting breath ?
Can honor's voice provoke the silent dust,
Or flattery soothe the dull, cold ear of death ?
sentence. It is significant of contrast and energy. It also marks passion, which wishes to dwell on the object by whicb it is excited.

## Example 1st

"Weep not, oh Love!" she cries, "to see me bieedThee, Gertrude's sad survivor, thee alone -
Heaven's peace commiserate ; for scarce I heed
These wounds; - yet thee to leave is death, is death indeed
Example $2 d$.
By foreign hands thy dying eyes were closed,
By foreign hands thy decent limbs cemposed,
By foreign hands thy humble grave adorned,
By strangers honored and by strangers mourned.



## LI.

## 

## L.

## DIREC mampor



Repetition seizes some emphatical word, or phrase, and, to mark its importance, makes it recur frequently in the same

## MA DE Excmumator

Exslamations are the effect of strong emotions of the mind; sach sa surprise, admiration, joy, grief, and the like.


[^13][^14]
## Example $2 d$.

Oh time! time! it is fit thou shouldst thus strike thy mur derer to the heart! How art thou fled forever! A month Oh for a single week! I ask not for years! though an age were too little for the much I have to do!


Vision, another figure of speech, proper only in animated and warm compositions, is produced, when, instead of relating something that is past, we use the present tense of the verb, and describe the aetion or event as actually now in sight.
In tragedy, vision is the language of the most violent passizn which conjures up spectres, and approaches to insarity.

## Example 1 st.

[Cicero, in his fourth oration against Cataline, pictures to his mind the consummation of the conspiracy, as follows :]

I seem to myself to behold this city, the ornament of the earth, and the capital of all nations, suddenly involved in one conflagration. I see before me the slaughtered heaps of citizens, lying unburied in the midst of their rained country. The furious countenance of Cethegus rises to my view, while with a savage joy, he is triumphing in your miseries.

## Example $2 d$.

Methought I heard a a voice
Cry, Sleep no more! Macbeth doth murder sleep.
Example 3d.
Avaunt and quit my sight!
Let the earth hide thee; thy bones are marrowless:

Thy blood is cold ; thou hast no speculation In those eyes which thou dost stare with. Hence, horrible shadow; unreal mockery, hence!


Climax consists in an artful exaggeration of all the circum. stances of some object or action, which we wish to place in a strong light. It operates by a gradual rise of one circumstance above another, till our idea is raised to the highest pitch.
A speaker makes an assertion which he feels is not strong enough for his thought;- he adds another, and another, until he reaches that point which his mind contemplates to be sufficiently expressive; and then the
climax (or climbing) ends. climax (or climbing) ends.

## Example 1st.

Boisterous in speech, in action prompt and bold, He buys, he sells, he steals, he kills for gold.

Example 2d.
[The following is part of an address, in the case of a woman who was accused of murdering her own child.]
Gentlemen, if one man had any how slain another; if an adversary had killed his opposer ; or a woman occasioned the death of her enemy; even these criminals would have been capitally pmished by the Cornelian law. But, if this gnilless infant, who could make no enemy, had been murdered by its own nurse; what punishment would not the mother have
demanded? With what cries and exclamations would she have stunned demanded? With what cries and exclamations would she have stunned your ears? What shall we say, then, when a woman, guilty of homicide; a mother, of the murder of her innocent child, hath comprised all those woman prodigious ; in a mother incredible; and perpetrated against one,
whose age called for compassion whose , and perpe and whose innocence deserved the highest favor?*

* Such ragular Climaxes, however, though they hare great benuty, vet whose age called for compassion; whose near relation claimed affection


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whose age called for compassion whose , and perpe and whose innocence deserved the highest favor?*

* Such ragular Climaxes, however, though they hare great benuty, vet whose age called for compassion; whose near relation claimed affection

The cloud-capt towers, thie gorgeons palares,
The solemn temple, the great globe itself,
The solemn temple And, like the baseless fabric of a vision, Acare not a wreck behind.
(1)

$$
\text { Example } 4 \text { th. }
$$

When we have practised good actions awhile they become easy; and when they are easy, we begin to take pleasure in them; and when they lease us, we do them frequently; and by frequency of acts they grow nto a habit.

$$
\text { Fxample } 5 \text { th }
$$



And besides chis, giving all diligence, add to your faith, virue ; and to irtue, knowledge; and to knowledge, temperanice; and to temperance, patience; and to patience, godliness; and to godliness, brotherly kindness ; and to brotherly kindness, charity
Example 6th.
Exd , it is the height of guilt
It is a crime to put a Roman cifizen in bonds; it is the height of guine then, shall I give to the act of crucifying him?
at the same time have the appearance of art and study; and, therefore though they may be admitted into formal harangtes, yo regular.
Climax and Antithesis are sometimes united, as in the following
Example.

$$
\begin{aligned}
& \text { Pride still is amming at the blest abodes, } \\
& \text { Men would be angels, angels wonnd be gods; }
\end{aligned}
$$

$$
\begin{aligned}
& \text { Aspining to be godss if angeles felil, } \\
& \text { Aspiring to be angels, men rebel. }
\end{aligned}
$$

imax is nearly related to Hyperbole, and differs from it chiefly in degree, The purpose of Hyperbole is to exalt our conceptions beyond the truth: o Climax, to elevate our ideas of the trath itself, by a series of circumstances, ascending one above another in respect of importance, and all pointing to ward the same object. This figure, when properyy introdicco and dispelarge affords a very sensible pleasure. 1 accords wiate it affords a gratification our conceptions or any obiect ascending an eminence, situated in the centre of a rich and varied landscape, where every step we proceed presents a grander and more extensive prospect.
LIV.

## ANTICLIMAX

The descent from great things to small is termed antlclimax. It is the opposite of climax, and is found principallp in ludierous compositions.

> E.camples.

1. And thou, Dalhousie, the great god of war, Lieutenant-colonel to the Earl of Mar.
2. Under the tropic is our language spoke, And part of Flanders hath received our yoke.
three magic words are the only " open sesame" to their feelings and sympathies.
[Here the words "open sesame" recall to mind the charm by which the 'Hbers' dungeon, in the Arabian tale, $*$ was opened.]
3. There are many religionists of the present day who ake it their shibboleth to be able to tell the precise moment when the heart was converted to God. $\dagger$
4. I was surrounded with difficulties, and possessed no clue by which I could effect my escape. $\ddagger$
Exercises may readily be framed by the student who attentively con iders the elose remblance of this figure to Similo or Comparison.]


Irony is the intentional use of words which express a sense contrary to that which the writer or speaker means to convey, as when we say of one unskilled in grammar, "Admirable grammarian!"

When irony is so strong as to be termed bitter or cutting, it is Sarcasm. Irony turns things into ridicule, in a peculiar manner; it consists in laughing at an individual, under the disguise of appearing to praise or speak well of him.
The proper subjects of irony are vices and follies of all kinds; and this mode of exposing them is often more effectual than serious reasoning. The figure is, however, sometimes used on the most solemn occasions, zs will be seen by the following:

## Example 1 st.

Cry aloud, for he is a god: eifher he is talking, or he is pur-

[^15]suing, or he is on a journey, or peradventure he sleepeth, and must be awakened

See 1 Kings, chapter xviii., verse 27.
Example $2 d$.
And Job answered and said, No doubt ye are the people, -nd wisdom shall die with you.

## Example of Sarcasm.

In the name of common sense, why should the Duke of Bedford think chat none but of the House of Russell are en-
4 titled to the favor of the crown? Why should he imagine, that no king of England has been capable of judging of merit but King Henry the Eighth? Indeed, he will pardon me; he is a little mistaken : all virtue did not end in the first Earl of Bedford; all discernmont did not lose its vision when his Creator closed his eyes. Let him remit his rigor on the disproportion between merit and reward in others; and they will make no inquiry into the origin of his fortune. They will regard with much more satisfaction, as he will contemplate with infinitely more advantage, whatever his pedigree has been dulcified, by an exposure to the influence of heaven in a long flow of generations, from the hard, acidulous, metallic tincture of the spring. It is little to be doubted, that several of his forefathers, in that long series, have degenerated into honor and virtue.

## Madenuétolieón <br> <br> LVIII.

 <br> <br> LVIII.}
## ALLITERATION

Alliteration is the repetition of the same letter at the begmning of two or more words immediately succeeding each other, or at short intervals; as, bug-bear, sea-sick, and the $f$ and $g$ in the following line:

Fields ever fresh, and groves for ever green.

And the $l$ in the following: Love laughs at locksmiths.
The return of such sounds, if not too frequent, is agreeable to the ear because the succeeding impression is made with less effort than that which precedes.

Alliteration, as well as rhyme, is useful as an aid to the memory. Hence proverbs have generally one or the other and sometimes both of these auxiliaries. Thus:

Birds of a feather
Flock together.
Fast bind,
Fast find.
The following are remarkable instances of alliteration: The lordly lion leaves his lonely lair. Begot by butchers, but by Dishops bred, Begot by butchers,
How high his honor holds his haughty head
How sweetly slow the liquid lay
In holy hallelujahs rose!
Let lords and ladies laugh and sing As loudly and as light;
We begrars, too, can dan Dull care a distant fight.
Approach, thon, like the rugged Russian bear,
The armed rhinoceros, or the Hyrcan tiger, \&co.
Round rugged rocks, rude, ragged rascals ran.
Lean liquid lays, like lightly lalling lakes, \&e.
These instances are not presented ns models for imitation, but rather as exemplifications of the meaning of the term alliteration. It will be sufii cient to observe, that alliterations at the present dirsuit of them siould be
pute ; and with cood reason, lest the writer in purs pute; and with good reason, lest tempted to sacrince senserhaps obnoxious to strong objections. Kames, in his "Elements of Critcism," says: "Where two cdeas are so connected as to require only a copulative, it is pleasant to find a connexion in the worde that express these ideas, were it even 50 slight as whero both begin with the same latter. Thus: 'The peacock, in all his pride, does not cisplay has the color that appears in the garments of a British lady when she is aressed log of a steward run away as he did, without making up his accounts, 1 had still seen immersed in sin and seacoul,-1biu, No. 230 .
had suil "' My life's companion, and my bosom friend,
"My life's companion, and my bosam friend ${ }^{\text {One faith, one fame, one fate shall both attend." }}$ *
The following is presented as a literary curiosity:
aLPhabetical alliteration.
thir benaze hill honument cilibeatids
Americans arrayed and armed attend;
Besice battallons bold, Uright beauties blend.

## Exercises.

The student may change the terns in the following expressions, so its to pre ent instances of alliteration. A word of similar meaning may. in each pkras sent instances of abtateration. A word of similar meani
The royal lion.
The songs of love
The pride of the sons of kings.
One belief, one fame, one destiny shall attend both.
The flowing lays.
How the brilliant lake shines.
His proud head shall bow.
His proud head shall bow.
The deceitful tiger.
he heedul cas
He forsakes his solitary lair.
(8y royal prelates commended.
Let noblemen and high-born ladies laugh and sing.
Birds of the same plumage assemble together.
The falling towers with curling ivy bound.
Yet would the village commend my wondrous power.
And the blithe grandsire skilled in gestic lore Aas frisked beneath the load of fourscore.
LVIII.

PARAPHRASE OR EXPLANATION.
A paraphrase is an explanation of some maxim or passage in a book in a more clear and ample manner than is ea

## 

Chief, clergy, citizeng conglomerato--
 Dach ere emblazoned ensilins enterain,-
Flourshing from firt, -fai rreetom's 1 ilime. Guards greeting guards grown grey, -guest greeting uoet Hiteh--minded heroes, hithiter, homeward, haste;
 La, lenythened ines lend Libert liege love,
 Ort, our oppressorf overaved old oceatr, Qresumptuous princes, pristine patriots, paied Eebellion roused, revoltim ryamparts rose,
These thriling themes, to thousands truly told,

Victorions vissasse, vavitinss vilinly veited.
Where, whllsince, Webster, warlite Warren, walleal.
Tense 'xplatives 'xtraquaer 'xpressed,
pressed in the words of the author. It is in fact a translation of the author's meaning into simpler language, accompanied with such explanations as will serve to render the passage easily intelligible. The author's words, therefore, are not so strietly followed as his sense.
Maxims, proverbs, * and texts of Scripture often contain much mean ing in few words. To present them in a clear light, and to explain them in all their bearings, is the province of the preacher and the didactic writer; who thus calls in the paraphrase to their aid for the benefit of illustration.

$$
\begin{aligned}
& \text { WLAMM Excample 1st. } \\
& \text { "Ne sutor ultra crepidam." }
\end{aligned}
$$

"Let not the shoemaker go beyond his last." These were the words of Apelles to a Crispin, (a shoemaker) who properly found fault with an ill-painted slipper in one of the pictures of Apelles; but, ascending to other parts, betrayed the grossest ignorance. The proverb implies that no man should pass his opinion in a province of art, where he is without a qualification.

Example 2d.
Dionysius, the tyrant of Sicily, stripped the statue of Jupiter of a robe of massy gold, and substituted a cloak of wool, saying, Gold is too cold in winter, and too heavy in summer, - It behoves us to take care of Jupiter. From this incident we see that the first consideration with a knave, is how to help himself, and the second, how to do it with an appearance of helping others.

## Example 3 d.

A Scottish proverb says, "Coeks are free of horse-corn." This saying implies that people are liberal or profuse of what belongs to another.

Example 4th.
Use a cat to the churn, and she will call it custom.
This

* A proverb is a short sentence, expressing a well-known trath or com * A proverb is a short sentence, expressing a well-known truth or com
mon fact, ascertained by experience or observation. A maxim is a principle generally received or admitted as true. It may here be remarked that proverbs, parabies and fables are easily converted the one into the other.see astempt to convert examples 3 d and 4th below into a comparison and s fable.
pnorerb implies that if you accustom your servants or other folks, to make too frequent use of what is yours, they will think, at last, that they have acquired a right to it.
$\square$
LIX.


## OUTLINES IN NARRATIVE.

A simple story is here related, with outlines of the same story in different language, which the student may fill out sc as to present the same story, with all the circumstances.

Examples.
When the city of Troy was taken by the Greeks, after the first fury of plander was over, the conquerors, pitying the misfortunes of their captives caused it to be proclaimed, that every free citizen had the liberty of taking away any one thing which he valued most: upon which Arieas, neglecting every thing else, only carried away with him his household gods, The Greeks, delighted with his piety, gave him permission to carry away with him any other thing he had the greatest regara for; and imme diately he took upon his shoulders his aged father, who had grown decrepit, and was carrying him out of the town. The Greeks, struck with his filial duty, gave him leave to take every thing that belonged to him; declaring that Nature itself would not suffer them to be enemies to such as shewed so great piety to the gods, and so great reverence to their parents.
the Outline.


The city of Troy having been captured by the Greeks, when their thirst for plunder was partly satiated, commiserating the misfortiunes of their captives
they made proclamation throughout the tunfortunate city that every free born citizen might select from the ruins any one thing which he prized the most Fneas, disregarding his houses, his goods, and valuable possessions, took only his household gods. The Greeks pleased with his regard for the otjocts of his religious worship, gave him permission to add any other thing among his possessions to these objects of his primary regard; upon which he immeduately took his aged and venerable father upon his shoulders, who, from the infirm ties of age, was mable to escupe without assistance. While the pious sont wa thus carnying his fother from the ruins, the Greeks, admiring his dismierested flisal reverence for his hd pless parent, gave Jam permission to add to what he had atready taken, every thing that he owned, declaring that Nature itself could not perinit them to be ungenerous to one who had exnoital such ropect
dead and such filial regard for the oeing to whom he owed his existence.
-
1.

Sir William Gascoigne was the Chief Justiee of England in the retgn of Herry 4 th . His presence of mind and his great dignity were most nobly exhibited when the Prince of Wales determined to reseue one of his servants, who was on trial before the Judige, presumed to interrupt a his even to strike the cheld aggression, and committed the prince to prison, station againsteasure of the King his father. The King heard of the circumstance with becoming propriety, and thanked God that he had civen him a judge who knew how to administer justice, and a son who given him a it

Outline.
One of the servants of was tried before - and condemned, notwithstanding all the interest - $\square$ y the King's son. The Prince of Wales was so incensed - The judge son. The Prince of Wales was so incensed - ordered - and the prince dignity of his - ordered - of the laws - and the prince - insult he had offered haol. The King his father of the laws . Happy is the King $\quad$ courage to execute the laws King
sabmit.

A painter was desirous of drawing an elephant in an unusual attitule with his trunk erect, and his mouth open; and, in order to induce the beast to show himself to more advantage, engaged a person to stand by, and throw fruit into his mouth. The person, however, partly to deceive the unsuspecting animal, often kept in his hand the fruit which he pretended to give to the elephant; who, not liking the mockery, and supposing the innocent painter to be the cause, threw out of his trunk such a quantity of water upon his paper, as entirely spoiled his sketch. and prevented him from proceeding in his work.
Outline.
 procured _ and loss $\begin{aligned} & \text { _Tageous in order to make__ advan- }\end{aligned}$ - made - $\qquad$ kept the fruit $\qquad$ The sagacious not relishing
he dischargen - and believing collected - and preventing which

## 3.

A gentleman, residing at Gosport, England, was, when visiting Portsmonth, usually accompanied by his dog, in the ferry-boat. One day, it so happened, that the dog lost his master somewhere in Portsmonth, and surmising that he had re-crossed the water for Gosport, sped his way to the house of a bookseller in High street, and by every possible means intimated his misfortune. "What" exclaimed the shopman, "you have lost your master, have you? Well, here is a penny, for your fare across dropped the penny into the hand of the waterman, and was forried across dropped the penny into the
with the other passengers.


## LX

CONNECTED NARRATIVE, EROM SCATTERED FACTS.
The selection of incidents to be presented in a narration or a description, requires some taste as well as judgment. The union of such incidents in a connected narrative is not altogether a mechanical exertion. The order of time should be strictly observed. Subordinate to the order of time, is the order of the circumstances themselyes. It is perhaps a good gencral rule, as in the case of the arrangement of the members of a sentence, to reserve the most important for the last. But the application of this rule must be submitted to the taste and j-dgment, as well as the design of the writer.

## Exercises.

1. 

The following particulars are presented to be united in a connected arrative. The expressions may be changed, as it may be necessary to weave the circumstances together in one continued narration.]
History furnishes no parallel to the character of Washington.
Washington died, after a short illness, on the 14th of December, 1799 He captured Lord Cornwallis at Yorktown, in 1781.
This event established the independence of the United S.ates.
On the 25th of December, 1776 , he crossed the Delaware, and soon gained the important battles of Trenton and Princeton.

He was elected President of the United States in 178
He was President for eight years.
He was again chosen Commander-in-chief of the American army in 1798.

His abilities were first exereised by Dinwiddie in 1753.
He was the Aid-de-camp of Gen. Braddock in 1755.
After resigning the Presidency he retired to Mount Vernon, where he devoted himself to the pursuits of agriculture.
He was born in 1732, in the county of Fairfax, in Virginia.
He was descended from an English family, which emigrated from theshire about 1680 .
He received his education from a private tutor
2.

William Penn lost his wife in 1694, and was much afflicted by the event.
He marricd again in about two years, and employed himself in travel-
ing over Ireland as a preacher of the peculiar doctrines of his sect.
In 1699 he visited America with his wife and family, and returned to England in 1701.
He died at Rushcomb, near Twyford, in Berks, July 30th, 1718.
He was buried at Jordan, near Beaconsfield, Bucks.
His character was truly benevolent and humane, and his labors were exerted for the good of mankind.
The lone prosperity of Pennsylvanin fumishes the best eridence of his wisdom as a legislator.
He was born in London in 1644.
He was expelled from College on account of his religious opinions.
His religious opinions differed widely from those of the Established Church
The College was of the same religions sentiments with the Eistablished Church.
His father left him an estate worth 1500 pounds per annum
Charles 2d, King of England, granted him a province of North America, then called New Netherlands; but now, from William Penn, called Pennsylvania
When he was in College, he withdrew from the national forms of wo
ship with other students, who, like himself, had listened to the preaching Thomas Loe, a quaker of eminence
In 1672 he married a lady of principles similar to his own, and fixed his residence at Rickmansworth, where he labored hard to disseminate the principles of his sect both by his preachings and his writings.
In 1682 he came out to America for the first time, and laid out the city of Philadelphia, where he invited settlers from all parts of England, and held out to them a greater degree of religious liberty under his constitution than had ever before been enjoyed by any seet or people.

## LXI.

## NARRATION EXPANDED.*

## Example.

At the battle of Philippi, Lucilius wishing to give his intrmate friend Brutus an opportunity to escape, pretended himself to be Brutus, and being led before Anthony, boldly avowed the artifice. Anthony, admiring his fidelity to his friend, informed him of the death of Brutus, and offered him his friendship. Lucilits accepted the offer, and continued his faithful friend.
Same story expanded.

At the battle of Philippi, when Brutus, after the route of his army, was in danger of falling into the hands of his enemies, his bosom friend Lircilins gave him an opportunity to escape, calling out, "I am Brutus! lead me to Anthony ! " ${ }^{\text {P }}$ Being conducted to Anthony, he spoke with great resolution: "I have employed this artifice," said he, "that Brutus might not fall alive into the hands of his enemies. The gods will never permit that fortune shall triumph so far over virtue. In spite of fortune, Brutus will always be found, dead or alive, in a situation worthy of his courage." Anthony, admiring the firmness of Lucilins, said to him, "you merit a greater recompense than it is in my power to bestow. I have been just now informed of the death of Brutus; and as your fidelity to him is now at an end, I beg earnestly to be received in his place; love me as you did him, I wish no more" Luciluis embraced the offer, engaged himself

* The plan in narrative writing is simply the statement of events in the order of their occurrence; and the expansion is the mention, with varying degrees of minuteness of their statement, of the different circumstances connected with these events, accompanied by facidental remarks and ia flections.


## Exercises.

1. 

The following particulars are presented to be united in a connected arrative. The expressions may be changed, as it may be necessary to weave the circumstances together in one continued narration.]
History furnishes no parallel to the character of Washington.
Washington died, after a short illness, on the 14th of December, 1799 He captured Lord Cornwallis at Yorktown, in 1781.
This event established the independence of the United S.ates.
On the 25th of December, 1776 , he crossed the Delaware, and soon gained the important battles of Trenton and Princeton.

He was elected President of the United States in 178
He was President for eight years.
He was again chosen Commander-in-chief of the American army in 1798.

His abilities were first exereised by Dinwiddie in 1753.
He was the Aid-de-camp of Gen. Braddock in 1755.
After resigning the Presidency he retired to Mount Vernon, where he devoted himself to the pursuits of agriculture.
He was born in 1732, in the county of Fairfax, in Virginia.
He was descended from an English family, which emigrated from theshire about 1680 .
He received his education from a private tutor
2.

William Penn lost his wife in 1694, and was much afflicted by the event.
He marricd again in about two years, and employed himself in travel-
ing over Ireland as a preacher of the peculiar doctrines of his sect.
In 1699 he visited America with his wife and family, and returned to England in 1701.
He died at Rushcomb, near Twyford, in Berks, July 30th, 1718.
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to Anthony, and maintaining the same fidelity to him that he had dons to Brutus, adhered to him when he was abandoned by all the world.


## The same story still more expanded.

After the second battle of Philippi between Authony and Octnvius, twe of the Roman triumvirs, and Brutus, which proved fatail to the latter, and indeed, to the liberty of Rome, one Lucilins Lneinus, an intimate friend of Brutus, observing a body of Thracian horse taking no notice of any other in their pursuit, but making directly townras brutus, resolved to stop therg, and save the life of his general at the hazard of his own. Accordining came up and surrendered him; thien he cried ont, "I am Brutus!" aml begging cuarter, desired they would carry him to Anthony, pretending that he feared Octavius. Tha Thracians, overjoyed with their prey, and think, ing themselves happy, immediately detached some of their owne, giving acguaint Anthony with their good fortune; and, in the mean time, giving
over the pursuit, returned to the field of battle with their prisoner. The over the pursuit, returned io ingtant, all over the army, that Brutus was taken, report being spread in an instant, aling him alive to Anthony, both soldiers and officars flocked together from all parts to soe him. Some pitied his and ofticers flocked together him of a meanness umbecoming his former glory, for, suffering himself out of two much love of life, to be a prey to barbarians. As for Anthony, he was not a little concerned at this sdven ture, being quite at a loss in what manner he should receive, and how he should trent his illustrious captive ; but he was soon delivered from hho hand easiness; for as the Thracians drew near, he knew the prisoner, passod himself upon the Thracians ior "Be assured, Anthony," said he, "that no enemy either has or ever shall take Mareus Bratus alive; forbid it, ye Gods, that fortune should ever prevail so much above virtue! But let him be discovered, dead or alive, he will certainly be found in such a state as is worthy of him. As forme, I have delivered myself up to save him, and an now ready to suffer whatever torments you think proper to in flict upon me, without demanding or expecting any quarter. Anthons,
wne wonderfully taken with the fidelity, virue, and generos their disappoint ment, and addressed them thus: "I perceive, my follow soldiers, that you ment, and addressed them concerned, and full of resentment for haviag been thus imposel upon are Lucilius; but be assured, that you have met with a booty better than that you have sought for; you have been in search of an enemy. and you have brought me a friend. I was truly at a loss how I should have treated Brutus, if you had brought him to me alive; but of this I am sure, that if is better to have such a man as Lucilius our friend, than our enemy, Having thus sposen, he
care of one of his friends.

## The student may now expand the following story or narr ative:

MeSTORY OF MEGAN. - $\quad$ —
Megan was one of a tribe of Indians, who anced the extensive widd about the Falls of Niagara. He was possessed of such superior personal and mental qualities as are very seldom concentrated in the same perso. gencrous and humane, as well as brave, he knew how hastened to shed the blood of his cnemies, he pansed to drop the tee r of sympathy with afficted
triends. By these shining qualifications he was endeared te those around him, and was looked upoc as a future ornamert and champion of his tribe.

From the age in which he was able to bend a bow he was ever em ployed, either in pursuit of game in the forest, or in showing his skill in the management of his canoe. His nation was now involved in a war, which opened to him a field of action, and afforded frequent opportunities to display his valor. In one of his excursions, he rescued from captivity
a beautiful female of his nation, who had been taken some wecks before, a beautiful female of his nation, who had been taken some weeks belore,
and for whom he had conceived a passion, previously to her being taken
Their mutual attachment was not a little strengthened by this adven tare; she was conducted home in triumph, a day was appointed for the nuptial ceremonies, and Megan looked forward with fond expectation tc the happy days he should spend with his beloved Alcoris. But, alas! hrww often are the fairest hopes we can conceive, the most deceitful! A fews days only had elapsed, siace his return, when he yielded to a vice, that may be called a characteristic of these people; - he drank too freely of spirit and lay down in his canoe, which was fastened to a rock on shore, and was soon lost in sleep. Impatient at his too long absence, Aleoris went in search of him, and what was her surprise and homor, as she drew near the place, to see his canoe loosened by a rival, whe had made seyeral fruitless attempts to gain her affection, and rapidly floating down the swift current towards the great falls! In vain did she cry out, in vain extend her arms towards the dearest object of her affection. He enjojed a sweet tranquillity till roused to a sense of his danger by the noise of the cataract. Megan is now apprised of his fate. He looks back, recognizes Alcoris, and waving his cap - goes over the falls and is seen no more.*

The student may nono reverse the process of expandins; and present an abridgement of the folloting narration. $\dagger$

Many are the tales that have been repeated to us of the revolutionary struggles of our ancestors. Yet each little incident connected with those times of peril, though often listened to, becomes interesting to us, who are now enjoying the blessings of that priceless freedom for which our fathers
 O'Or the graves wherery memorial be,
of herished may every
of the krave ones who perished that ye might be free."
Such was the motto that my sister wrote, when I told her that, in my Such was the motto that my sister wrote, when I told her that, in my
next composition, I should weave up a reminiscence of the Revolution, and

* This narrative is a genuine college exercise, presented some years age * one of the colleges in this State. $t$ This narration is a school exercise, presented within a few weeks by me of the pupils, a young lady of about thirteen years of age, at the public school of which the author has the charge. It has been thought that modela and specimens of this kind would be more useffl than more finisher writings; because they present to the student something within his reach. It vill not be very difficult for him, after he has aftained some ease in writing, to adopt as his motto the principle, "Excr/sior"

$$
14^{*}
$$

requested her to write a sentiment to grace the commencement; but, when she glanced at the simple incident I intended to relate, she thought the motto and the sketch were not very appropriate ; but, as I msisted on its appropriateness to my brave Arse pencilled, (possession being nine points of the in my hand on which it was pencilled, (possession being nine point of the whim, and, accordingly, I transferred it in triumph to the top of the page on which I commence -

## A REVOLUTIONARY STOEI.

Near the extremity of the benutiful peninsula on which Oharlestown situated, stood a large old-fashioned house, in the year 1775, whose timeworn walls were partielly concealed, in the warmer seasons, by luxurian grape-vines, that, spreading over the latticed portico, ran across the smal windows, and elambered along the gable roof. A group of horse-chestnut trees, and a hedge composed of the briery bushes or the barberry and blackberry, with here and there a sweetbrier, covered with its delieate phik
blossoms, enclosed a yard overgrown with bright green grass, and which blossoms, enclosed a yard overgrown with brignt green grass, and when
extended around the eastern and western sides of the mansion. Beneath the vine-covered windows on the west a small parterre of flowers bloomed while beyond, a vegetable garden extended to where the bright waves o the river Charles folled onward. The house was occupied by Mrs. Leslie, her two children, and a female domestic, - Captain Leslie being with the American army, at the neighboring town of Cambridge, where it had been tationed for nearly two months, while the British troops lay shat up in It wast
It was the beginning of June, and, as the afternoon of a beautiful day abew near its close, Mrs. Leslie laid sside the sewing materials that had备orbed her attention during the morning, and, stepping out upon arg gren ture, whecter her steps towards a low wooden bench beneath a he mother approached, Ama Leslie dropped her knitting work and held forth a few simple, but framant, flowers. A caress was the reward which the affectionate girl expected and received for her gift. As she threw a glance so expressive of love on her mother's face, it was sad for that mother know, that she could not perceive the smile of affection in return; for her hild's dark blue eyes were sightless, - poor Anna Leslie was bind. Few persons would have thought, as they looked in the lovely childs face, as hought awnkedic, some loved and familiar tone, or some brightich ac orded well with her symmetrical features, - few pressins would have thought that Anna had been born blind, that she never had viewed the charming scenes of nature, that her eye hind never glanced over the pages P literature, or the works of art. But a mother's watchfnl tenderness and oatient instruction had, during the twelve years of her life, somewhat sup her misfortune occasioned; and her brusual affection, cherished and protected his helpless sister. Unlike the interesting and unfortunate Laura Bridgeman, Anna could hear the loved voices of her friends and the sweet tones of her mother's harpsichord. She could give utterance, too, in a low, clear voice, to her thoughts and feelings, and, thhough she saw not her mother's smile, she heard the whispered words of love, and returned her affectionate greeting.
Drawing her daughter's arm within her own, Mrs. Leslie returned slowly owards the house. The blushing June roses were sending forth their rich ind Mrs. Leslie plucked an opening budrand placed it in her daughter's
nair. All arcund their little domain looked peacefully, but Anna echoec faintly from sigh, as the beating of the drum and other sounds of war came faingly from the hostile camps and awakened in their bituosoms sorrowfai and father, whose life was so precions, yet in such peril. As they silently approache d thouse, Anna meat Arthur. Mrs. Leslie consented, and they passed through the flower beds and proceeded to the lower parts of the grounds, where Arthur employed himself in cultivating the vegetable garden; for it was impossible to procure a man in the town for that purpose, all who were able having joiced the army of their country. But Arthur, with the occasional assistance of Rachel, their faithful black servant, had managed to raise quite a respectable stock of vegetables, not only for his own family, but he sometimes found means to carry a portion to supply his father's table at the camp. in the river, ns his mother and sister anpeared in sigit, hastened to join them, and to communicate an account of an extensive depredation commit ted the preceding night in his garden. Naturally impetuous in his temper Arthur now complained bitterly, and vowed vengeance on the British thief, as ho persisted in calling him, for he had traced the footsteps over his delieate lettuce beds and young peas, till they terminated on the verge of the river. As his boyish lmagination magnified his wrongs, Arthur's dark eye
sparkled, his cheek flushed, and his red lip curted with scorn' and not sparkled, his cheek fushed, and his red ip curled with scorn, and not till
the sweet voice of his sister had communicated in a whisper a plan for watching that night, and at least ascertaining who the thief was, did his brow become unclonded, just as they entered their quiet, low-ceiled sittingroom. A very pleasant room it was, though old fashioned. Its deep window seats were nicely cushioned, its clumsy-looking mahogany tables, with dark, time-colored surfaces, highly polished, the carved boxes and stands that came from Caleutta, its freplace, surrounded by small Dutch tiles, the antique-looking portraits, that came over in the Mayflower, it was said, and the painted screens piaced around, made the apartment a favorite with Ar
thrr and Anna. The bright flowers in the old China vases, and the whive drapery of the table, now epread with their simple evening repast, enlivened the somewhat sombre aspect of the room, for the sun had just sunk below the horizon and the vines hung thickly over the windows; but Rachel pushed them aside and commenced swaying her fly-brush, as Mrs. Leslie seated herself at the table. Rnchel was somewhat a privileged being in the family, as she was a faithful and trusty domestic, and she often enilivened the children at meal times by her quaint expressions and anecdotes of the
olden time. This evening she began to lament, is she glanced ruefully at the plain bread, fresh strawberries, and bright water from their own cool the phain bread, fresh strawberries, and bright water from their own cool splendid silver plate and beautiful China tea-set, that once adorned the table, covered with the delicacies of the season. But now what was the use of the plainest oups and saucers without tea, and even the strawberries must be eaten without cream, for the British foragers had stolen their last tow.
Arthur, who had been absorbed in his own thoughts, now joined in the conversation, for he generally felt interested when any thing was said respocting the injuries inflicted by the foes of his country; and, long after
Ars, Leslie had retired from the room, did the enger boy continue to listen to Rachel's tales, and even Anna at last left them, and passing ont of the glnss door into the large hall, for she was perfectly acquainted with every nook in her childhood's home, and could find her way without difficulty through every room of the house, she asceld the broad staircase with fargo wooden balustrades at the head of the hall, and entered her own
chamher. Drawing the snowy eurtain aside, Anna seated herself on te window seat, for though she could not look out upon the moonlit sces it was pleasant to feel the cool fragrant breeze play over her lace, and be
rustling among the branches of the horse-chestint trees. Long did Anas rusting among the oranches of he holingered, indulging in those walking freams, sad and yet sometimes enchanting, that are peculiarly endeared so those, who, like her, are shut out from many of the bright realities of life, it the door communicating with her mother's apartment had not gently opened, and Mrs. Leslie entered with a mother's care to see that all was sale. "Anna, my child, mine ociock, and you situng here, when the damp breeze from the niver is blowing drectly in the window what inpiadel The window was closed, and Ama was carefully enveloped in flannel, and Dily her urgent remonstrances prevented her mother from administering some hot herb tea. After Anna bad retred, Mrlir, Lestie welicate health and chamber, nul or anxiety noress seaned to increase love she felt for her.
When the old clock in the corner of the hall struck nine, Arthur lighted his candle and hastened to his room. After closing the door, he took from his chest an ojd fowling-piece, and carefully examined it. Placing it on the table, he renaired to the window, and, parting the waving tendrils of the ine, loosed out anxiously. Light clouds had been flying across the deep hlue of the sky all the evering; but now, darker and darker they gathered in huge masses, till it was impossible to discern objects with any distinctness on the nver, or even in the garden below. Arthur was a brave boy, watching for the thief, for the increasing darkness made it impossible to see trom the window; but his hesitation vanished, for he thought he faintly neard the sound of oars on the river, and snatching up his fowling-piece, and silently opering his door, he proceeded lightly along the hall. As he passed the clock, it struck ten, and its silvery sound somewhat startled him as he fet his way in the dark. Noiselessly he opened the hall door, and stepped out iato the yard. Everything around was quiet, except the rustling of the bramches as a gust passed by, and the sound of oars striking
the waves, which he now heard with more distinctness. Arthur bounded fiehtly over the hedge of sweetbrier, and made his way through the dewy shrubbery to his garden. It was very dark, and as he hid behind a group of carrant bussies and awaited the coming of the depredator, he could scarcely distingulsh a single object. Sudenly the noise ceased on the river, and breathlessly Arthur watched through the gloom. He started as he thoaght be perceived a tall form bending over near him; but, looking more closely, Again : did his imagination deceive him? No: a tall Highlander his tartan and plumes slaken by the wind, crept cautiously through the bushes anil proceeded to fill a large bag with all that the increasing dark ness would enable bim to lay his hands on. Arthur's fears, if he had any, were now dispelled, so indignant did he feel as he saw the inroads made in his fine beds of vegetables, and he sprung behind the startled Highlander, and in a voice hoarse with rage, levelling his fowling-piece close to his acad, threatened him with instant death if he made the least tesistance The frigitened fellow, rendered confident and more daring by his former ummolested visit, had come totaly unarmed save a cirk in his belt; but the surprise and consternation which his sudden detection had occasioned, utterly forsook him, and he followed implicitly the commands of Arthur who ordered him to take up the bag and to walk in front whether he should direct. Trembibingly the Highlander, not daring to move his head, for the loaded gun still threatened him with instant death, obeyed; and Arthur folowing ciosely and silently through the garden and aloag the road, slopped

AIDS TU ENGLISH COMPOSTIION.
sot thll he arrived at the camp in Cambridge, where le deilvered his prisoner anto his father's hands, Proudly Captain Leslie gazed on bis intrepid boy, and many were the compliments that his courage obtained from the officers
and soldiers. Nothing could exceed the anger and mortification which the and soldiers. Nothing could exceed the anger and mortification which the Hignlander felt as he gazed in surprise on his youthful captor, and many were the oaths that fell from his lips, as he saw the scorminl sneers an listened to the contemptupus remarks of the American soldiers as the
passed him nnd looked upon his sturdy form, and compared it with the passed him nnd looked upon his sturdy form, and compared it with the samp, but hastened bome to relieve the anxiety of his mother and sisten and just as the sun began to gild "tree, shrub, and flower," Arthur witl one bound sprang over the thicket, shaking large pearly dow-drops from the roses, and entered the portico just as his mother was cescencing the stairs from his room, where the bed, which evidently had not been ocen pied, had dreadfully alarmed her. Her anxiety was somewhat allayed by her and to Amna the adventure of the night, Mrs. Leslie knew not whether to blame the temcrity, or praise the courage which he undoubtedly had manifested. Rachel was delighted with her brave boy's conduct; and lon afterward, when the war was ended and Captain Leslie had removed to th city, where Mrs. Leslie resumed her former station at the hend of a splondid establishment, and the sweet Anna had cultivated, with he brother's assistance, the learning and accomplishments attainable by one in her situation, then did Rachel recount to hor wondering hearers the Birry


## LXII.

DESCRIPTION.
Description, as defined by Webster, is " a representation of rames, natures, or properties, that give to another a view of the thing."

- It is, in fine, a picture, delineated, not by lines, but by words; and it must be so presented as to convey a clear, definite, and exact semblance must be so presented as to convey a clear, definite, and exact semblance
to the mind, such as the objiect described presents to the eve. Such a reto the mind, such as the object described presents to the eye. Such a re-
presentation may be called a faithful description. Faithful descriptions, presentation may be called a fatthful description. Faithntil descriptions, criptions of a material thing, than a visible figure or delincation. But criptions of a material thing, than a visible figure or delincation. Br When a definition is expanded, so as to embrace not only all the particu-
lars in which the object defined differs from other objects, but aiso those ins in which the object defined differs from other objects, but aiso thase a description.
Owing to peculiar associations in the mind, and the difference in the habits of perception and observation, no two individuals would probably describe the same scene or the same object alike. This is particularly the ease with vourg writers. Some, from a natural sluggishness of mind;
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sot thll he arrived at the camp in Cambridge, where le deilvered his prisoner anto his father's hands, Proudly Captain Leslie gazed on bis intrepid boy, and many were the compliments that his courage obtained from the officers
and soldiers. Nothing could exceed the anger and mortification which the and soldiers. Nothing could exceed the anger and mortification which the Hignlander felt as he gazed in surprise on his youthful captor, and many were the oaths that fell from his lips, as he saw the scorminl sneers an listened to the contemptupus remarks of the American soldiers as the
passed him nnd looked upon his sturdy form, and compared it with the passed him nnd looked upon his sturdy form, and compared it with the samp, but hastened bome to relieve the anxiety of his mother and sisten and just as the sun began to gild "tree, shrub, and flower," Arthur witl one bound sprang over the thicket, shaking large pearly dow-drops from the roses, and entered the portico just as his mother was cescencing the stairs from his room, where the bed, which evidently had not been ocen pied, had dreadfully alarmed her. Her anxiety was somewhat allayed by her and to Amna the adventure of the night, Mrs. Leslie knew not whether to blame the temcrity, or praise the courage which he undoubtedly had manifested. Rachel was delighted with her brave boy's conduct; and lon afterward, when the war was ended and Captain Leslie had removed to th city, where Mrs. Leslie resumed her former station at the hend of a splondid establishment, and the sweet Anna had cultivated, with he brother's assistance, the learning and accomplishments attainable by one in her situation, then did Rachel recount to hor wondering hearers the Birry


## LXII.

DESCRIPTION.
Description, as defined by Webster, is " a representation of rames, natures, or properties, that give to another a view of the thing."

- It is, in fine, a picture, delineated, not by lines, but by words; and it must be so presented as to convey a clear, definite, and exact semblance must be so presented as to convey a clear, definite, and exact semblance
to the mind, such as the objiect described presents to the eve. Such a reto the mind, such as the object described presents to the eye. Such a re-
presentation may be called a faithful description. Faithful descriptions, presentation may be called a fatthful description. Faithntil descriptions, criptions of a material thing, than a visible figure or delincation. But criptions of a material thing, than a visible figure or delincation. Br When a definition is expanded, so as to embrace not only all the particu-
lars in which the object defined differs from other objects, but aiso those ins in which the object defined differs from other objects, but aiso thase a description.
Owing to peculiar associations in the mind, and the difference in the habits of perception and observation, no two individuals would probably describe the same scene or the same object alike. This is particularly the ease with vourg writers. Some, from a natural sluggishness of mind;
will perceive few particulars worthy of notice, where others, of differen temperament, will find the subject replete with interesting details, al worthy of regard.
A few suggestions will now be presented, which will probably lead those who may use this book to think, and to use their eyes to some purpose, when called upon to give a written description of any sensible object These suggestions will be followed by a list of details, some one or mor of which may always be noticed in a written description.
It will be noticed, that the object in presenting such a list is only, as bis already been said, to suggest ideas, which the student himself is fo from as they may arise, and combine with what may spring spontaneously from his own mind.
To collect materials for a good description, there must be a devoted at tention to the beauties of nature and to the scenes of social life. The mind will thereby be rendered susceptible and discriminative, acquirng sources of improvement which would otherwise be lost, whil
copiousness of expression will at the same time be sech all the varieties of
There are three great classes, under one of which all included all those description may be arranged. Under the fros chat which are actually subjects which are immediately under perd ana mase arranged all those present before our cyes. In the secfory the pictures in the mory. which have been noticed, but have left only their pictures in the mainary. The third class includes only those subects In the descriptions of all these classes, the o picture, easy and natural, the same; namely, to present to those de lively in its character, and amimated in is apearance, mak most striking, tails the most prominent inch are and throwing, as it were, into the shate thession. In producing such an designed to produce a subordinate impression. effect, the writer should pay particular attention to the epi impression, which he designates particular objects, that he may render thable. For this which he designs that they should convey, strong and dis qualifying words, reason he camnot be too particular in the choice of his qualifying words, for they are sometimes more
presented ia naked simplice we are describing a scene in a wood or Thus, for instance, suppose we appriately describe the appearance of the scene: Dark, obscure, deep, dreary, gloomy, overcast, indistinct, of the scene: Dark, obscure, dcep,
dim, cloudy, dense, lurid, livid, \&c.
dim, cloudy, dense, lurid, livid, cc. suitable. Bright shining, elear, lucid, brilliant, dazzling, splendid, ressuitabie : Bris, refulgent, ardent, conspicuous, clear, placid, \&c.
plendent, sparkling, refulgent, ardent, conspicuous, clear, pacid, expesive Or a storm, or a cataract, the hiss, erash, reverberate, dash, splash, mur IFarsh, discordant, roar, howl, hiss, crash, reverberate, thundering, \&c. mar, grow, chany kinds of description, also, in which the following terms may not with considerable adyantare, be interwoven, but the term: may not themselves, by the law of association, wilm, serene, restless, lazy, unruffled
* See the "Dialogue between a Tutor and his Pupils," or page 8th
* See the "Dialogue between
hushed, silent, voiceless, sleeping, breathless, transparent, clear, waveless,
enculvhed, unmeasured beautiful, mingled, crystal, golden, silvery, mag. engulphed, unmeasured, beautiful, mingled, crystal, golden, silvery, mag. nifieent, breezeless, kindred, \&c., \&c., \&c.
Acquaintance with the beauties of nature, particularly with those of the earth and the sky, and with the lights and shadows of life, must be considered as a great acquisition to any mind; and consequently the command of language, so requisite to embody and depicture the same with the glow and warmth which imagination lends to description, must be regarded as an object worthy of the highest regard by all who aim at being distinguished as writers, *
In descriptions, the principal point to which to direct the attention is the selection of the circumstances. The scene, or the circumstance, should be brought with distinctness and fulness to the view. We should be placed, as it were, by the description in the midst of the group of particulars, and be made fully acquainted with all its peculiarities. That which is called truth to nature is effected by the skilful selection and arrangement of the circumstances, and constitutes the amplification of descriptive writing. In some instances, especially where it is desirable that the description should be bold and striking, the enumeration of circum stances may be less full and minute.
In describing natural scenery, the student will find some
* Probably no writer has ever surpassed Sir Walter Scott in the beaut fidelity, and accuracy of his descriptions. The following extract, from M III., page 30, exhibits his views, and the pains that he took to be accurate. II., page 30 , exhibits his views, and the pains that he took to be accurate.
Speaking of the visit of the great novelist at Rokeby, Mr. Morritt says: " had many previous opportunities of testing the almost conscientious fidelity of his local descriptions; but I could not help being singularly struck with the lights which this visit threw on that characteristic of his compositions. The morning after he arrived, he ssid, 'You have often given me materials for a romance, now I want a good robber's cave, and an old church of the quarries of Brigual, and the ruined Abbey of Egglestone. I Thserved hith noting down even the peouliar littlo wild fowers and herbs that accidentally grew around and on the side of a bold crag, near his intended cave of Guy Denzil; and could not help saying, that as he was not to be upon aath in his work, daisies, violets, and primrases vonld be as pactical as any of the humbler planits he was examisting. I laughed, in short, at his scrupulousness; but I understood him when he replied, 'that in nature herself no two scenes are exnotiy alike; and that whoever copicat truly what was before has
eyes, would passess the same variety in his descriptions, and exlusit apma eyes, would passess the same variety in his descriptions, and exhibit appa-
rently an imagination as bourulless as the range of natire in the scencs he rently an magination as bounulless as the range of nature in the scenes he
recorded; whereas, whoever trnsted to imagination, would soon find his recorded; whereas, whoever trusted to imagination, would soon find his repetition of these would sooner or later produce that very monotony and barrenness which had always haunted descriptive poetry in the hands of any but patient worshippers of truth. Besides which,' he said, 'local names and peculiarities make a fictitious story look so much better in the face. In fact, from his boyish habits, he was but half satisfied with the mose bean tiful scenery when he could not connect with it some local legend; anc
when I was forced sometimes to confess, with the knife-ginder, istory God Gless you! I have none to tell, sir,' - he would laugh, and say, 'Thign let us make une, - nothing so easy as to make a tradition.'
aid in the following lists of particulars, which are here introduced as suggestive of ideas, which he himself is to mould as they mar arise, and combine with what may spring sponta neously from his own mind. *


## Its principai. water cours

Its chains of monntains:
The nature of the hins, whether more or less rugged; the nature of the acmsses, whether more or less practicable:
The rapidity and dopth of the rivers; the nature of their fords, sluices, The rapidity and dopthe bridges, and their position: of the roads, and and piers; necessary repairs; the reasons for preferring one procuring subsist. which would lead to the same object, such as the ease or procus opening from which wonalaling in security - the lateral communications openations of ence, of traveling roads - the population of the villaces, ocomere of the the inhabitants, the means of transportation, the che productions of the invabitants, thein industry, habits, and manners - the prous, with their comtry, quantity and kind - the liquors, vimons or spirtuons, with effrets on the infrabitants.

- the nature of their beds

Dr RIVERS: Their direction - their course - the nair meadows, and the $: r$ breadth - their floods and times of drought; the marshes that interseet them; the mills upon skirt them - the side on of their valleys - the hills and ridges whibury rivulets, and the ravines which are commanding heights - the tributary distance between them; which open into the valley of the stream - the dists, the roads, \&c. - the of what nature are the shrubs, the gullies, the brooks, the roads, they are quality of the hedges, they are thin inpoor sonl brops, \&c.
Hick, and formidable objects to me march of the ground through
Canals. Their communication - the nature of the ground unough Cal shich they are cut- the meade of destroying and of
courses, their navigation may be obstructed or improve, at pleasure, by means how their navigender water-courses fordable or net, at phe is of the ordinary
Mills often rend of the water dammed up for

* Tiase lists of particulars are taken, with slight alterations necessary to * Thase lists of particulars of this work, from "Lallemand's Artillery Seradapt them to the purposes oring." They were original in a work entited
"Laide memotre à l'usage des offerers wartion Gais purils, to which reference Gassencli.
From the dialogue between the tutor and his pupils, to which rat whe art of has already been made, the student will derivesome, calculated as it is to secing," or using his eyes arigat awaken attention, and to ax stul of the stul, who would relieve hish mended to the careful peraiion. Habits of observation, attended with care from the labors of comporis the mind in its search after ideas, but aso ful analysis, not only add the those which sre afforied by association.
color, the roads are generally good; but if the sand be black, or mived with small white grains, the roads are impassable in winter, and often in time of rain.

Climate. The physical causes which may affect health - the quality of the air, cold, hot, wet, or dry; seasons - whether inclement, and how long so - the means of protection from their effects - the customs of the mhabitants in this respect.

Coasss. The nature of the coasts - whether lined with sand-hills, covared with rocks, which render the approach more or less dangerous, or precipices, which forbid it altogether The parts which are open and meovered, and proper for landing; the bays which form roadsteads and
 end the accossible parts; the adjacent islands, which may serve as adanced ulfs, the bays, the roads, the ports - the nature of the winds required to oint may be pointed out - the time of tide most favorable for entering the ports, \&c. state of the forts nd the artillery in them. if the coast - the batteries, the guard-houses coasts the tides are apt to alter their chers emptying themselves on the of this infludes are apt to alter their channel; an account may be given of this influence, \&c.

Fonests and Woods. Their situation - their extent; the kinds of trees of which they are composed, whether fit for fuel or for timberfrom whence do the roads come, ind whither of the forest level or hilly, - the nature of the ground aromend whither do they lead - their quality ravines, hills, mountains, rivers - the streams, marshes, springs, dww, lings, \&c., near them - the distance of all these marshes, springs, dwel of the wood or forest - the distance of all these objects which divide them.

Houses. Their situations - style of architecture - the ground which they occupy - the mode in which they are built - the materials of which they are composed - the color given them by nature or art -are they old or new - the indications of age - moss-grown, ivy-hung, black with time - appendages connected with aneient customs - their associations - the improvements of modern art - additional conveniences, \&e.

Level Country. Its hedges, ditches, villages, buildings, brooks, canals, marshes, roads, rivers, bridges, \&c. *

Mountarns. Their position-their slopes in front and rear - th means of reaching their summits - the nature of the ground - its form -are they covered with wood or with bare roeks - their height - their

* Ir 3andy countries, and those filled with brushwood, there are many marshes covered with water during the winter, which are almost dry in summer. In the winter they are impassable, and are to be mistrustei, ever in summer, after long rains.


## ATDS TO ENGLISH COMPOSITION.

The particulas which have now been mentioned as suggestive of ideas Fill undoubtedly aid the student, and enable him to cornbine what addresses itself to the eye with that which suggests itself to the imagination, F in his endeavors to make verbal pictures of the beauties of nature. The nature and variety of such particulars must necessarily be dependent on he character of the object to be described.

If an individual sensible object is to be described, the quetions which naturally arise, and which should most of them be answered in the description, are as follows:

Where is it?
Whe made it
What is it made of?
Is it old or new?
What was it made for?
How is it adapted for the purposes for which it was made?
Is it beneficial or projuricial to the comfort and convenience of man kind?
Are its effects universal or particular?
tis divisions and parts .
Its dimensions, form, and color?
Does it produce, or is it connected with any sounds?
How is it constructed ?
How does it strike the eye?
What are its resemblances or its differences?
How does it appear from different positions?
In addition to these questions, the student must call to mind What others would naturally arise in the mind of any one, desirous of exact and particular information with regard to the subject of his description, and endeavor fully to answer every such question in his written exercise.
In the description of persons, an entirely different set of questions will suggest the proper answers, to which the description should be a full reply.

What is the personal appearance, complexion, stature, figure, \&e. bands, arms, limbs, eyes, \&c.?
What feature is most prominently conspicuous?
The expression of the countenance?
Is the individnal remarkabie for manly beauty; or illy made, awkward,
and ungraceful? ?
What is the appearance of his chest, shoulders; length of his limbs, style of his dress ?
What are his habits, his age; what graces, accomplishments, or attain wents has he?
What is his moral character - his intellectual ; who are his associates
That influence have they wrought upon him?
For what virtues or vices is he particularly noted

In the descriptions of persons of the other sex, such ques tions may be a little varied, and answered as in the following examples:

## DESCRIPTION OF PERSONS.

## Example 1st.

description of mary queen of scotts.
The turbulence of the times, the rancor of party rage, and the medium of prejudice or partiality, through whichevery object in choseter of Mary beheld, render it difficult to form a just opinion or whe disting Her personal accomplishments and the graces winch die oefore there ns a woman, are admitted by all parties; respecting these, form was elecan be no dispute. Her stature rose to the majestic, her corm and beauty. gant and her hands and arms distinguished for the times, she frequently Her hair was black, though, in the fashion of the tors Her eyes were adorned herself in borrowed locks, and of various colors. walked, danced, dark gray, and her complexion remarkably taste for music; she played and rode, with equal grace. She possessed a taste Cowards the conclusion upon the lute with skill, and sung melodiously. Cowinement and bad acof her life, she began to grow corpulent, while confinement and bad ace commodation brought upon her a rheumatic disorder, which dep,
of the use of her limbs. Her manners were affable and insinuating, dig. of the use of her limbs. Her manners were atfable and ins with ease and nified and sprightly. She spoke eloquently, and wrote witi ease She elegance. Her temper was warm, and her heart ancecasure. If she loved flattery, and behcld the effects of her beauty wins in the refined and had aegqired the power of dissembling her sentuments in the read indisintriguing court of France, her nature was nevertheless her talents, if not posed to suspicion. Her piety was fervent and sincer, and the resolution of the highest, were undoubtedly of a superior order, and worthy of adand courage which she manifested at her deats bespeak, with feve excep miration. A long series of suceessive sorrows bisfortumes of Mary, both tions, some imprudence in the sufterer, in degree and duration, exceeded che con fiction comparatively faint. The ties, and even render the distresses of fiction and fruitful subject for tho vicissitudes of her life have afforded a ever beheld her withont admiratragic muse. No man, says brantome, here without pity and sorrow. *

* All writers agree in representing Mary of Scotland as distinguished for personal beauty. But on no subject, perhaps, do mankind differ so much ns in their ideas of female beanty; and it seems to Providence that they should thus differ. Women in their ears, the flatness are considered beautiful in proportion their lips. In Otaheite corpulency is the constituent element of loveliness; and in China, small feet, cramped the constituent efermety, are considered an indispensable requisite for beauty.
mito absolute deform A late physiological writer, spenking of female beanty, says: of any height. from the petite almost to the gigantic, may bo perfectir beal


## Example $2 d$.

## bernard de rohan.

I will attempt to paint him, to the eye of the reader, as I have myself seen him, represented by the hand of an unknown artist, in oue of the
tiflal; and of any complexion, from the darkest brunette to the fairest illy. The medium height is generally preferred; but the complexion is a matter that entirely depends on individual taste - the same person, too, would bo likely to waver in choice between the darkly beautiful maidens of Spain shades of compleaxion, from the Spanish olivessia. Nevertheless, though the saajesies complexion, from the Spanish olive to the Ciroassian white, or the
varieties ana, matters but little; there are many things arbitrarily essential to perfect beanty in woman." "I shall describe," he continues, "a beautiful woman taking her at the medium altitude, which is generally preferred."
As sach a description may be interesting to many who have not access to the original work, and ns it cannot be considered wholly ont of place in a moume protessing to teach the art of description, the author of this vol"Her heightit is five feet five inches; here hair present it.
with her complexion; her forchead is rather low, and as free from freckles or wrinkle as a piece of Paphian marble; her brows are dark, arched, narrow, and strongly defined; her eyes are large, rather languishing thin bright, and of either of the usual colors; for the grey eyes of Mary of Scot land were not less captivating than the raven orbs of the Queen of Sheba; her eye lashes are dark and long; her nose is a mitigated aquiline, - that is, an aquiline curtailed of its severity ; her lips are short and small, and yet
withal fill and pouting small, thin, and with the tip on a line with the eyebrow ; her comple arion varies with the emotions of her mind, and the blusi that tinges her cheek is delicate, and loses itself in her face, so as to indicate no perceptible outine; her features are exactly regular, though made to appear otherwise by the ever-varying expression of her lips and eyes, and the fluctuations of thie rosy tide that ebbs and flows beneath the transparent surface of her skin;
her smile indicates sweetmess of disposition expression, dictated probably by the consciousness of her a gently-proud expression, dictated probably by the consciousness of her own worth and
beauty; her neck is flexible, moderately siender, of medium length pare as alabaster; the fall from her neck to her shoulders is gradual (like that of a bird); her bust is a gentle swell, so clenr that the blue veins are visible; her shoulders almost verge on broadness, and press backwards; her waist is small, but not too taper; her arms are rounded; her hands delicately small, and fingers rather long and tapered; her instep is high, to secure a good arch to the foot, which adds grace in walking, and her feet are as small as they can possibly be without subjecting them to the
character of diminutive,
To this description the same author adds, that there are "three species of female beauty, of which all the rest are varrieties."
No. 1. Face round, eyes soft azure; neck rather short; shoulders moderately boad and gently rounded; limbs and arms taipering and delicate; hands ahd leet small; complexion, rose strugging with lily; hair luxuri ant, flaxen or auburn; eyes blue, and whole figure sott and easy.
ate, without being sate, without being angular; limbs and armis rather long and tapering; feet

## Example $3 d$.

## the elephant.

The elephant, a native of Asia and Africa, is the largest, the strongest, the most sagacious, and the most docile of all wild beasts. The usual height of this unsightly creature is from eight to twelve or fourteen feet. The color is nearly black; the cyes, which are very small, are lively, bright, and expressive ; the ears are broad, and much longer, in propor tion to the body, than those of the ass.
It has two long ivory tusks, thicker toward the head than a stom man's arm, and a trunk which it can contract or lengthen, as need requires. The latter is as nseful to the animal as our hands are to With this singular organ it can take mo the smallost olject - it serve tself with it; and, in case of an attack, fights with it. It can also matie knots of ropes, and open and shat crates
The legs of this stupendous quadruped are like columns of from twelre to eighteen inches in diameter, and from forr to six feet hig The feet are short, and divided into five toes each, and are armed with nails of a horny substance, but which are so covered with skin, that they are scarcely visible.
The elephant, in a state of nature, is neither fieree nor mischievous. It is peaceable, mild, and brave ; and exerts its powers only in its own defence, or in defence of those of its own kind, with which it is social and friendly.
Example 4th.
natural scenery.
Long projecting reefs of rocks, extending under water, and only evinc mg their existence by here and there a peak entirely bare, or by the breakers which foamed over those that were partially coverel, rendered Knockwinnock bay dreaded by pilots and ship-masters. The crags which cose between the beach and the main land to the height of two or three in situations seemingly secured by their dizzy height from the rapacity of
 annce, well or even strongly marked; for a smooth, round faee, where the features are all regular, and without any charucteristic for a limner to fasten on , is incompatible with manly beauty. Then his neek is of moder ate length and inclines to thickness; his throat is free from all protuber noe commonly called 'thio apple of Eve;' his breast is fairly full, hang his lips; his arms are of a lengti to lenve about eight incles between the tips of his middle fingers and his knees; thero is a gradual vecrense in wards from the hips and shoulder to the waist; his back is free from the east tendency to roundiess, but is not thrown yery much to the rear ; his limbs are full, but not clumsy; his joints small; the calves of the legs so that they just touch, without pressing against each other, his shin rather sien size corresponding w th his height ; for, too small a foot interferes with
that elasticity of step, and firmness of carriage, so essential in making up the perfect 'tout ensemble' of a well-proportioned man."
the periect 'tout ensemble' of a well-proportioned man""
In descriptions of persons the student will do well to refer to what is said on the subject of emithes in another page of this volume. Thus, for example, the manners of an individual may be insinuating, sprightily, dignified, or reserved, \&c.; speech, elegant, eloguent, fec: ; person, thin or spare, fleshy or corpulent ; temper, warm and affectionate; natire, frank and indisposed to susplcien, cc.' Notice may also be taken, as occasion requires, of such particilars as the following: resolution, courage, effects of air and ance, - series of sorrows as causing imprudence, constant success as producing temerity, - misfortunes in degree and duration exceeding the com mon meastire of human calamity, rendoring the distresses of fiction faint, \&e., tec., sec.
man. Many of these wild tribes, with the instinct which sends them to man, Many of the land before a storm arises, were now winging towards their nests seek the land before a storm arises, which announces fear and disquietude.
with the shrill and dissonant clang win
The disk of the sun became almost totally obscured ere he had alto-
The disk of the sun became almost totally obscured ere gether sunk below the horizon, and an early and twilight of a summer evening. The wind began next to arise, but its wild and moaning sound was heard for some time, and its effects became more visible on the bosom of the sca, before the gale was felt on the shore. The mass of waters, now dark and threatening, began to lift itself in larger ridges, and sink in deeper furrows, forming waves that rose high in foam upon the breakers, or burst upon the beach with a sound resembling distant thunder.-Antiquary, Vol. I.p. 72.

Example 5th.
NATURAL SCENERY.

Cities and villages were scattered over hill and valley, with cultivated environs blooming around them, all giving token of a dense and industrious population. In the centre of this brilliant circumference stood the Indian metropolis, with its gorgeous tiara of pyramids and temples, attracting the eye of the soldier from every other object, as he wound round the borders of the lake. Every inch of ground which the soldiers trod was familiar to them; familiar as the scenes of childhood, though with very different associations, for it had been written on their memories in characters of blood. On the right rose the hill of Montezuma, crowned by the teocalli, under the roof of which the shattered relics of the army had been gathered on the day following the flight from the capitol. In front lay the city of Tacuba, through whose inhospitable streets they stretched the melancholy causoway.-Prescott's Conquest of Mexico, Vol stretched
III. $p .31$.

Example 6th.

## NATURAL SCENERY.

They moved cautionsly forvard, straining their vision to pierce the think gloom of the forests, where their wily foe might be lurking. But they saw no living thing, except only the wild inhabitants of the woods and flocks of the zopolite, the voracious vultare of the country, which, in anticipation of a bloody banquet, hung like a troop of evil spirits, on the march of the army.
As they descended, the Spaniards felt a sensible and most welcome change in the atmosphere. The character of the regetation changed with it; and the funereal pine, their only companion of late, gave way to the sturdy oak, to the sycamore, and lower down, to the graceful pepper tree, mingling its red berries with the dark foliage of the forest; while in still lower depths, the gaudy-colored ereepers might be seen flinging their gay blossoms over the branclies, and telling of a softer and more
luxurious climate. luxurious climate.
At length, the army emerged on an open level, where the eye, unob
structed by intervening wood or hill-top, could range, far and wide, ovet the Valley of Mexico. There it lay, bathed in the golden sunshine, stretched out, as it were, in slumber, in the arms of the giant of hills, which clustered, like a phalanx of guardian geniii, around it.*-Conquest
of Merico, Vol. II, p. 463 .

From the same source from which the preceding extract was taken, the following personal description has been borrowed

## hernando cortés.

Hernando "Cortés at this time was thirty-three, or perhaps thirty-four years of age. In stature he was rather above the middle size. His complexion was pale, and his large dark eye gave an expression of gravity to His figure was slender at least until later life, but his chest whis. shoulders broad, his frame muscular and well proportioned. It presented the union of agility and vigor, which qualified him to excel in fencing. horsemanship, and the other generous exercises of chivalry. In his diet he was temperate, careless of what he ate, and drinking little; while to toil and privation he seemed perfectly indifferent. His dress, for he did not disdain the impression produced by such adventitious aids, was such as to set off his handsome person to advantage; neither gandy nor strik ing, but rich. He wore few ornaments, and usually the same; but these were of great price. His manners frank and soldierlike, concealed a most cool and calculating spirit. With his gayest humor there mingled a settled air of resolution, which made those who approached him feel they must obey; and which infused something like awe into the attachment of his most devoted followers. Such a combination, in which love was tempered by authority, was the one probably best calculated to inspire devotion in the rough and turbulent spirits among whom his lot was to be cast."

* The introduction of figurative langange in descriptive writing, if not too luximiuntly indulged, adds much to the beauty and animation of the style. The student will not fail to admire the beantifil figure here introduced from one of the most elegant historical writers of any age or country. Mr. Prescott, in the work from which the extract above was taken, has conferred a favor on the reppblic of letters, which will hand him down to posterity as
the modern "Dulcis ecandidusu ot fusus Herodotus:" The same remark
that has been that has been made in relation to to fine Father of otus." Thistory, may be remark "His style abounds with ance to the anthor of "The Coniquest of Mexico." of the fybule abounds with elegance, ease, and sweetness; and if there is any is introduced on on the authority the anthor candidly informs the reader that t $t$ the thrilling nature of the incidents which he relates, will be captivated by the glowing colors in which they are described. the purity and animation of his style the witchery he has woven around his subject, and the wondetails, which with ind he has thrown into a connected narrative a mass of of authors, often at variance with one another, and not unfrecuently variety with themselves. The pride with which in American perises his works naturaly breaks, forth into the apostrophe, "Perge modo, et quis te via daci dirige gressum.

The character of Cortés seems to have undergone some change with change of circumstances ; or, to speak more correctly, the new scenes in which he was placed called forth qualities which before were dormant in his bosom. There are some hardy natures that require the heats of excited action to unfold their energies; like the plants, which, closed to the mild influence of a temperate latitude, come to their full growth, and give forth their fruits only in the burning atmosphere of the tropies. Such is the portrait left to us by his contemporaries of this remarkable man.
The examples which have now been introduced are deemed sufficient, both in variety and extent, to introduce the student to descriptive writing. The attentive perusal of the examples given, witb careful attention to the preliminary hints and observations, it is thought will furnish considerable aid in this


That the student may perceive how much is added to the beauty and the interest of a narration by the union of description with the narrative, the following model is presented, whieh is founded on the simple circumstance, that a young man in a feeble state of health is called home, after a long absence, to be present at the death-bed of his mother. The student will observe how beautifully many of the particulars presented in the list in the preceding exercises are interwoven presented in the list in the precediug the union of description with the narration has added to the beauty of the story.

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and, like most of his age, he had formed to himself a being suited to his own fancies. This was the romance of life, and though men, with minds like his, make imagination to stand oftentimes in the place of real exist ence, and to take to itself as deep feeling and concern, yet in domestic retations, which are so near, and usual, and private, they feel longer and more doenly whin those who look upon their homes as only a better part of visionary cast, it is in some sort only realizing their hopes and desines, to tarn them homeward. Arthur felt that it was so, and he loved dis honse hold the more that they gave him an earnest of one day realizing all his hopes and attachments.
Arthur's mother was peculiariy dear to him, in having a chameter so mon taken plece of For though te cares and attachments of life had long was strong enough to five to these so enether, yet her natural turn of mind was strong enough to give to these something of the romanece of her dispo
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insensibility. Stepping into the carriage, with a slow grief, aud numb one who was quiting his sick chamber for the first time, he bean, like iourney homeward. As ho iifted his eyes upward, the few stars that were here and there over the sky seemed to look down in pity, and shed a ree ligious and healing light upon him. But they soon went out, one after another, and as the last faded from his imploring sight, it was as if every thing good and holy had forsaken him. The fuint tint in the east soon becrme a full glory. The sightt went to Arthur's sick heart, as if it were in tong in of his misery.

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Leaning back in his carriage, with his hand over his eyes, he was carried Leaning back in his carriage, with his hand over his oyes,
along, hardly sensible it was day. The old servant, Thomas, who was sitslong, hardly sensible it walking in a low, monotous tone; but Arthur only ting by his side, went on tall in his ears, searcely heeding that it was a human veice. He had a sense of wearisomeness from the motion of
but in all things else the day passed as a mere those I have mentioned. As Almost the first words Arthur spoke weddered through his whole frame, he looked out upon the setting sun, he thought he knew the hill near him; and then became sick and pale. He thongr old trees appeared, and he was and, as they wound round it, some peccenery near his home. The river be A a few minutes in the midst of the seny, wooked as if poured out from a ore him reflecting the birds, gathering in, were shooting across each other, bursting into short, gay notes, or singing their evening songs near his own It was a bitter thing to find all so bright and cheerful, aoden bridge. The home too. His horses' hoofs, struck upon the old wher last leave of him, sound went to his
and blessed him.
As he passed through the village, there was a feeling of strangeness; that very thing should be just as it was when he left it. There was an unde fined thought floating in his mind, that his mother's state should produce at visible change in all that he had been familiar with. But talking together, their noisy games in the street, the laborers returning, taiking. He con from their work, and the old men sitting quietly at their doors.
cealed himself as well as he could, and bade Thomas hasten on. As they drew near the house, the night was shutting in about approaching was a melancholy, gusty sound in the trees. Arthur as gloomy and still as his mother's tomb. He entered the parior. All was as step over head. It a deserted house. Presently he heard a slow, caen him from the window. She hurried down and threw her arms about her brother's neck, withou she hurried dord. As soon as he could speak, he asked, "Is she aive ? " he could not say, my mother. "She is sleeping," answered his sister, now." must not know to-night that you are here; sne is too we drawing his hand "I will go look at her, then, while she sleeps," said he, drawing his the first kerchief from his face. His sister's sympay and he was more composed, tears which had ene chamber with a deep and still awe upon him ; and as he He entered the chamber with a ceep and sed on her pale, placid, and motionless face, he scarcely dared breathe, lest he should disturb the secre communion that the soul was holding with the world into which re grief communionter. The loss that he was about suffering, and his heavy gis were all forgotten in the feeling of a holy inspiration, and he was, as were, in the midst of invisible spirits, ascending and descending. He drew mother's lips moved slightly, as she uttered an indstuct sound the same back, and his sister went near to her, and she spoke. It . The exalgentle voice which he had known and felt rom and his misery went over him like a flood.
him like a flood. The next day, as soon as his mother She stretched out her feeble hand, and turned towards him, with a look that blessed him. It was the shon struggle of a meek spirit. She covered her eyes with her hand, and the tears trickled down between her pale, thin fingers. As soon as she him be tranquil, she spoke of the gratitude she felt at being spered to sed fore sne died.

My dear mother," said Arthur,-but he could not go on. His voice was choked. his eyes filled with tears, and the agony of hi

In his face. "Do not be so aflicted, Arthur, at the loss of me. We ate not to part for ever. Remember, too, how comfortable and happy you have made my days. Heaven, I know, will bless so good a son as you have been you will be able to look back upon your past conduct to me, not without pain only, but with a holy joy. And think, hereafter, of the peace of mind you give me, now that I am about to die, in the thought that I am lesving your sister to your love and care. So long as you live, she wil find $y=u$ a father and brother to her." She pansed for a moment. "I have nlways felt that I could meet death with composure; bnt I did not know," she said, with a tremulous voice, her lips quivering, "I did not know how hard a thing it would be to leave my children, till now that the hour has come,"

After a little while, she spoke of his father, and said, she had lived with stronger as death wapproached, that she should meet him in another world She said but little more, as she grew weaker and weaker every hour. A thur sat by in silence, holding her hand. He saw that she was sensible he was wateling her countenance, for every now and then she opened her dül eye, and looked towards him, and endeavored to smile.
The day wore slowly away. The sun went down, and the melancholy teiling him with a resistless power that the hour was drawing nigh. He gasped, as if under some invisible, gigantic grasp, which it was not for hu man strength to struggle against.
It was now quite dark, and by the pale light of the night-lamp in the chimney corner, the furniture in the room threw huge and uncouth figures over the walls. All was unsubstantial and visionary, and the shadowy ministers of death appeared gathering round, waiting the duty of the hour the solemn elevation which a good man feels at the sight of the dying took possession of him, and he became calm again.
The approach of death has su much which is exalting, that our grief is, for the time, forgotten. And could one who had seen Arthur a few hours before, now have looked upon the grave and grand repose of his countenance, ne would hardly have known him.
The livid hue of death was fast spreading over his mother's face. He stooped forward to catch the sound of her breathing. It grew quick and -a faint flush passed over her cheek, - there was the serenity of an angel in her look, - her hand just pressed bis. It was all over.
His spirit had endured to its utmost. It sunk down from its unearthly beight; and with his face upon his mother's pillow, he wept like a child. He arose with a violent effort, and stepping into the adjoining chamber, spoke to his aunt. "It is past," said he. Is my siste a nem, let her have
It is a merciful thing that the intense suffering of sensitive minds makes to itself a relief. Violent grief brings on a torpor, and an indistinctness, and dimness, as from long watching. It is not till the violence of affliction has subsided, and gentle and soothing thoughts can find room to mix with our sorrow, and holy consolations can minister to us, that we are able te know fully our loss, and see clearly what has been torn away from our af fections, It was so with Arthur. Uneonnected and strange thoughts, witb melancholy but half-formed images, were floating in his mind, and now and hen a gleam or igas right again. His worn and tired feelings at test found rest in sleep

## 182

It is an impression, which we cannot rid ourselves of if we would, when sitting by the body of a friend, that he has still a conscionsness of our pres with him, he has still a love and care of us. The face which we had so long been familiar with, when it was all life and motion, seems only in a state o. rest. We know not how to make it real to curselves, that the body before us is not a . . ving thing.
Arthur was in such a state of mind, as he sat alone in the room by hls mother, the day after her death. It was as if her soul had been in paradise and was now holding communion with pure spirits there, though it stil abode in the body that lay before him. He felt as if sanctified by the presence of one to whom the other word had been laid open, - as io un that his mother had eatly taught him, gave him strength; a spiritual composure stole over him, and he found himself prepared to perform the last offices to the dead.
It is not enough tosee our friends die, and part with them for the remain dar of our days, - to reflect that we shall hear their voices no more, and that they will never look on us again, - to see that tarning to corraption which was but jnst now alive, and eloquent, and beautinu with all the sensations of the soul. Are our sorrows so sacked and pecund shall we not be Zeft to as vanity to us we be brought out at such a time to the concerned or careless gaze of those we know not, or be made to bear the formal proffers of consolation from sequaintances who will go away and forget it all? Shall we not be suffered a little while a holy and healing communion with the dead? Must the kindred stiliness and gloom of our dwelling be changed for the solemn show of the pall, the talk of the passers-by, and the broad and piercing the ceremonies of the world wait on $u s$ even to the open graves of our friends ?
When the hour came, Arthur rose with a firm step and fixed eye, though his whole face was tremulous with the struggle within him. He went to his sister, and took her arm within his. The bell struck. beating through dulating sound rolled forward like a sea. He felt a violent bat a momentary weakness. He moved on, passing those who surrounded him, as if they had been shadows. While he followed the slow hearse, there was a vacan cy in his eye as it rested on the coffin, which showed him hardly conscious of what was before him. His spint was with his mother's. As he reached upon his breast, and drawing his hat over his face, he stood motionless as a statue till the service was over.
He had gone through all that the forms of society required of him. For, as painful as the effort was, and as little suited as such forms were to his own thoughts upon the subject, yet he could not do any thing that might appear to the world like a want of reverence and respect for his mother. The scene was ended, and the inward struggle over ; and now that he was left to himself, the greatness of his loss came up full and distinctly before him.
It was a dreary and chilly evening when he returned home. When he entered the house from which his mother had gone for ever, a sense on dreary emptiness oppressed him, as if his very abode had been deserted by every living thing. He walked into his mother's chamber. The naked bedstead, and the chair in which she used to sit, were all that was left in the room. As he threw himself back into the chair, he groaned in the bit terness of his spirit. A feeling of forlornness came over him, which was no terness of his spirit. A feeling of cortornness came over her in, her dying hour
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## Exercises.

Narration and Description may now be united in the history of

| Moses | Elizabeth of England |
| :--- | :--- |
| Sanl | Arabella Stewart |
| Elijah | Arabella Johnson |
| Elisha | Washington |
| Daniel | Jay |
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- To the historical data which ean be gleaned from any authentic source the student may be permitted to add fictitious circumstances of his own invention.

In the same manner, he may present notices of any other character which may oceur in the course of his reading or observation. He may also reverse the process of amplifying, and present an abridgement of the
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## EPISTOLARY CORRESPONDENCE, OL IETTER WRITING. 1

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upon to perform it. Under the head of Letter Writing, it 18 intended in this exercise to include all the forms of epistolary correspondence, whether in the shape of billets, notes, formal letters, or ceremonious cards, \&c. It is proper to premise, tha;, whenever a letter is to be written, regard should be had to the usual forms of complimentary address, to the date, the superscription, and the closing. The folding, also, of the letter should not be disregarded. If it be true, that "trifles form the principal distinction between the refined and the unrefined," surely those triffes deserve some sort of consideration.
And, first, it is to be observed, that, whenever a written communication is made by one individual to another, the usages of society require that the reply should also be written, and that the same style of address should be preserved in both the communication and the reply. A different style, or form, seems to express a want of respect, or an arrogance of superior knowledge, - faults equally to be avoided in the intercourse of polished society.
If the letter is written in the first person, the reply should also be in the first person. Thus, when the letter begins.
"Dear Sir,
"I write to inform you," \&e.,
the answer should be in the first person also; thus:


## " Dear Sir,

"I have received your letter," \&c., or "Your letter informing me, \&ec, has been received, and I hasten to say," \&c.

If the letter is written in the third person, thus:
"Mr. Parker has the honor of informing the Hon. Mr Brimmer," \&c.,
the answer should also be in the third person; thus:
"Mr. Brimmer has received the letter of Mr. Parker," \&c.
the attention of the student. He has deemed it expedient to reserve the The antention of he suadent. He nias deemed it expectent ho resrve the subbject for this part of the volume, and for the practice of the student whio has been previously exercised in other attempts. At this stage of his progress, he may be proftathly exerecised in the writing of letters. The teacher may now require gim to write notes, bilese, and o ters some formal sabjeet. The teacher cannot te too particular in his directions with regard to told. ing, sealing, se., for early habits of negligence, or want of peatness, wre with difificuity eradicated.

The name of the writer should always be subscribed to the letter when it is written in the first person, but never when it is written in the third. The date of the letter should also be written at the beginning, when the letter is written in the first person, and at the end, when it is written in the third. The address of the letter should be written under the signature, and towards the left side of the letter, when it is written in the first person, but not when it is written in the third.
A neat and well-written letter is a much more rare production than it ought to be. Few directions can be given with regard to the composition of a letter, first, with regard to Letters.

A letter should embrace the following particulars, namely 1 st. The date. 2d. The complimentary address. 3d. The body of the letter. 4th. The style, or complimentary closing. 5 th. The signature; and, 6th. The address, with the title, if any.

The date should be written near the right hand upper corner of the sheet. The complimentary address follows, a little lower down, near the left hand side of the sheet. The body of the letter should be commenced very nearly under the last letter of the complimentary address. The style, or complimentary closing, should stand very nearly under the last letter of the body; the signature very nearly under the last letter of the style; and the address should be placed a little below the signature, and towards the left hand side of the sheet.
$16^{*}$
$\square$

## DE BIBLIOTECAS

Example 1st.

## aids to english composition.

## Example $2 d$.

A Letter, with its parts.


: 85 AIDS TO ENGLISH COMPOSITION.

Example $3 d$.
a formal letter.

To tho Atom, Ola. OBSummer, Mage of Sisiotom.

Tho putin octionto of this commonomeeath ane under great obligations so you for your late munificent bongfation. Shat your may long tho to witingfs, and to regis in the widely osternded influmenos of that leneface Lion is tho ardent wist of. - SPin

Odours very nespactuilly,
Pritidid. G. Patron.

## Baton, elul. 34, 1343.

The folding * of a letter, though in itself a thing of apparently trivial importance, is still deserving of attention. The following will be more intelligible than written directions.

* Official documents and very formal letters have, sometimes, but two * Official documents and very formal letters have, sometimes, but two
folds; and these are made by doubling over the top and bottom parts of the folds; and these are made by doubling over the top and
whole sheet, or open letter, in the manner in which papers are generally kept on file. The whole is then enclosed in an envelope.

AIDS TO ENGLISH COMPOSITION.
Example th.
This Cut represents the folding of a Letter.
N 2.1 . The Letter before it is folded. No. 2. The first fold, ono fourth part of
the first lear tuned over.

| Boston, Feb. 9, 1544. |
| :---: |
| Dear Sir, |
| Your letter of the Fth |
| has been duty received, and |
| Ishall, at my earliest leisure, |
| attend to the business to |
| which youthave therein called |
| my attention. |
| Yours respectfully, |
| John Smith. |
| Mr. Richard Roe. |



Fo. 3. The second fold ; the folded part turned over so as to meet the left
side of the sheet.


No. 7. The fetter closed. No. 8. The letter sealed. No 9. The letter directed.


The members of , house of representatives, or of a board of aldermen, taken asllectively, should be addressed as "The Honorable," \&e.
The title of Esquire is also given by courtesy in the superscription of a letter, to all gentlerren to whom we wish to show respect; but, when the title of Hon. or Henorable is
and Marquises, ard to the eldest sons of Earls; and the title of Lady and Right Honorable to all their daughters. The younger sons of Earls are all Homorables and Esquires.
Righit Honorable is due to Earls, Viscounts, and Barons, and to all the
members of Her Majesty's Most * Honorbble Privy Conncil to members of Her ya jesty's Most * Honorable Privy Council, to the Lord
Mayors of London, York and Dublin, and to the Lord Provost of Ddin burgh, during tho time they are in oflice; to the Speaker of the Honse of Commons; to the Lords Commissioners of the Treasury, Admiralty, Trade, and Plantations, \&o.
The House of Peers is addressed thus, - To the Right Honorable the Lords Spiritual and Temporal of the United Kingdom of Great Britain and Ireland in Parliament assembled. DIy Lords, May it please you Lordiships.
Knights, of Commons is addressed thus, - To the Honorable the Knignts, Citizens, and Burgesses of the United Kingdom of Great Britain Honors.
Ihe sons of Vi their danobtereunts and Barons are styled Honorabie and Esquire; and their daughters have their letters addressed thus, - to the Honorable Miss or Mrs. D. B.
a place of honor or trust; such as the Commissionary gentleman in Majesty's Customs, Board ; such as, the Commissioners of Excise, Hi erals, Lieutenant-Generals, and Colonels in the Army of the Navy, Gen in the Army
such as Honorable, before their title of rank, such as Captain title by right,
the Honorable Captain James James of the - Sur, or Yoir, \&c.; thus
Honorable is due, also, to the Court of Directors of the East India Company,
the Governors and Deputy-Governors of the Bank of England.
he title Eircellency is given to all Ambassadors, Plenipotentiaries, Gov Justices of the Kinglom of to the Lord-Lieutenant, and to the Lords
To his Excellency Sir -, Bart., Her Britannic Majesty's
dinary, and Plenipotentiary to the Court of Rome, - Voun Extraor May it
The title Right Worshipful, is given to the Sherifts, Aldermen, and Re corder of London; and Worshipful, to the Aldermen and Recorders of other Corporations, and to Justices of the Peace in England, -Sir, or
The Clergy are
who have something styled Reverend, except the Archbishops and Bishops,
To his Grace the Archbishop of Canterbury, or, To the Most Reverend Father in God, Charles, Lord Archbishop of Canterbury,-My Lord, or Your Grace.
To the Right Reverend Father in God, John, Lord Bishop of -, My Lord, or, Your Lordship.

* The Privy Counsellorg, taken collectively, are styled hls hajesty's Mfort Honor
able Privy Council. cble Privy Council.
ased, that of Esquire is always to be omitted, on the principle that the greater contains the less. For the same reason, the sitle Mr. should never precede that of Esquire.*

OF NOTES OF INVITATION.
Notes of invitation, except where a great degree of familiarity is used, are generally written in the third person, and on paper of smaller size, called billet paper. The answers should also be written in the third person, and the same forms of expression should be used, as those employed in the invitation. A departure from the form seems like arrogance of superior knowledge of propriety; but where an expression is manifestly out of place, or improper, the writer of the reply is by no means bound to sacrifice his own sense of propriety to the carelessness or the ignorance of the one who addresses him.

The same observations that were made with regard to the date of a letter addressed in the third person, apply also to

* In the address on the outside of a letter, note, \&c., when the residence of the person addressed is unknown, but it is known that he is an inhabiton the person addressed is which we write, the word "Present" is frequently introduced to supply the place of the residence.

To the very Rev. Dr. A. B, Denn of Str.
To the Rev. Mr. Desk, or, To the Rev. John Desk. *
The general address to clergymen is, Sir, and when written to, Reverena Sir. Deans and Archdeacons are usually called Mr. Dean, Mr. Archdeacon.
Address the Principal of the University of Edinbrrgh thus, - To the Very Rev. Dr. B., Principal of the University of Edinburgh, - Doctor; when writien to, Ver Rev. Doctor. The other Professors thus, - To Dr. D.
R, Professor of Logic in the University of E, - Doctor. If a Clergyman R., Professor or Logic in the Unversity of, 's., -Reverend Doctor.

Phase who are not Drs. are styled Esquire, but not Mr. too; thus, - To J. P. Esq.. Professor of Humanity in the University of Edinburgh, - Sur If he has a literary title, it may be added. Thus, To J. P., Esq., A. M. Professor of, \&c.
Magistrates, Barristers at Law or Advocates, and Members of Parliament, viz. of the Honse of Commons (these last have M. P. after Esq.,) and ail rentlemen in independent circumstances, are styled Esquire, and their wives Mrs."

- It seems to be unsettled whether Mr. shonla be weed after Reverend, or not. In gy onimion ssay sir. Lenmele It should, because it gives a clergyman his own honcr.



 bace of a aetter, hreseldom used; but,
at tho bottom, ther are generall used.
notes of inritation. The date should be at the bottom of the note, and at the left hand. *

Example 5th.
form of notes of invitation, with the reply.
invitation for the bvening.
 * When notes or letters are addressed to gentlemen of the same name,
they should be addressed, "The Messrs," or,"Mfessrs; "i to two singlo
ladies, "The Misses," not the "Miss." Thus, "The Misses Smith, or, ladies, "The Mifses," not the "Miss,". Thus, "The Misses Smith, or, "The Misses Davies," not, "The Miss Smiths," nor "The Miss Davises. A As the lady is generally considered the head of the tea-table, there
eems to be a propriety in thie invitation to tea, or the evening, coming from reems to be a propriety in the the lady of the house aloce.
$\pm$ Or, Mr. and Mrs Chapman regret that a prevtous engagevtont will to 17

## AIDS TO ENGLISH COMPOSITION.

With regard to the sealing of a letter, if a wafer is to be used, care should be taken that it be not made too moist, for, in that case, it will not receive a good impression from the seal ; and, moreover, is apt to give the letter a soiled appearance. But they who are particular about these matters always use wax in preference to wafers. *

## FORMS OF CARDS.

Under the head of epistolary correspondence, may also be embracea the different forms of ceremonious cards, designed for morning calls, nup tial ceremionies, \&c. As these are all supposed to be written or dictated by the individual who uses them, no title conceded by courtesy alone should
ever be seen on them. Even the prefix of Mr. on a gentleman's card ever be seen on them. Even the prefix of Mr. on a gentleman's card,
savors of arrogance, for the literal meaning of the prefix is "Master." savors of arrogance, for the literal meaning of the prefix is "Master."
But the case is different on the card of a lady, and the prefix Mrs. (although it means "Mistress") is to be used, in order to distinguish her name from that of her husband. The question may arise, whether the residence should be inserted on the card. To this question a decided affirmative reply is given, although it is known to be at variance with not unfrequent usage. The omission of the residence seems to imply the belief, that the individual is a person of such distinction, that the knowledge of the residence is a matter of notoriety, and needs not to be mentioned. Now, in all the courtesics of life, the individual speaking of himsclf, should speak modestly and with humility; and, however distinguished he may be, he should be guilty of no arrogance of distinction. The insertion of the residence, therefore, is to be recommended on this ground alone, to say nothing of the possibility of mistake, arising from the bearing of t
same name by two different families or by two different individuals.
same name by two different families or by two different individuals.
In the cards of the young ladies of a family, the family name, with the
$\rightarrow$,

* Lord Chesterficld, having received a letter sealed with a wafer, is said to have expressed strong disapprobation, saying, "What does the fellow mean by sending me his own sputtle $?$ It is related, also, of Lord Nelson,
that, in the very midat of the Dattle of Coperihagen, when the work of carnagg and destruction was the hottest around him, and be judged it expedient to propose a cessation of hostilities, a wafer being brought to him to seal his communication to the Danish authorities, he rejected it, directing the wax and a taper to be brought, saying "What ! shail I I send my own spittle to
the Crown prince?" In thil later canse, havever palimy the Crown Prince ?" "In this latter case, hovever, policy mitght have bieen mingled with refinement; for a wafer seems to imply haste, and the sealing of his letter with a wafer would have implied a desire for a speedy cessa tion of hostilities, which woudd nave been construed into a necessity or the
same, and have rendered his enemies confident of success, and unwilling to same, and have rencerca This cominess and deliberation implied in the seal
neccede to the proposal. The ing with wax, concealed from his enemies the knowledge of the condition of his fleet, and disposed them to comply with his wishes.
There is a kind of transparent glazed waffer very much in use at tha present day; but every this seems to be obnoxious to the same objections
prive them of the pleasure of cecepting Mrs. Snuith's polite invitation for Thursday evening, the 5th inst,
The address of a gentleman to a lady's invitation may be : Mr. Chupman has tho honor of accopteng, \&cc, or, xegress that a movious ongab
vrevent his having the honor, \&cc. * The latest ond most approved style of folding notes, is to.enclose them in an envelope, in the manner explained in reference to official docu ments, in the note on page 158th. The envelopes, ready mave two faldis nished by the stationer. If not enclosed, they generaily have wo colo be only; and side. When enclosed, but one fold is necessary
-it inmplies haste, which is inconsistent with the stadied courtesies of
potished lif, and, moreover, involves the necessity of sending one's ow
isprtle" "sputtle".
prefix of "Miss," is proper to be used without the "Christian name," by the eldest of the single daughters. The Christian names of the younger daughters should be inserted. To illustrate by an example, suppose a gentleman, by the name of Arthur $S$. Wellington, resides with his family, a wife, and three daughters, Caroline M., Catharine S., ana Augusta P. in Fremont Street. His card should be:


Elis. Otrither of Wellington,
 Sromont Street.


Wellington, Shemont Stree.
 Ěvemont Street.
wis third daughter's,
Miso elugusta PT: Wellington, Ěremont Street.

On the death, or marriage, of the eldest daughter, the second daughter hecomes Miss Wellington,* \&c.

* On wedding cards, or cards preceding a wedding, there is considerable diversity of opinion, whether the name of both the gentleman and the lady should be inserted, or whether that of the lady alone should be expressed. A decided opinion is, however, expressed, that the name of the lady alone belongs on the card. She is to be the future mistress of the house; over its internal arrangements she alone has (or should have) any control, and to her alone also, all visits of ceremony are directed. The same reasons, therefore, which exclude the name of the husband from the notes of invi tation, seem to apply with equal force to the exclusion of the name of the future husband from the wedding cards. Thus, supposing that Mr. John Singleton and Miss Sarah Greenwood intend marriage, the wedding card should be expressed thus:

Miss Sarah Greenwood, At home on Tuesday Eve'g, at $80^{\prime}$ 'lock. 48 Winter Street

Another class of cards,* called business cards, form a convenient mode of advertising, and are much used at the present day. Of these it will be sufficient to say, that they should be short, comprehensive, clear, and dis tinct. The card of an attorney or a counsellor at law will read thus:

William OBlactustone,
Counsellor, (or Otwornay.) at Law 47 Court Sired,

Reference:
Hon. John Dane,
Nath'l Royall, Esq
The card of a physician may be expressed in the following form .
 57 Winter Sheet,
DBostan
Reference:
Dr. William Rand,
John Warren.

* There are some portions of this article, particularly those relating to ceremonious observances in epistolary correspondence, which may be deemed out of place in a volume professing to treat of grave composition. The author's apology for their introduction is the want he has long felt o: something of the kind for the use of his own pupils. He confesses that he
is alone responsible for all the directions and the suggestions in the introduction to the Exercise; and, while he is conscious that the attitude of a learner would become him better than that of a teacher in these points, he apologizes for his presumption by the statement, that he knows no source ii f print to which he can refer those who are desirous of information upon these topics. How he has thus supplied the deficiency, he leaves for others to judge. To those who have any thing to object to what he has ad vanced, he respectfully addresses the words of the Venusian poet:
"Si quid novistl rectus istle,
"Candidus imperil; \&i non, ils utere ne com."
That the whole subject is important in an enlightened community, needs no stronger corroboration than the assertion of the author of Waverley, (see "Ivanhoe," Parker's edition, Vol. 1st, p. 169, ) that "a man may with more impunity be guilty of an actual breach of good breeding or of good morals, than appear ignorant of the most minute point of fashionable etiquette '

The card of a commission merchant is as follows:


Example 10th.
A LETTER OF CONDOLENCE.

Dear Friend,
Boston, April 19th, 1845.
nee,
Esquires.

HALERE FLAMMANExample $9 t h$.
A LETTER OF INTRODUCTION.
IN. B. It will be noticed, that it is not customary to seal a Letter of in troduction.]

$$
\text { Sear Pin, Boston, Otpuil } 10 \text { th, } 1845
$$

This will bo handed to you by my fiend, Olla. John Pith, who visits your city on busies nos connected with his profession. All. Smith is ono of the moot disisenguistied members of tho Suffolk Bar, and you will not fail to discover that ho is as romarkialle for his general scholarship, and the potions of his manners, as for his eminences in the legal fuefassion. The attentions which your may phase to show him for my sates, Of have no doubt that you will bo tatry to continue for his own, -all of which shall be gratefully actinowle sledged and hearty reainocated by

I write this under the utmost oppression of sorrow; the youngest daughter of our friend Jones is dead! Never, surely, was there a more agreeable, and more amiable young person; or one who better deserved to have enjoyed a long, I had almost said, an immortal life 1 She had all the wisdom of age, and the discretion of a matron, joined with youthful sweetness and virgin modesty.
With what an engaging fondness did she behave to her father! How kindly and respectfully receive his friends! How affectionately treat all those, who, in their respective offices, had the care and education of her! She employed much of her time in reading, in which she discovered great strength of judgment; she indulged herself in few diversions, and those with much caution. With what forbearance, with what patience, with what courage, did she endure her last illness!
She complied with all the directions of her physicians; she encouraged her sister, and her father; and when all her strength of body was exhansted, supported herself by the single vigor of her mind. That, indeed, continued even to her last moments, unbroken by the pain of a long illmakes the loss of her sop much the my severe! more severe by the particular conjuncture in which it hap y severe
pend!
pend!
She was contracted to a most worthy youth; the wedding day was fixed, and we were all invited. How sad a change from the highest jog, to the deepest sorrow! How shall I express the wound that pierced my heart, when I heard Jones himself, (as grief is ever finding out circumstances to aggravate its affliction, ordering the money he had designed to lay out upon clothes and jewels for her marriage, to be employed in defraying the expenses of her funeral!
He is a man of great learning and good sense, who has applied himself, from his earliest youth, to the noblest and most elevating studies: but all the maxims of fortitude which he has received from books, or advanced himself, he now absolutely rejects; and every other virtue of his heart gives place to all a parent's tenderness. We shall excuse, we shall even
approve his sorrow, when we consider what he has lost. He has lost a daughter who resembled him in his manners, as well as his person; and exactly copied out all her father.
If you shall think proper to write to him upon the subject of so reasonable a grief, let me remind you not to use the rougher arguments of consolation, and such as seem to carry a sort of reproof with them; but those of kind and sympathizing humanity. Time will render him more open to the dictates of reason; for, as a fresh wound shrinks back from the hand of the surgeon, but by degrees submits to, and even requires the means of its cure, so a mind, under the first impressions of a misfortune, shuns and
a

The definition; the cause; the antiquity, or novelty; the universality or locality; the effects; namely, the goodness or badness, or the advan rejects all arguments of consolation; but at length drmess, calmly and willingly acquiesces in them.* Very truly yours

George C. S. Parker
Henry Dix, Esq.
Exercises in Epistolary Writing.
A. Letter to a friend announcing any event, real or imaginary.
the inhabitants of the moon, or the stars, or a comet
" any character in history.
a any one in a foreign country.
containing a journal of occurrences ${ }^{\text {c }}$ criticisms on works that have been read.
pinions on strbjects discussed at any seminary pinions ons caused by daily studies.
(i) suggestion the acceptance of some present
describing a sunrise at sea.
from Palestine, describing the country, \&e.
4. England
« France,
" Italy,
describing the personal appearance and style of preaching o some eminent divine.
the Falls of Niagara.
the White Momntains. Take Erie, \&c.
Lake Erie, ec. Mount Vesuvius. tages or disadvantages.
1st. If your subject require explanation, defme it or explain it at large.
arge. Show what is the canse of your snbject; that is, what is the 0 . casion of it, or what it is derived from. 3d. Show whether your subject be ancient or modern; that is, what was in ancient times, and what it is at present.
4th. Show whether your sulject relates to the whole world, or only to a particular part of it.
5th. Examine whether your subject be good or bad; show whereln its goodness or badness consists, and what are the advantages of disad vantages that arise from it.

## Example.

## ON GOVERNHENT.

Definition. Government is the direction and restraint exercised . ser the actions of men in communities, societies, or states. It controls the administration of public affairs, according to the principles of an estabadministration of public affairs, according to the principles of an estal)-
lished constitution, a code of written laws, or by well-known usages; or lished constitution, a code of written laws, or by well-known usages; or
it may be administered, as in some countries, by the arbitrary edicts of it may be administered, as in some countries, by the arbitrary edicts of
the sovereign. Government is the soul of society ; it is that order among the sovereign. Government is the soul of society : it is that order among
rational ereatures which produces almost all the benefits they enjoy. A rational creatures which produces almost all the benefits they enjoy. A
nation may be considered as a large family; - all the inhabitants are, nation may be considered as a large family; -all the inhabitants are, A5 it were, relations; and the supreme power, wherever it is lodged, is the
Cause. The necessity of government lies in the nature of man. In
terest and selfishness, unrestrained by salutary kws and restrictions terest and selfishness, unrestrained by salutary kws and restrictions, would be the controling principle of every man's actions, uninfluenced by a proper regard for the rights of others. It is necessary, therefore, 10 control him, and impel him to what is right -some power which shall wrong, and this power is covernment 'To this restraint every one must subrrit; and if in such submission any one finds it necessary to give up

* These directions are thus versified by Mr. Walker: If first your subject definition need,
If first your subject definition need,
Define your subject first, and then proceed
Define your subject first, and then proceed;
Next, if you can, find out your subject's canse,
And show from whence its origin it draws:
ON A SUBJECT, AND THE METHOD OF TREATING IT.
In writing on a regular subject, the following directions are given by Mr. Walker, as suggestions for the different divis ions, as well as for the systematic train of reffections.

Ancient or modern may your subject be,
Pursue it, therefore, to antiquity; Your subject may to distant nstions roam, Or else relate to objects nearer home: The subject which you treat is good, or ill Or else a mixture of each principle: The advantage or the disadvantage show.

* This letter is an original of Pliny the Younger to Marcellinus, trans to the purposes of this volume.

The definition; the cause; the antiquity, or novelty; the universality or locality; the effects; namely, the goodness or badness, or the advan rejects all arguments of consolation; but at length drmess, calmly and willingly acquiesces in them.* Very truly yours

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a portion of the rights with which he fancies that God and nature en dowed him, he will be consoled by the reflection that all have to make the sacrifice, and that the concession is made for the protection of
erty and his life, for without gover
Antiquity. Accordingly, we find, so deeply seated is the necessity for government, that in the earliest ages of the world a kmd of goyle is this was existing amfong all tribes and nations; and 80 remank is is this wast, that almost all that history records of the earliest people is the history of these kings.
Universality. In every part of the world, also, at the present day, where puman creatures are to be seen, there also some kind of government is found amonm them. Even the rudest among the savage nations have their tirs ond chicfs, whose word is law, and whose power is seldom disputed.

Locality. But govermment, in its most perfect form, is generally founc mong the most civilized and enlightened people. Almost all the differnt kinds of government now existing or that ever did exist, may be
 duted der one of these forms every nation now known and death are at the and controlled. The painted Indian, whose lok in terror at his king mercy of his sachem, the naked African, who looks arbiter in the division and the wild Arab, whose cher of the plunder obtained by the horde, all are in fact the Genoa under monarch. Rome, under the decemvirs, and Venice and Gonile Athens, their nobles, presented the spectacie of an assembly of the people luxurious Athens, invested tue chied powermple of a Democracy. Eacn and presented to the world a splende example own peculiar advantages of these different forms is attenity of our subject does, not permit us and disadvantages some form of government renow to discuss. But the
mains yet to be present is said to be the first law of heaven. But among
Adeantages. Order is said to be the first law of heaven. Mut among men it is essentially necessary for their very exise his brother's rights trolled and unrestrained, would ever be invading the strongest might Nothing would be safe. Might would be right, aker had no power to keep revel in the possession of that which the weaker had no pow government
from him. Laws emanate from government. Without from him. Laws emanate from government. Wrotect every man in the there could be no laws. It is the laws which protect every mant laws, enjoyment of his life, his liberty, and his possessions. the slave of the property would not be respected; the weak ill-rotton possessions only so strong, and the strong conld enjoy thendancy. It is government, therelong as they could me me mioyment of what he possesses, and restrains the strong from encroaching on the rights of the weak.
restrains the strong form form government is liable to abuse. They Disadvantages. Every form of government is liable to abuse. They who are in power are engaged in a constant shugglo to maintain their power, while the ambitious and the aspiring are eagerly watching their opportunity to supplant them. This gives rise to parties and cabals, to plots and intrigues, to treachery, to treason and rebellion, to civil wars ind family feuds, in which the innocent often share the punishment prepared for the guilty. But these evils are ligin in comparson with those which spring from anarchy, or want of government. It becomes every
one, therefore, to lend his aid in support of the government under which it has pleased providence to place him, until that government shows by its a

Exercises.


Themes are subjects, or topics, on which a person writes A or speaks. A theme, as defined by Mr . Walker, is the proving of some truth.

Themes are divided into two classes, the simple and the complex.
1- Simple themes comprehend snch as may be expressed by one term or more, without conveying either an affirmation or a negation. Such as Logic, Education, Habit, The Fall of the Roman Empire, The Institution of Chivalry. *

* Such, also, are the subjects of the last Exercises under the head of Regular Subjects.

Complex themes comprehend such propositions as admi $a x$ proof or illustration ; expressing a judgment which of course may be denied without invoking any positive contradiction in the meaning of the terms. The following are examples. "Logic is a useful study." "Youth is the season of improvement." "Wisdom is better than riches." "A public is preferable to a private education."
In the last set of exercises the course was laid down for the manage ment of "a regular subject" which is prescribed by Mr. Walker in his "Teacher's Assistant," What he calls "regular subjects" are designed or simple themes. The course prescribed Mrical, and is to be preines of a Philosophical Educstion, is less mecha fettered by "leading ferred, because the mind of the stndent is less fettered
strings" and left more to its own resources. The following are his prestrings", and left mo
liminary remarks:
"To vive an illustration of a simple theme $I$ shall suppose the subject "To give an illustration of a simple theme 1 shall suppose the structure to be Logic, and shall shortly apply the scholasti"
of the essay which should be composed upon it fixing exactly the mean-
The first rule directs the student to begin by fixing exiciny every thing ing of the term, which is the subject of the theme, removing erverfing that is doubut or equivocal in of the word must be determined by of that kind occur, the true import or canons of etvmology, or by the practice of the best writers."
the canons of etymology, or by the practice of he bet wis required to ex-
"By the second rule, which is the principle one, to is "By the second rule, which is the principle one, plain the essential and accidental qualities of the subject, here sapposed to be logic; and to enumerate them, accoraing to contemplated by the tance, and with a reference establishment of truth or the refutation of logician. That end is the establishment of the application of those rules of right error, and it is accomplished by the appiication of to consist. In these reasoning, in which the art of logic may be saidion, as well as those rules are included definition, division, classinicato, derived from the general directions relative to provositions which enlarge; for the most anportant of the rules, for both kinds of themes, are the same, in so far, at least as the object of both is the attainment of clear notions, lucid ar racement and perspicuous expression."
wThe special rules which relate to the management of complex themes, may be shortly enumerated. That no propositions, advanced as the may er inference and dedretion should be admitted, but upon the best and most solid evidence, arising from sense, from consciousness, or experience, or from undeniable truths, such as axioms and intuitive propositions: or lastly, upon testimony, analogy, facts already proved, the undeviating or laws of nature \&e-- that the meaning of the subject, and predicates of lhe raical proposition be accurately fixed - that the extent of the affirma the radical proposition be accurately uxed - that the proposition may be tion or negation be exactly ascertained, so tha logical rules of division be stated in the most intelligite manner, and directed to the kind of erilence by applied - that the attention est ishext - and the arguments to be intro which the proposition is estabe shed - ancele shall throw light on those that follow, and form a connected chain of comparisons, by which ulti
mately the agreement or disagreement, expressed in the roposition, shall be made manifest; and finally that all objections aycainst the proposition be candidly and explicitly answered. The proof, when it is long, may be concluded with a recapitulation, containing the united strength of all the arguments which have been brought to confirm it.
It is impossible to prescribe fules which shall exactly accord with the variety of subjects which may come under this order of themes, and, thereIt is not mush must be left to the judgment and experience of the teacher. first rule evary theme that requires the application of all the rules. The rubjects the other rules are only rence to these rules might reme rence to these rules might render composition stifl and formal; but that would, in a great measure, be prevenced, by frequent use and judicious pplication,"
tration cannot the management of complex themes, the rules of demon gress of that kind of reasoning, ought to be the standard, as the best pro most effectual mode of procuring the assent of the mind. Let the young composer imitate the geometrician, in first attempting to establish clearly the datum on which the deinction rests, and then proceed, with andual and increasing strength, to the conclusion." *

* It may, perinps, be objected that the course here prescribed by Mr, Jardine is too difficult for the young student. If perfect or finished compositions were required, there might be grood grounds for such an opicion. In all cases, perfect specimens must be preceded by many masuccesss ful efforts. An eminent writer has candidy acknowledged that he would
be ashamed to disclose the many unsuccessful attempts he had made bebe ashamed to disclose the many unsuccessful attempts he had made, be-
fore he could produce any hing worthy of public antention. Imperfeet. then, as the first essays of the student may be, they constituto the natural and Indispensable steps which lead to highier degrees of perfection.
The following extract from one of Mrs. Sherwoodts "Social Tales" is so pertivent to the subject, that it is thought that it will be useful to the strtdent to present it in this place. The tale from which it is extructed is entitled "Hoo Ago."
"It was the custom of my father, when I was a girl, to require of me
every Saturday, a fow ph mes written mpon a every Saturday, a few pages written upon a given subject. Well do Ire-
member the hours which 1 sometimes used to spend on these unfortunate Saturday mornings, in endeavoring to elicit sparks of genius from the cold iron of my brain; and hotv pleased I was wont to be, when any thing like a bright iden presented itself to my imagination: such were welcome to me as angel's -visits, which are said to be few and far between.
Nuch of my success, however, I found, depended upon the subject which was given me. When these subjects were fruitfnl and congenial to my feelings, the task was comparatively easy; but when they were new and strange to me, my labor was greatly increased, and so far from being
sble to put my ideas into any new form, I seemed to lose the power of expressing them, even in the most ordinary way.
Judge, then, what mnst have been my despair, when on a certain Snt.
urday, binving stolen up into my father's study, with that sort of quiet pace which children use when thy fath are going about any thing they do not much relish, (for the motion of the foot is a never-varying index in a simple mind, of the feelings of the heart.) I stood behind his clairir as he sat writ ng, and said, 'Papas please for the subject of my theme, to day ?'
ng, and saç, Papa, please for the subje
'Hor age,' he replied, still writing on.
18
"Of one thing" continues Mr. Jardine, "the youngest student must be made sensible, from the evidence of his own consciousness, that he cannol expect to compose even the si
power of thinking upon it. "Instructions cannot be too plain nor too mifticult course of study. The young persons entering upon a which assail the juvenile mind, in its firss experience of the perplexities which to find expressions, has induced me ardeavors to discover materials and to panion or friend of the student, in those moments when his difficulties are most formidable"
"I suppose, then, 'Emulation' chosen as the subject of a simple theme, which the student is required to explain and illustrate, from lectures, books
". What, papa? I said.
"Hoc are, child,' he answered; 'Hoc age- go and make the best of it, but do n't disturbme.' " 'Hoc age, I repeated, as I went down sarser, and the word thang is I know it is Latin. Hoc is this, and it is neuter, Latin for this; therefore, understood; and ago is do; I know enough of
Uoo age means, Do this thing.'
is So mended a pen, and took a sheet of paper, and wrote 'Hoc age' in a fair hand at the top of the paper; and then I added the translation; in a fair hand at the top of ine in one corner, and the date at another; and and then wrot out of the window, and up to the ceiling, and wrote again, and then lually made out a sentence to this effect: 'It is our duty, under every, circumstance of life, to attend to this admonition;' and there I stoppere, for the question suggested itself, to wit, what admonition? F inner, I had not ad fore, I could not get, and when niy father called me the fard round stop after the word admition.
vanced an inch beyond the full round stop after the word admonition ${ }^{4}$ My father was one of the kinder smiled, and said, 'T is as much as I presented my vacant sheet th him, he sitied, revertheless. If you have spent expected; but in considering the nature of the injunction meant to be exyour mornige words 'Hoe age,' you have not lost your time." My father then entered into an explanation of the subject, and pointed out to 'Whatsothese two words were equivalent to the ever thine hand findeth to do, do it with thy might. And the seemed to give their me that the world abounded with persons who never seemed to do, and in full and undivided attention to any thingo act or speak with promptitude, consequence, when suddeniy cald their words or their actions at command. 'Hence, continued he, 'on smaller occasions, they are for ever wasting their time, and on more important ones losing anvantages and op this subject; never to be recovered.' My father added much more to me on this subject but as I shall hope, in what follows, to elucidate what he said by a very mppropriate example, I shall cite no more of hes most important; it was to the exception of one remark only, which whe ming to be done in the first this effect: that the salvation of the sont is instance; the 'Hoc age to which every human crimate to this one object, and attend - all other concerns being made sud wholly inefficient in producing the happiness of any individual, when this one thing needrul is neble intro:the happinces of any tale, of which the above extract is merely the intro. duction, may well be recommended to the perusal of both teachers and duction,
students.
und observations, in such a way as to communicate a distinct account of emulation to all who shall read his essay. Where are the materials to be found? His first recourse would probably be to authors who have treated of emulation, from whom he might take what serves his purpose. But he is instructed that there is a nearer and mnch more fertile source, which will furnish him with materials, providing he seek for them in the proper way. And what is that source? His own mind, working upon the materials which he already possesses. Let him put the question to himself, What is emulation? Here let him recollect the early scenes in which this feeling was first excited. On the verge of childhood, he must remember the language used in amusements, 'I can do this, and you cannot.' I shall be at that mark before you.' He may have, perhaps, read the beautiful description of Gray, in the distant prospect of Eton College :


## Who, foremost, now dellghts to cleave With pllant arms, the glassy wave, dc.

Or the description of the Trojan games, in the sixth book of the Fneid. He may recollect that, when at school, he contended for the first place in his class, or may be now contending for the first prize at college. upor in hecollecton or these secnes, and rom assocated rehigs wion exist in his mina, he is in some sort prepared to answer the question, first in ernation A desire and endearor to excel oters, first in any competition."

From whence proceeds, or what excites this desire and endeavor? From obtaining an object first, which other competitors wish to possess. Is it the intrinsic value of the object of competition? No;-it may be a sprig of laure, - a palm-branch, - a fox's tail,-a medal of little value, object receive its value? It is the circumstance of obtaining it before object receive its value? It is the circumstance of obtaining it before
other competitors. And what is it that gives such value to the being first other competitors. And what is it that gives such value to the being first
in the competition? It is the presence of many spectators and admirers It is their reflected praise, which animates the competitors, - which makes the breast of the stadent palpitate when he receives the prize. Iet the the breast of the stadent palpitate when he receives the prize. Let the is dissolved, and the competitors walk over the conrse without pleasure or expectation."
"Again, what are the effeets of emulation? When this primeiple operates with full effect, and under control of virtue and honor, it produces vigorous conflict, persevering exertion, contempt of difficultics and dangers, increasing hopes, eager expectations, and, in the moments of success, exquisite delight. The student may have a clearer view of this generous and energetic feeling, by turning his attention to the histories of great characters and great events, and distinguishing emulation from the effects of other feelings not unfrequently associated with it. He will thus be enabled to draw a line of distinction between it and its collaterals, ambition and fame. These fix apon the possession of their objects without any view of competition, or of the means by which they may be obtained, whereas the pleasures of cmulation spring from the love of excellence and superiority."

The experience of competitions, in which fhe student has been engaged, or of those which he has observed, will suggest to him, that emula tion in its purest form can only take place where the prize is won by the personal exertions of the individual. When any undue means are used
to ubtain it, pr any obatacle indirectly thrown in the way of a rival com petitor, the generous flame of emulation is extinguished, and a meau degrading spirit is substituted in its place. One would think that the mortification which the student must suffer, when he receives a prize which he is conscious he did not deserve, should dispose him to reject it as altogether unworthy of his acceptance. The student cannot liave for解 Euryalus, was received by the other competitors at the celebration of the
Trojan games." field may be called up by the imagination. The person in whom the true spark of emulation is kindled, may imagine himself placed upon the same arena with the competitors of other centuries and other agres. Virgi en deavored to rival the fame of Homer, and Cicero that to have burst inte When Casar passed the statue of Alexander, he is said military achieve tears, because the ments. occupied in similar exploits, it requires some
what belongs to each, is not intended as a specimen of a simple theme This बketch, of course, is not intenced autine of the materials, with the on emulation, but merely as a general course he should take to find them. view of pointing out the student He has only to embrace the subjewledge, - to press himself with inter to his own mind for light and knowledge, - to prem natural associations rogatories relative to his demands, - to of things, and he will soon find materials have conceived to be within his information which he could not otherwise have conceive materials, and to reach. The concluding step is to select fom he has in view. If this part arrange them according to the particnar enll not find much difficulty in of his work be nigaty expressing what he clearly and distinctly knows."
[A list of subjects for Excroises will be found in the last article, under the head of Regular Subjects. 1

If the course thus laid down by Mr. Jardine for the management of themes, be found too loose or too difficult, the student may follow the themes, be found one of Mr. Walker. His course for regular subjects or simple themes has already been given. The following is his course, with regard to themes in general:

After the Theme or Truth is laid down, the Proof consists of the following parts:

1st. The Proposition or Narrative; where we show the meaning of the Theme, by amplifying, paraphrasing, or explaining it more at large.

[^16]2 d . The Reason; where we prove the truth of the Theme by some reason or argument.
3 d . The Confirmation; where we show the unreasonableness of the contrary opinion; or, if we cannot do that, we try to bring some other reason in support of the former.

4th. The Simile; where we bring in something in nature or art, similar to what is affirmed in our Theme, for illustrating the truth of it.
5 th. The Example; where we bring instances from History to corroborate the truth of our Theme.

6 th. The testimony or Quotation; where we bring in pro verbial sentences or passages ficm good authors, which show that others think as we do.

7th. The Conclusion; when we sum up the whole and show the practical use of the Theme, by concluding with some pertinent observations.*

T00 muCh FAmLLARITY GENERALLY BREEDS CONTEMPT.
Proposition. There is no observation more generally true than that our esteem of a person seldom rises in proportion to our intimacy with him.
Reason. Such is the general disguise men wear, that their good qualities commonly appear at first, and their bad ones are discovered by degrees; and this gradual discovery of their

[^17]failings and weaknesses, must necessarily lessen our opinion
of them.

It is the nature of man to have a high pinion of any excellence he is not fully acquainted with: he is prone to imagine it much greater than it really is; and therefore when it becomes thoroughly known, the expectation is at an end, and the good qualities which we at first admired, having no longer the recommendation of novelty, become not only less striking, but often produce indifference and contempt.

Simile. As the frogs in the fable were at first terrified by
the noise of the falling of the $\log$ which Jupiter threw down into the lake for their king, but by degrees became so familiar with their wooden monarch as to despise it; so kings have often found by mixing too familiarly with their subjects, and masters by being too free with their servants, that they have lost their importance in proportion to their condescension.

Example. James the First, King of England, was a man
of considerable learning, and had as few bad qualities as the generality of his subjects; but, by jesting with his attendants, and descending to childish familiarity with them, scarcely any King of England was held in greater contempt.

Testimony. A celebrated teacher has said that young people cannot be too much on their guard against falling into too great familiarity with their companions; for they are sure to lose the good opinion of those with whom they are familiar.
Conclusion. It may, therefore, be laid down, as confirmed
by reason and experience, that nothing requires greater cauion in our conduct, than our behaviour to those with whom we are most intimate.

The necessity of Exercise.
The proper use of Amusements.
On Laudable Exertion.
The importance of a good character.
The Folly of Dissipation.
Want of Piety arises from the want of sensilility. The importance of Hospitality and the $c$
Religion consiren of Conversation.
The dignity of virtue amid corrupt examples.
The duties and pleasures of Reflection.
The obligations of Learning to the Christian Religion:
On Decency as the only motive of our apparent virtues.

The importance of the government of temper.
The value of the art of printing.
The baneful effects of Indulgence.
The influence of the Great.
Disposition. Disposition.
The utility of religious ceremonies.
A good heart necessary to enjoy the beanties of nature.
Family Disarreements at perfection.
The selfishness of ments the frequent canse of immoral conduct
The necessity of Temperance to the
Advantages of Tusic as a recreation health of the mind.
Advantages of music as a recreation.
The influence of fashion things as well as books.
An honorable death preferable to a degraded life.


An abstract is a summary, or epitome, containing the substance, a general view, or the principal heads of a treatise or writing.
The taking of abstracts from sermons, speeches, essays, \&c. is aneexer-* cise which the student will find exceedingly useful in the cultivation of habits of attention, as well as of analysis. In writing abstracts, it is not purpose of the exercise is fully subserved, if the principal idea be recorded

## Example.

MADE N.tint IEON
It is generally taken for granted, by most young people of fortune, that diversion is the principle object of life; and this opinion is often carried to such an excess, that pleasure seems to be the great ruling principle which directs all their thoughts, words, and actions, and which makes all the serious duties of life heavy and disgusting. This opinion, however, is no less absurd than unhappy, as may be shown by taking the other side of the question, and proving that there is no pleasure and enjoyment of life The words.
The words commonly used to signify diversion are these three, namely, relaxation, amusement, and recreation; and the precise meaning of these taken from a bow, which must be unbent when it is not wanted to be nsed,
that its elasticity may be preserved. Amusement literally means an 00 . casional forsaking of the Muses, or the laying aside our books when we are weary with study; and recreation is the retreshing or recreating our spirits when they are exhaus
in due time, to resume it again.
From these considerations it follows that the idle man who has ? How can have no play; for, how can he be relth them? How can play refresh can he leave the Iuses wio is wh business?
him who is never exhausted with business of life, its nature is changed When diversion becomes the has no variety can have no enjo all rest presupposes lavo. . ment; he is surfeited in would find a refuge in labor isell. And, as a more worthless being, than a there is not a more miser young person of doring nothing
way of doing notning. A sentence is passed upon ponce seems passed upon the rich, who, il shall not eat; and a co cure to the pe they are not in some respect useful This blessing goes along with every come burthensome to themselves. man on good terms with himself, and aseful employment; it keeps a ma in a capacity of pleasing and being consequently in good spirits, and
pleased with eyery mocent grace an appetite to the body, there must As labor is necessary to procure the mind to prepare it for enjoyment also be some provious exererse of false in itself, and ruinous in its conseindulgence on anth otherterates into senseless riot, and gratification soon quences. Mirth degenerates disgust.

Abstract of the above.

1. It is a common error to suppose that diversion should form the business of life, the contrary being true.
2. This is proved by the derivation of the words used to express diversion - viz., relaxation, amusement, and recreation.
3. They who have no labor can have no diversion.
4. When diversion becomes labor, it is no longer diversion.
5. All men must have occupation, or be miserable.
6. All
7. There must be lor being of both.

Bode U O

## Exercises.

Exercises in the practice of taking abstracts are frequentiy presente by the preacher. They may also be found in volumes of sermons, in pe riodical papers and essays, in common text-books it not, therefore, deemed and in the wide circle of English literature
importarit to present them in detail in this volume.

## LXVIII.

The faculty of invention, it is thought, has been sufficiently exercised in the preceding principles to enable the student now to fill out an essay from heads, outlines, or abstracts, as in the following

## Example.

on independenee.

## HEADS.

1. No being perfectly independent but God.
2. The dependence created by trade and commerce is, in fact, a kind of independence.
3. Pecuniary dependence the most humiliating of any.
4. Pecuniary dependence naturally degrades the mind and depraves the heart.
5. Young people ought to be particularly careful to avoid pecuniary dependence.

> The Essay founded on the above heads.

Independence, in the largest and most unlimited sense, is to created beings, a state impossible. No being is perfectly independent, but the One Supreme Being: all other beings, by their very nature, are dependent, in the first place, on their Creator, and in the second, on their fellow, creatures; from whose good-will and asssstance they derive their chief happiness.
This dependence, howerer, consists in a mutual interchange of good offices; in such a suitable return of favors received, as makes each porty This kind of do dhen, and at the same time leaves each other independent modities which are necessary to mul, but not indebted to ecessary to both; by which means, they become useful, but not indebted to each other.
circulating most genium, called money, and which is that of property. The circulating medium, called money, and which is the representative of al
most every thing that we wish, mest every thing that we wish, has in it something so sacred, that we can fepend ant. We may ask for favers of another kind and thoug becoming granted to ns, we are not degraded; but if once kind, and though they are we lose our independence, and become enslaved. No more can we con rerse with our creditor on the same equal terms that we did be we more can we controvert his orinion, and assert our own : a conscious in
eriority has deprived us of freedom, and we are the slave of him who was formerly our equal.
But the misture is, that dependence not only But the most deplorable part of this picture heart. We feel ourselves enslaves the mind, but tends to deprave the conscious of what our creditor degraded by receiving pecuniary favors, and conscione are apt to view him must think of us, when we cannot return thus become guilty of one of the with an eye of jealonsy a ingratitude.
worst of crimes, the crime of ingratitude.
Young people, who know but little either of themselves or of the They are apt to think such pictures of human natu experience of all ages and are, however, such as have been drawn by the the show us the natural denations; and concur with severai other to preserve ourselves independent, pravity of man If, therefore, we wis ignity of character and freedom of - If we wish to maintain a proper dings, to preserve ourselves from tha opinion, - if we desire, avove are so apt to slide into when we cannot pay depravity of heart, which we are sorrowing money; for, as our immorts our debts, -
hakspeare says, $\quad$,
"A loan oft loseth both tseif and ffrend,
And borrowing duils the edge of husbondry."


Exercises.
On the Multiplication of Books.


No amusements more attainable or attended with more satisfaction, o derived from literary subjicets. 2. The student can enjoy in his library all that has employed the active mind of man.
3. Reading especially gratifying to those who are confined 18 profession or by eircumstances.
4. Much of the student's time necessarily employed in retracing the progress of those who have gone before him.
5. Modern authors justify to themselves and others the addition which they make to the number of books.
On the neans of rendering old age honorable and comfortable.
On the means of rendering old aje he advances in life.
Man degenerates in his nature as he advances in ensibility.
2. That state is wretched, when the heart loses its sensibing perception 3. Old age, though insensibie to main. of pain. Old age not always attended with natural infirmity. 4. A life of temperance preserves the equanimity of the mind 5. A life of temperance presert ard the most lively enjorments. 6. A devorional spirionments increase with the nearness of the approsch of fruition.
ruition. . life honomble which affords the most useful lessons of virtue 8. That life honorable which, although unattended with absolute en 9. That life commorat por pain and a prospect of enjoyment near.

## Moderation in our wishes necessary.

1. Man's active mind seldom satisfied with its present condition
2. Restlessness and excitement prevalent.
3. Ambition and hope constantly deceive us with delusive dreams.
4. If we dwell with satisfaction on the ideal, the real can never fulfil
onr expectations.
5. Few have realized their expectations. Many have been disappointed
and deceived. and deceived.
6. What is rational and attainable, should, therefore, be the only objects
of desire. of desire.

Wealth and fortune afford no ground for envy.

1. Envy most generally excited against wealth and fortune.
2. The rich and fortunate qre not always happy.
3. We are deceived by appearances.
4. The poor are exempted from many evils to which the rich are sujected.
5. The rich have troubles from which the poor are exempted.
6. The real wants and enjoyments of life are few, and are common to almost all classes.
7. If the balance of happiness be adjusted fairly, it will be found that all conditions of life fare equally well.

LXIX.

DIVISIONS OF A SUBJECT.
One of the most difficult of the departments of composition consists in methodizing, or arranging, a subject, laying it out, as it were, and forming a sort of plan on which to treat it. The writer may be figuratively said to make a map of it in his own mind, ascertaining its boundaries, that is to say, the collateral subjects with which it is connected, its dependencies, influences, and prominent traits. And as no two geographers
would probably lay down the same coumtry exactly in the same way - some giving special attention to the mountains, others to the rivers, others to the sea-coast, others to the chief towns, \&e., so no two writers would probably "map out" a subject in the same way. On this subject the following direccions will probably be useful to the student:
eriority has deprived us of freedom, and we are the slave of him who was formerly our equal.
But the misture is, that dependence not only But the most deplorable part of this picture heart. We feel ourselves enslaves the mind, but tends to deprave the conscious of what our creditor degraded by receiving pecuniary favors, and conscione are apt to view him must think of us, when we cannot return thus become guilty of one of the with an eye of jealonsy a ingratitude.
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One of the most difficult of the departments of composition consists in methodizing, or arranging, a subject, laying it out, as it were, and forming a sort of plan on which to treat it. The writer may be figuratively said to make a map of it in his own mind, ascertaining its boundaries, that is to say, the collateral subjects with which it is connected, its dependencies, influences, and prominent traits. And as no two geographers
would probably lay down the same coumtry exactly in the same way - some giving special attention to the mountains, others to the rivers, others to the sea-coast, others to the chief towns, \&e., so no two writers would probably "map out" a subject in the same way. On this subject the following direccions will probably be useful to the student:

A third division might be made as follows:-Children should render sbedience and love to their parents.

1. Because they should do what is right
2. Because in this way they secure their own happiness.
3. Because God has commanded them to love their parenis.

It may be said of the first part of this division, that it has no particular reference to the object of the writer. It is a truth of general application, and may with equal propricty be assigned in enforcing any other daty, as Hell as that of filial obedience. It is also implied in the other heads, since children do what is right, when, in obedience to God's command, they seek to secure their own happiness. *
In the civisions made in the mind of the writer in forming his plan, he may present them as independent topics, to be united by the reasoning of which has a particular bearing on what ho purposes fo mench advance

## Example of Independent Topics.

## ON CHARITY.

Senses in which it is used in Scripture.
The kindred virtues with which it is allied.
Its operation on individuals.
On Society.
Field of action extended by Christianity.

## Example of Distinct Propositions.

1. Charity employed in the Scriptures to denote all the good affections which we stiould bear to one another.
2. Charity the most important duty enjoined in Holy Writ.
3. Charity is an active principle.
4. Charity does not give every man an equal title to our love
5. Charity produces peculiar and important effeets on individual char aeter.

The importance of a good education.
Happiness founded on rectitude of conduct.
Virtue man's sighest interest
The misfortunis of men mostly chargeable on themselves.

* The question may arise, says Mr. Newman, from whose valuable treatise on Rhetoric thie above directions are principally derived, Is it of importance distinctly to state the plan which is pursued in treating any jects, where there are many repivies, that in the treatment of intricate subjects, where there are many civisions, and where it is of importance that
the order and conneetion of each part should be carefully observed, to state the divisions is the better course. But it is far from being essential. Though we never should write without forming a distinet plan for our own use yet it may often be best to let others gather this plan from reading our productions. A plan is a species of scaffolding to aid us in erecting tho buiding. When the edifice is finished, we may let the scaffolding fall:

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4. By similes, comparisons, antitheses, and historical allusions.

The soul is immorta
God is eternal.
Omniscence and omnipresence of the Deity
Diffidence of our abilities a mark of wisdom.
The importance of order in the distribation of time.
Change of external condition often adverse to virtue.
The mortifications of vice greater than those of virtue.
Fortitude of mind.
The influence of devotion on the happiness of mankind.
The power of custom.
the real and solid exjoyments of life.
The vanity of wealth.
Nothing formed in vain.
Remark. The plan, or the right division of a composition should be a prominent object of attention and stady. The young writcr will find it a very uscful exercise, in all his compositions, to lay down his plan frst before writing. In this way habits of consecutive thinkig will be inparted and a principle of order estabished
to every subject of its contemplation.
to every subject of its contemplation

Amplification may be defined an enlargement, by variou examples and proots.

Various are the ways in which writers amplify, or enlarge. upon the propositions which they advance. The ingenuity of the writer may here have full play, providing that he do not violate the unity of his subject. There are, however, some general principles which the student should have in view in the performance of such an exercise.

The principal object of amplififeation is to extibit more fully the meanThe principat ofject or whed. This may be done as follows:
i. By formal deffinitions and paraphrases of the propositions forming the heads of a subject. This is partiecularly requisite when the worus the headed in the proposition are ambligtoons, new, or employed differently from their common acceptation:
2. By presenting the proposition in varions forms of expression, avoiid 2. By presening the propositoon in whions general or restricted sense ing absolute tautology, and slowing in what generaal or manner, also, ir which to guard against mistakes.
3. By fiving individual instances, explanatory of the general proposi tion.

Writings which are designed to excite emotions, and to influence the will, require a more extended amplification than tionse which are arrymentatire, or those addressed directly to the understanding. In the former case, it is desirable that the mind should be led to dwell on what is presented to it, and to notice whantever is fited and desimed to excite phe desired emotion. Hence, copiousnecss of detaill and a full and minute statement of attending circumstances, are required. But an argument shoold be stated concisely and simply, excepting only when it is in itself ibstruse and complex, anid when it is addressed to minds uncultivate9 and unaconstomed to connected reasonings. In such cases, even an ar gument may, with propriety, be amplified or enlarged.
The successful exercise of amplification depends,
1 Upon extent and command of knowledge;
2. On the power of illustration;
3. On definiteness of thought in our reasonings;
4. On copiousness of expression.
[The subjects of the Exercisês, in various parts of this volume, wils pr sent a sufficient opportunity for the student to practise the art of ampl fication.]

##  <br> 2 <br> HLUSTRATION OF A SUBJECT.

Illustration properly signifies the rendering clear what is obscure or abstruse.
It is often the case, that subjects for consideration are presented which at first view appear to afford no avenue by which they may be approaehed. All appears dark around them; the subjects themselves appear isolated and distinct from any form of close examination. But as they are rerolved in the mind, some connecting point is discovered, in which they may at last be seen to be united or closely allied to other subjects, and plain and clear deductions and inferences may be drawn from them. The process by which the illustration of such subjects may be effected, is thus explained by Mr. Jardine, in his remarks on what he calls "The Fourth Order of Themes." *
"To investigate, is, in the original sense of the word, to search out for an absent object, by discovering and following ont the traces which it has left

* Jardine's "Outlines of a Philosophical Education," page 222

In the path over which it has passed. Thus, we attempt to discover a per who has concealed himseli, by narking his footstops towards the place of his retreat ; and on the same principle, the hound mey be literally said of his retreat, the track of the fox, by pursuing the scent, which remains on to investigate the track or the had directed his flight. *
"To these familiar processes may be compared the keen and earnest search of the mind, in its endeavors to ascertain the unknown causes and principles of things. Iudeed, the perplexed anxiety which the set-dog often exhibits in the search of game, affords a strikig example the philosopher anxious, and occasionally disappointed state ofter truth. Trusting to a persuafrequently experiences in his researches every effect must have a cause, and sion, natural to the human mind, that the connection between causes and their effects is constant and uni that the connection $\quad$ form, the student of nature proceeds tirrough the labyrinth of phenomena, guided by the chain which assocaates every event he it, nintil at length he prior event, which he infers must have preceded lary of physical caus arrives at that ultimate point, whieh maras ation, and limits the researches of philosophy.
"Suppose, for example, he proposes, as an object of investigation, to dis cover the state of Egypt in respect to goverament, science, enct - that fine time of Moses, and the onl chisted in Egyt at that period. In what manner should the student be directed to proceed? He must begin with directing his attention closely to this fact as an effect, and then consider that fine linen - that is, me comparatively to other fabrics at that time - mash which can only be made of fine flax, which must also have gone through various acts of preparation, in which many workmen are employed, berore the threads could be made into fine linen.
The production of fine fax supposes animproved state of agriculture, and the raising of many other kinds of grain, - wheat, bariey, \&cc., - to support the cultivators of flax, and the artists who form it into cloth. In no coury in aan flax be the sole article of cultiyation. It may be, then, certa arts con ferred, that, in the time of Moses, the art of agricultu.
Recterarning again to the datum, fine linen can be woven only in a fine Returning again be accommodated to the fine texture of the threads; and a fine loom cannot be made without much skill in the arts of working metal and wood. The former is extracted, with great labor, from ores, dug from the bowels of the earth, and mast go through many difficult and laboriou

- The following remarkable instance of the wonderful powers of reasoning possessed
 Dute sinilar inquiries to a satisactory result.
of the Indianis, .. Owing partly to his or gantzation, doubtless, as well as to his node of in modern thildhood up, thie senses of the Indlan are cxie western tribes, on his return home to






 of the tree where it leaned, that hils dog is smadi in the
hass a short tas. I disovered by the mark it made in the
ine time that is master was taking down the venison."
processes before it becomes malleable. The latter, also, must underga much preparation before it can go into the hands of the carpenter; and the com itself is a complex machine, supposing great skill and progress of the mechanical arts in Bgypt at the time of Moses.
The weaving of fine linen, too, supposes that artists, by imitation and ex ample, have acquired skill and dexterity in that art ; and such perfection cannot be expected in any country, till a division of labor-the greatest
instrument of improvement in all the arts - be in some degree established The skilful weaver must be wholly occupied in making fine linen; and, therefore, there must exist many other artists employed in providing foot, clothes, and lodging, - the necessaries and convemiences of life.
Before the arts could have made such progress in any country, men must have acquired much knowledge of facts and events, by observation and ex perience; and have laid the foundation of general knowledge, by speculat
ing on means of improving the arts; on removing the obstacles which retard their progress, and in opening up prospects of higher degrees of per fection.
Farther, without taking up time to follow the natural and connected pro gress of the arts from their rude to their more perfect state, -1 conclude either in art or science in any country, without the existence of a supreme, controlling power, in some or other of its forms; by which men are com are prevented from encroaching on each other, by every individual being kept in his proper station. No arts or division of labor, -no fine linen or fine workmanship of any kind, can be found in those nations which live in continual warfare, either among themselves, or with their neighbors. Thus, by such a continued chain of regnlar and progressive deduetions, proceed-
ing from the datum with which it began, and without information from any ing from the datum with which it began, and without information from any otuer quarter, we have sufficient reason to believe, that, at the time of had made considerable progress, and that government and laws were estab had ma

What may be learned of the state of Greece and of the character of that nation at the time when Homer wrote the Iliad, without drawing information from any other source than from the Tliad itself?

What was the state of the Highlands of Scotland, as indicated by the poems of Ossian? Are there any marks in these poems of a later origin than that generally assigned to them?
What were the causes which produced an absolute government at Rome

- under Angustus? What occasioned the conspiracy of Catiline?

Is the character of Hannibal, in Livy, supported by the narrative he has given of his transactions?
What were the grounds upon which the Trojans trusted to Simon'z account of the wooden horse ?
What are the difficulties which occur in forming a standard of taste? In what sense is poetry called an imitative art ?
What are the proofs by which Horne Tooke confirms his theory of the
orgin of prepositions and conjunctions in the English language?
What are the standards by wiich we judge of the perfection of one lan
guage above another?
What are the causes which render it difficult for the student to acquire habit of attention?
What was the origin of the present pclitical parties in the United States? 19*

## LXXII.

## ON THE TREATMENT OF A SUBJECI

The first and leading object of attention in every composition is, to determine the precise point of inquiry, - the proposition which is to be laid down and supported, or the subject which is to be explained or described. Unless the writer has steadily before him some fixed purpose which he would obtain, or some point which he would reach, he will be liable to go astray, - to lose himself and his readers. It is not until he has determined on the definite object that he proposes to accomplish, that he can know what views to present, and how to dwell on the different topics he may discuss.
Let us suppose, in illastrating the views now to be presented, that the thoughts of the writer have been turned towards the manifestations of wisdom, goodness, and power, in the works of creation around himelf he wishes his readers to be mindful of these the train of thought in hi mind, his ideas will immediately assume some definite form, and he wil be enabled to present them in a lucid and systematic manner.
1st. What is the fact ?
2d. Why is it so?
3d. What consequences result from it?
And with resard to the first point of inquiry, namely, ${ }^{\text {. What }}$ is the And with in reply it may be said, - that, in the material world, there are numerous indications of infinite wisdom and bennevolence, and of A mighty power.
2. 'Why is it so?' or, How is the existence of these works to be ac unted for? What is the cause? To which it may be replied, that God created them.
3. Again; 'What consequences result from it?' To this the answet may be given, that - Men should live mindful of God
By embodying the results of these inquiries, he will obtain the followBy embodyng a ing conclusion or point at which he ame perfections of the great Creator midst of objects which sho
It is not necessary, that the proposition to be supported sliould always Te thus formally stated, though this is usually done in writings of an ar umentative nature. Sometimes it is elegantly implied, or left to be in fumentative the introductory remarks.

It is a common impression with young writers that the wider the field finquiry on which they enter, the more abundant and obvious will be the thoughts which will offer themselves for their use. Hence, by selecting some general subject, they hope to secure copiousness of matter. and thus to find an easier task. Experience however, shows that the reverse is trne, - that, as the field of inquiry is narrowed, questions arisa
mine exciting to the mind, and thoughts are snegested of greater salue and iuterest to the readers. Suppose, as an illustration, that a writer propases to himself to write an essay on 'Literature.' Amidst the mi could bo topics which might be treated upon under this term, no wini coula be preserved. The thoughts advanced would be common-place and tionteresting. But let some distinct inquiry be proposed, or some asser thoughts
Instead, therefore, of the zeneral subject 'Literature', let us suppose a particular subject, namely, a 'Defence of literary studies in men of business is proposed. It will be seen by the following model how spontane ously, as it were, iceas will present themselves, and with what ease the can be arranged with the strictest regard to unity.

## Example.

A DENENOE OF LPTERARY STUDIES IN MEN OF BUSINESS.
Among the cautions which prudence and worldly wisdom inculcate on the young, or at least among those sober truths which experience often pre tends to have sequired, is that danger, which is said to result from the pur suit of letters and of science, in men destined for the labors of business, for the active exertions of professional life. The abstraction of learning, the Eaid, to the steady pursuit of common objects, to thie habits of plodding in dustry, whe steady pursuit of common objects, to the habits of plodding in dustry, which ordinary business demands. The fineness of mind which is
created or increased by the study of letters, or the admination of the arts, is created or increased by the study of letters, or the admimtion of the arts, is
supposed to incapacitate a man for the drudgery by which professional supposed to incapacitate a man for the drudgery by which protessional
eminence is gained; as a nicely tempered edge, applied to a coarse and rugged material, is unable to perform what a more common instrument would have successfully rehieved. A voung man, destined for law or com merce, is advised to look only into his folio of precedents, or his method of oook-keeping; and duiness is pointed to his homage, as that benevolent goddess, under whose protection the honors of station and the blessings of opulence are to be obtained; while learning and genius gre pr
leading their votaries to barren indigence and merited neglect.
In donbting the truth of these assertions, I think I shall not entertain sum hurtful degree of skepticism, becnuse the general current of opinion seems, of late years, to have set too strongly in the contrary direction, and one may endeavor to prop the falling canse of literature, without being accused of blameable or dangerous partinity
In the esamples which memory and experience produce of idleness, of dissipation, and of poverty, brought on by indalgence of literary or poetical enthusiasm, the evidence must necessarily be on one side of the question or the ruin is marked by the celebrity of the sufferer. Of the many who have been as dull as they were profligate, anil as ignorant as they were poor, the fate is unknown, from the inslgnificance of those by whom it was endured. If we may reason a prion on the matter, the chance, I think, should be on the side of literature. In young minds of any vivacity, there is a natural aversion to the drudgery of business, which is seldom overcome, till the effervescence of youth is allayed by the progress of time and habit, or till that very warmth is enlisted on the side of their profession, by the
opening prospects of ambition or emolument. From this tyranny, as youth opening prospects of ambition or emorument.
conceives it, of attention and of labor, relief is commonly sought from some
steals a portion of his time, either patiently plods through his task, in expeotation of its approach, or anticipates its arrival by deserting his work betore the legal period for amusement is arrived. It may fairly be quessioned, wafe as the avocation of learning or of science. Of minds uninformed and gross, whom youthful spirits agitate, but fancy and feeling have no powe to impel, the amusement will generally be boisterous or efieminate, wit either dissipate their attention, or weaken little attended to by those rigid mas a young man's vacant host scrupulous observance of the periods destined for ters, who exact the most sorupulousoubtedly, a very calculable loss; but the business. The waste of time is, undoulass of a mneh higher denomination. Waste or the depravation or mind is a
The votary of study, or the enthust of fancy, may incur the first, but The votary of study, or the chiefly by him whose ignorance or want of imag the atter whim
In this, as in other respects, the love of letters is friendly to sober man ners and virtuous conduct, which, in every profession, is che road the against and to respect. Without adopting the common-place in mere men of busi some particular departments, it mal me of right, which is not always honor ness, there is a certain professional rule or right, which profits. A superior able, and, thongh meant to be selish, very seldom the mind to different motives education generally corrects this, by opening the mind of action, then earned by a desertion of those principles.
To the improvement of our facnities as well as of our principles, the love of letters appears to be favorable. Letters require a certain sort of application, though of a kind, perhaps, very different from that which busineas wonld recommend. Granting that they are unprofitable in themselves, as that word is used in the language of the world, yet, as developing the pow as those thought and reflection, they may be an amusement or soriliarize them to the sports of children, in which numbers are for the exercise of that discern ment, that comparison of object, that distinction of causes, which is to in ment, that compal of the physician, to guice the sp culations of the merchant, and to prompt the arguments of the lawyer; and, though some profession employ but very few faculties of the mind, yet there is searcely any brameh of business in which a man who can think will not excel him who caned in labor. We shall accordingly find, in many departments wat those who pos fermation seemed of all in a degree above their fellows, have found, from that very circum sessed it, in a
stance, the road to eminence and wealth.
stance, the road itten repeat, that wealth does not necessarily create happiness, nor confer dignity; a trath which it may be thought declamation to ness, nor conter which the present time seems particularly to require being told.
The love of letters is connected with an in lependence and delicacy of mind, which is a reat preservative against that servile homage, which abject men pay to fortune ; and there is a certain classical pride, which, from the society of Socrates and Plato, Cicero and Atticus, looks down with an the society of Socrates and Plato, cicero and of modern times, neither ennonest disdain knowledge, nor ennobled by virtue.
ightened by knowledge, nor ennobled by virtur.
In the possession, indeed, of what he has attained, in that rest and retire
In the possession, indeed, of what he which his fatigues were lightened and his cares were smoothed, the mere man of business frequently under goes suffering, instead of finding enjoyment. To be busy as one ougat is an easy art; but to know how to be idle is a very superior accompis of em This difficulty is much incease exertion necessary, who cannot sleep ployment has made some active exer amuse themselves with those ligbtel contented in the torpor of indolence, or amuse themselves with those iigb
trifes in which he, who inherited idleness as he did fortune, from his an cestors, has been aecnstomed to find amusement. The miseries and mis cortunes of the 'retired pleasures' of men of business, have been frequently who has mixed general knowledge with professional skill, wit. But he who has mixed general knowledge with professional skill, and literary support him in idleness, some spring for his mind when unbent from busi ness, some employment for those hours, which retirement and solitude has eft vacant and unoccupied. Independence in the use of one's time is not tha least valuable species of freedom. This liberty the man of letters enjoys, while the ignorant and the illiterate often retire from the thraldom of brainess, only to become the slaves of languor, intemperance, or vice. But tne situation in which the advantages of that endowment of mind, which necessarily circumscribed, and his powers of active enioyment are pnavoid ably diminished. Unfit for the bustle of affairs, and the amusements of his youth, an old man, if he has no source of mental exertion or employment, often settles into the gloom of melancholy and peevishness, or petrifies his feelings by habitual intoxication. From an old man, whose gratifications were solely derived from those sensual appetites which time has blunted, ot from those trivial amusements which youth only can share, age has cut off the information, and can still employ it in the amusement of letters, this blank of life is admirably filled up. He acts, he thinks, and he feels, with that literary world, whose society he can at all times enjoy. There is, por haps, no state more capable of comfort to ourselves, or more attractive o veneration from others, than that which such an old age affords; it is then the twilight of the passions, when they are mitigated, but not extinguished, and spread their gentie influence over the evening of our day, in alliance
with reason and in amity with virtne. with reason and in amity with virtue.

## REMARKS AND ANALYSIS.

In examining the preceding example of argumentative writing, the principal object of attention will be, the plin or management of the subject. The introduction consists of an imdirect statement of the question to be agitated. We are told how those have thought and reasoncd, wose inctly, and fairly, and skilfully the illustrations and ornaments of language which are found. Our curiosity is rousen, and we are ready to enter with interest on the proposed investigation. It should be noticed, that there is no formal statement of the proposition which is to be supported, but that it is clearly and happily implied in the introductory paragraphs.
After the introduction, follows the refutation of an objection. That this is the proper place for considering the objection stated, is evident, since, had it been unnoticed, or its refutation deferred to the close of the essay, the minds of readers might have been prevented by its influence from giving due weight to the arguments adduced. There are two modes of refating objections; one, by denying the premises from which a conclusion is drawn, - the other, by showing that the conclusion does not truly follow from the premises. The objection here considered is, that facts estaplish the opposite of the opinion advanced by the writer; of course, the opinion can have no good foundation. To refute the objection, the premise is denied. Facts at 9 o therwise, says the writer, and a satisfactory reason is

Thena is atso found an illustration, which is of an anslogical kind. It is where the writer refers to the sports of children, which familiarize them with the elements of arithmetic. This argument from aualogy may be ing argument rests in to the common sense of the reader. common sense, and conscionsness, and it is not necessary to analyration, The student, in the analysis which has been made, has had an opportunity f seeing some of the grounds on which assertions and rensonings are founded.

## LXXIII.

## generalization of a subject.

Generalization is the act of extending from particulars to generals, or the act of making general
In the treatment of all subjects there is a tendency in young writers to dwell too much on isolated particulars, with out reference to their general application. The object of all investigations, whether literary, physical, or intellectual, and the purport of all inquiries, should be, the establishment of general principles; and every thought, which may tend to their elucidation, and every idea which may contribute to their discovery, must be reckoned among the most valuable of all literary labors. Hence, the efforts of the student should be directed towards the attainment of so valuable an end, and in the training of his mind, on the part of the teacher, there should always be a distinct reference to this consideration
In the study, therefore, which the writer should always employ in his preparation for his work, it should be his aim to discover some general principle, with which his subject is directly or remotely connected, and endeavor to follow out that principle in all its consequences, - to show how his subject affects, or is affected, by this general principle, and how that principle influences the interest of learning and science, or contributes to the well-being of society, and the moral, physical, and intellectual condition of the world. Let us suppose, for instance, that the teacher has assigned to a class in composition, Truth, as the subject of a theme. The
young writer, who is too much in haste to finish his task, would, perhaps, commence his exercise with some hackneyed observations on its importance, and dwell with considerable prolixity on its influence on a particular individual.
Individual instances, it is true, may have their influence in establisling the importance, or illustrating the effects of a general principle ; but to confine an exercise upon a general subject to individual instances, is to present but narrow views of its importance. So far as the example introduced into the exercise of the student may serve to show the importance of a general principle, that example may be valuable, but it should by no means form the body of his work. It may be introduced into the exercise, as an illustration, or as a subsidiary portion of his labor, but it should not be dwelt upon to the exclusion of the principle which it is designed to illustrate. Thus, in the subject to which reference has already been made, namely, "Truth," the well-known story of Petrarch may incidentally be meationed, to show the dignaity which may incidentally at stencest observance of veracity; but, an exhibition of the effects on society in general of the presence or absence of the subject itself, would be a more useful and, of course, a more valuable mode of considering the subject, than any a more valuable mo importance in individeal cases. It should attempss to show isd mpor of the teacher to lead the student to the consideration of causes and effeds, their operations and their tendencies, and, by the method of reasoning from particulars to generals, to show how general truths are inferred from particular instances, and general principles are established by the consideration of the effects of particular causes.

The student who is thus led to perceive the general bearings of a subject, will not take partial views, - he will go out into the world, - on board ship, - into factories and other large establishments, and view the operations of general principles; establishments, and view the operations ore sision enlarged, and in-
will have the sphere of intellectual vis. sensibly acquire a comprehensiveness of mental perception, which will release him from the shackles of a narrow education, and enable him to take in, as it were at a glance, the grand theatre of the moral world, with all the stupendous machinery by which the changes in its scenery are effected.
As an exercise in generalization, the student may fill out
some one or more of the following models from the outline presented.

## Example.

1. Time. Definition of; its divisions; mode of marking them; mode of ascertaining; meridian; the sun; parallel between time and space, finite and infinite.
2. The Feudal System. Its nature and origin, including a clear definition of the meaning of the term; the countries where it existed; the relations which it caused among the inhabitants of a feudal country; its efrects upon the morals and the happiness of the respective nations where it existed; the virtues and vices which it encouraged and engendered, and a consideration of the causes of its gradual overthrow.
3. The Grecian Lawgivers, Draco, Solon, and Lycurgus. The differ ent character of their respective laws; the effect which they produced on the people their duration, and the probable cause of their alteration and abrogation the consequences which they produced; and their compara tive effects on the morals and happiness of the people.
4. The Crusades. What were they? their object; the manner in which they originated; the superstitions to which they gave rise; their effect on the religion, manmers, and morais of the age, the vices and pronoth. world worla, and the balance of power in lmrope, the sacrikes of bood a
5 . Chivalry What was it? give a clear definition or description of it
5. Chivalry. What was it? give a clear demeiton oritted to its orders; the most eminent of its orders; the effects of the institution on the morals and prevalent habits of the are; its particular effect on the female character: and prevalent habits of the age; fous particulares and vices which it would naturally engender or encourage; and the virtues and vices which it would naturally engender or encourage; and
the good or bad consequence of its universal prevalence at the present day. the good or bad consequence of its universal prevalence at the present day.
6. The ancient Sects of Philosophy. Describe the various sects; their doctrines; the manner in which they were taught; the character of the respective founders; their influence; the remarkable individuals who have embraced the principles of the respective sects; and the effect of their writings and example on mankind, es.
7. The Public Games of Greece. Their origin; the nature of these games, or in what they consisted; the places where they were celebrated; the rewards bestowed upon the victors; the estimation in which these honors were held; the effects of these games upon the rictors, and upon the nation to which they belonged, by encouraging athletic exercises and spirit of emulation; did the encouragement of physical exertion influence
literary or intellectual effort for the better or the worse? the probable effects
of the institution of similar games at the present day. of the institation of similar games at the present day.
. The Grecian Oracles. What they were; where sitnated; by whom and on what occasions, were they consulted; the superstitions which they encouraged; their probable nature; their effects upon the religious character of the people; their duration; probablo disuse; the wisdom of Providence in concealing from mankind the knowledge of future events; fatalism.
The following subjects are suggested for the unaided effor's of the students
8. The Reformation.
9. The Invention of the Art of Printing.
10. The Invention of the Mariner's Compass.
11. The Telescope.

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## LXXIV.

## POETRY AND VERSLFICATION.

Pastry may properly be defined the language of the m agination. Its usual form is in verse, and it is sometimes, and indeed most generally, adorned with rhyme. But true poetry consists in the idea, not in the harmonious arrangement of words in sentences, nor in the division of a composition into lines containing a certain succession of long and short syllables.

Poetry $\dagger$ deals largely in figurative language, especially in tropes, metaphors, personifications, similes, and comparisons. It is also exceedingly partial to compound epithets, and new combinations employed for the purposes of illustration and description.
Versification is the art of making verses. A verse is a line consisting of a certain succession of long and short syllables. A hemistich is a half of a verse. A distich, or couplet, consists of twe verses.

Metre $\ddagger$ is the measure by which verses are composed.
This measure depends on the number of the syllables and the position of the accents.
The divisions made in a verse to regulate the proper succession of long and short syllables are called feet. They are called feet, because the voice, as it were, steps along through the verse in a measured pace. The divisions of a verse into feet depend entirely upon what is called the quantity of the syllables, that is, whether they are long or skort, without reference to the words.

Sometimes a foot consists of a single word, bat it also sometimes embraces two or three different words, and sometimes is composed of parts of different words.
and four are feet kinds of feet, four of which are feet of two syllables, and four are feet of three syllabies.
Spae feet consisting of two syllables are the Trochee, the Iambus, the Spondee, and the Pyrnhic.
The feet of three syllables are the Dactyle, the Ampliibrach, the Ana ${ }^{2}$ xst, and the Tribrach.

The trochee consists of one long and one short syllable; as, hāteful. The rambus consists of a short syllable and a long one; as, bettria The Pyrrhic consists of two long syllables; as, Pale morn. The Dactyle consists of one long syllable and two short ones; as, hōli ness, thindering.
The Amphibrach consists of a short, a long, and a short syllable; as deliightfuil, rěmōvàl, cūerall.
The Anaprest consists of two short syllables and one long one; as, cǒntrưvēne.
The Tribrach consists of three short syllables; as, -ritüll in the word

* The word verse is frequently incorrectiy used for stanza. A verse coasists of a single line only. A stanza, sometimes called $a$ stave, consists
cf a number of lines recullirly adjusted to each other. The word verse is ci a number of lines regularly adjusted to each otter. The word verse is
derived from the Latin language, and signifies a turnung. The propriety of the name will be seen in the fact, that whien we have finished a line we urra to the other side of the page to commence anotiez.
$\dagger$ There are few words in the English language, the true signification of which is more frequently mistaken than the word Poetry. It is generally thought to consist in the hammonions arrangement of words in sentences, and the division of a composition into lines containing a certain succession
of long or short sylables. This is a mistaking of the dress for the sub. of long or short sylables,
stance whis is a mistaking or the dress for the suld cover. True poetry consists in the idea stance whioh tire drass should cover. True poetry consists in the iden
that it may be presented even in the form of prose. It addresses itself tr the imagination and to the feelings. Thus the scriptural adage, "Love vour enemies," although in prose, becomes higgly poetical, when presented with this beautiful illostration of Menon: "Like the sandal tree which theds a perfume on the axe which fells it we should love our enemies," This distinction between the idea ard the dress which it assumes, must be carefully noticed by all who aspire to poetical fame.
Perhaps there is in no language a more beautiful exhibition of poetien turean," by Thomas Moore, Esq.
It may perhaps be useful, athough not properly connected with the ubject of English versification, to explain what is meant in ponlmody to
show that it is nothing more than the Anaprestic, with the omission of the first two unaccented syllables.

Every species of English verse repularly terminates with an agented syllable; but every species also admits at the end an additional unac cented syllable, producing (if the verse be in rhyme) a double rhyme, that is, a rhyme extending to two syllables, as the rhyme must aluxys commence on the accented syllable. This additional syllable often changes the character of the verse from grave to gay, from serious to jocose; but it does not affect the measure or rhyme of the preceding part of the verse A yerse thus lengthened is called hypermeter, or over measure.

Pure Iambic verses contain no other foot than the Tambus, and are uniformly accented on the even syllables. Trochaic verses are accented on the odd syllables.

There are seven forms of Iambic verse, named from the number of feet which they eantain. The following line of fourteen syllables contains all the seven forms of pure Iambic verse.
 2. When first from far I came to woo and win the maid, 3. From far I came to woo and win the maid. 4. I came to woo and win the maid.

To woo and win the maid.
6. And win the maid.
7. The maid.

The additional syllable en at the end of ensh line, to convert maid into maiden, will furnish seven hypermaters, and the line will thereby be made to exemplify fourteen different forms of the Iambic verse. $\dagger$
Trochaie verse is in reality only defective Iambic; that is to say, Iam bic wanting the first syllable.f
The following line is an example of Trochaic verse:
Vită | spărk ơf | heãvenly̌ | fläme.§

* This measure is sometimes broken into two lines, thus:

How blithe when first I came from far
To woo and win the mad.
$\dagger$ The fifth form of lambic verse, consisting of five Iambuses, is callw the Heroic measure. The following lines exemplify it:

How luved, |hŏw väl / ŭed once | ãvails | thěĕ nōt,
lo whom related, or by whom begot, \&o.
The sixth form of Iambic verse is called the Alexandrine measace:

- A needless Alexandrine ends the song, $\ddagger$ See Carey's English Prosody, London edition of 1816. pp. 25 and 27 T This line, scanned as Iambic, has a broken foot at the Doeinning VI | tăl spārk | ơf heāven I ly fläme.
Scanned as Trochaic, it has the broken foot at the ena,

Anapastic verse properly consists of anapests alone; as,
At thě close | ơf thě dāy | whēn the hām | lêt is still.
The first foot, however, in all the different forms of Anapastic metre, may be a foot of two syllables, provided that the latter syllable of the foot be accented. Such are the lambus and the Spondee. But the are on that account inadmissible.*

Different kinds of feet frequently occur in all the different kinds of verse. But it is not always that they can be exactly discriminated. Concerning the Trochee, the Spondee, and the Pyrrhic, there can be little doubt; but with respect to the Dactyle, the Anapæst, and the Tribrach, the case is different;

Vităl | spārk ǒf | heāvenly | flame.
In like manner, if we cut off the first syllable from any form of the Jam bie, we shall find that it may be scanned both ways, with the deficiency of a semi foot at the begimning of the end, according as we sean it in lambuses or Trochees.
Thus, the line given ns an exemplification of the Inmbic metre, on the preceding page, if deprived in each form of its first syllable, becomes Tro chaic:


when) First from, frar i vame to | woo and | win the maid. |  |
| :---: | :---: | :---: |
| frame | Far I | came to |



And thus we see, that what we anl ${ }^{2}$ and) Win the $/$ maid call frochaics segularly terminate in an though, like every other form, they also admit an additional unaccented syllable at the end, producing a double rhyme ; so that by changing maid for maiden in each of the preceding lines, (as directed under Iambic verse, we shall have twelve forms of Trochaic verse. But it may be remarked, related to them, the first three in each class are very seldom used.
related to six,

* The following stanza is given by some authorities as an instance of Dactylic verse:

Drawn from thè | foüntain of mêrcy and love;
Rising ữ | eãrthly ǎnd | sōaring ă | bōve.
An attentive consideration of these lines will show that they are legiti mate Anapæstic limes with the omission of the first two unaccented sylla bles in each line. When scanned as Dactylic measure, the two unaccented syllables are omitted at the end of the even lines. By supplying the two unaccented syllables at the begimning of each line, they may thus be showa to be Anaprestic:


And thus it appears, that whe scanned as Anapestic they want the ac cented syllable at the end of the odd lines.
because, by a poetic license, the writer may make the foot is* question a Trochee, a Spondee, or a Pyrrhic. *

It remains to be observed, that if from any verse of ordinary construction, we remove any number of syllables, and substitute an equal number of others, exactly corresponding with them in accent, the metre will still be perfect, although the sense may be altered. Thus,

Petadess veräh, to Grèece the direful spring
Of wöes ümuinbüred, heavenly goddess, sing.
Altered thas:
The Frêncluncưts âts, tö Späin the direful spring
Of feuls and carnage, heavenly goddess, sing.
Hark! the numbers, soft and clear:
Gently steal upon the ear.
Altered thus:
Hark! the thunders, loud and clear, Rudedy burst upon the ear.
The Cæsura (which word means a division) is the separa tion, or pause, which is made in the body of a verse in utterance; dividing the line, as it were, into two members.
In different species of verse, and in different verses of the same species, this panse oceurs in different parts of the verse; and serves to give variety to the line. Its position is, for the most part, easily ascertained, by the grammatical construction ander pequires or admits a pause.
the place where the sense either requires or admits apace pase
The most adrantageous position for the Cwsura is generally after the fourth, fffth, or sixthl syllable; although it occasionally takes place after the third or the seventh.
In the following lines the figures denote the number of the syllable where the cessura belongs.

The Saviour comes $4 \|$ by ancient bards foretold.
From storms a shelter $5 \|$ and from heat a shade.
Exalt thy towering head $6 \|$ and lift thy eyes.
Exploring $3 \mid$ till they find their native ceep.
Within that mystic coircle $7 \mid$ safely seek.
Sometimes, though rarely, the cersura occurs after the second or the eighth sylable: as,

Happy $2 \|$ without the privilege of will.
In different individuals $8 \|$ we find.
Sometimes the line requires or admits tivo pauses or cersuras. Thie double pause is by some writers called the casura and the demi-cassua为,

Cwsar, $2 \|$ the world's great master, $7 \|$ and his own.
And goodness $3 \|$ like the sun $6 \|$ enlightens all.

There are few more melodions instances of these panses to oe found. than in the following lines from one of the most polished poets which tha English language has produced.

> Warms \| in the sun, $4 \|$ refreshes $6 \|$ in the breeze,
> Lives || through all life, || extends || through all extent,
> Spreads || un livided, operates || unspent.

It remains to be observed, that in poetry, as well as in prose, but more especially in poetry, it is esteemed a great beauty when the sound of the verse, or of the feet of which it is composed, corresponds with the signification. Instances of this kind will be found under the head of Onomatopœia. A sim lar beauty appears in the following lines:
"On the ear
Drops the light drip of the suspended oar."
"The string let fly
Twanged short and sharp, like the shrill swallow's cry." SPECIMENS OF DIFFERENT KINDS OF ENGLISH VERSE.
Ianbic of the shortest form, consisting of an Iambus with an additional syllable; thus coinciaing with the amplidrach.

> | Disdaining. | Consenting. |
| :--- | :--- |
| Complaining. | Repenting. |

This form may be found in stanzas of other measure, but is not used nlone.

Second form of the Iambic, consisting of tivo Iamluses.
With ravished ears The monarch hears, Assumes the god,
Hypermeter of the same lind.

> Upon a mountain, Beneath a fountain.

Three Iambuses, with hypermeter of the same kind.
TT was when the seas were roaring
With hollow blasts of wind, With hollow blasts of wind,
A damsel lav deploring, A damsel lay deploring,
All on a rock reclined.
Form Iambuses.
And may at last my weary age Find out the peaceful hermitage.

## Five Iambuses, or the Heroic measure.

Be wise to-day, 't is madness to defer
How loved, how valued once, avails thee not,
To whom related, or by whom begot
A heap of dust alone remains of thee,
T is all thou art, and all the proud shall be.

## Six Iambuses, or the $A$ exandrine measure

For thou art but of dust; be humble and be wise.
(The latter of the two following is an Alexandrine.
A reedless Alexandrine ends the song,
That, like a wounded snake, drags its slow length along.
Seven Iambuses.
The melancholy days have come, the saddest of the year, Of wailing winds, and naked woods, and meadows brown and sere. The robin and the wren have flown, and from the shrub the jay, And from the wood top caws * the crow, through all the gloomy day.
This measure is sometimes broken into two lines, thus When all thy mercies, 0 my God I My rising soul surveys, Transported with the view, I'm lost In wonder, love, and praise.
Trockaic verse of one Trochec and a long syllable.

> Tumult cease Sink to peace. See him stride, Valleys wide, Over woods, Over floods.

## Tivo Trochees.

## Rich the treasure, Sweet the pleasure

 Soft denialsAre but trials.

* This alteration in a line of one of the sweetest pieces of poetry ever written in any language, was suggested by the lamented Mr. Bailey, of the High School for Girls, in this city. In compiling "The Young Ladies" Class Book," he expressed a wish to the nuthor to take this liberty, but he deemed it unwarrantable. The reading is adopted here as a beautifue ex consider how easily the printer might mistake in manuseript a $w$ for on a double $l$, it would not be surprising if it should herealler appear it generally gifted co
written.

Troo 7 rochees, with an additional long syllable.

> In the days of old
> Fables plainly told.

Three Trochees.
Go where glory waits thee
Three Trochees, with an additional syllable.
Restless mortals toil for nought; Bliss in vain from earth is sought
Four Trochoes.
Round us wars the tempest louder.
With an additional syllable.
Idle after dinner in his chair.
Fie Trochees.
All that walk on foot or ride in chariots.
Six Trochees.
On a mountain, stretched beneath a hoary willow.
Anapoestic verse consisting of one Anapcest
But in vain
Twe Anapeests.
They complain.
But his courage'gan fail

With an additional syllable.
But his courage 'gan fail him
For no arts conld avail him.
Three Anapests.
I am monarch of all I survey
My right there is none to dispute,
From the centre all round to the sea
I am lord of the fowl and the brute.
At the close of the day when the hamlet is still.
Hypermeter of four Anapoests.
On the warm cheek of youth, smiles and roses are blending.
VEREES IN WHiCH THE sECONDARY fEET ARE ADMITED TO GIVE variety to the melody.
The student will observe, by the marks on the vowels, what the secondary fea
ire, which are introduced in the following lines; the first foot is a spondee.
C, Thêre sö̃on the sufferer sinks to rest.
Thëre tōō was he, who nobly stemmed the tide.
There too was he, who nobly stemmed the
Häil, lōng lost Peace! hāill, dōve-eyed māid divine

* This measure is ambiguous, for by accenting the first and third sylla oles we may make it Trochaic.


# A Pyrrhic ocewrs in the following 

> If aught be welcorme to our sylvan shed, Be it the the trav ller whŏ has lost his way. I sought the benu fated with my tear And loaded with my sighs the passing gale Spondees and Pypriaics with Iambuses.
Gó pious offspring and restrain those tears:
Gō pious ofispring and restrain
Ify to regions of eternal bliss.
Tike my last blêssing in this clay cola kiss.

## A Dactyl with Iambises.

Marmuring, and with him fled the shades of night.
Amphitrachis mixed with Iambuses.
O'ĕr māny a frozěnn, māny a fiĕry âlp.
A Spondee and a Tribrach, with Iambuses.
Innumerable before th' Almighty throne.
It will thas be perceived, that by the mixture of different kinds of fees, It that variety is produced, which renders poetry agreeable to the ear. To constitute verse, it is not sufficient that a number of jarring syllables should be ranged in uncouth lines, with rhyme at the end. Order, regularity, symmetry, and harmony are requisite, wiile the taste and judgment of the poet are displayed by the proper mixture of accented and unac cented syllables to form an harmonious line
The student, having now been made acquainted with the different kinds of verse, may be required to compose verses himself in all the different kinds of measure. As a first exercise in versification, he may be permitted to write words in verses without regard to their signification, making what may


Five foot Iambus or Heroic Verse.
Thus man attempts some nobler end to scen. Bestrides the flood in horror at the plan.

* The harmony of a verse may sometimes be utterly destroyed by the misplacing of a single monosyllable; thus,
"Thrice is he armed that hath his quarrel just,
And he but naked, though locked up in steel,
Whose conscience is with injustice corropted."
In this extract, the measure of the third line is ntterly destroyed by the misplacing of the word is. It should be.
"Whose conscience with injintice is corrupted."

AIDS TO ENGLISH COMPOSITION

## Trochaic

Boiling in the troubled sea Full of mirthful hope to be.

## Anaposstic

From the brow of the hill see the hermit appear And with joy in his face mark the waters so clear, \&c.

## Exeroises.

Having previously attempted to form verses m all the different sorts of measure that have been described, with words without reference to sense, the student may arrange the following lines in regular order. The lines themselves contain all the words necessary both for the harmonious construction and the expression of the sense. The order of them is, how ever, disturled, as will be seen by the following


Verses to be arranged by the Student in Anaposstic * lines of four foet? Content and joy are now fled from our dwellings, And, instead, disease and want are our inmates.

* Dr. Carey, in his English Prosody, says, "If, like Tertæus of old, I had to swake dormant valor with the voice of song, 1 would in preference to overy other form of English metre, choose the Anapastic, of four feet in couplets, which, if well written, in real amapiests, unincumbered with an sic, conld hardly fail to martialize even shivering cowards, and warm them into heroes; the brisk, animating march of the verse having the same effect on the soal, as the body experiences from the quick, lively step, which, by accelerating the circulation of the blood, at once warms and dilates th heart, and renders the wartior more prompt to deeds of prowess." If any one would test the justness of Dr. Carey's opinion, as thus expressed, his deubts will be resoived by the perusal of Campbell's beantifnl pieze, баti Hed "Lochiel's Warnins."

Now chivalry is dead, and Gallia ruined, And the glory of Europe is fled for ever.
'T is woman, whose charms impart every rapture And to the pulse of the heart add a soft spring Her sway is so supreme, the miser himself Resigns her his key, amd to love grows a convert, Resigns ner him his head at the sound of her voica
Sorrow lifts up And, from his shed, Poverty well pleased listens. And, from hobbling along in an ecstasy Beats time to the tune of her song with her crutce.
How sweet is the thought of to-morrow to the hearrh When Hope's fniry pictures display bright colors, How sweet when we can borrow from futur A balm for the griefs that to-day afflict us.
To be made into Iambic verses with four foet.

And while If feel thy gracious gifts My song shall reveal all thy praise.
The search shall teach thee to prize life, And make thee good, wise, and grateru. With ease you wear a thousand shapes, And still you please in every shape. Neither wealth I pursue, nor power, Nor hold in view forbiditen joys.
The prudent nymph, whose cheeks disclose The blushing rose and the lily,
Will screen her charms from publie view, And rarely be seen in the crowd.
Iambic verses of five fect, or the Heroic * measure. As Orpheus tunes his song in Thracian wilds, The raptured beasts throng around him in crowds.
Seek not thou to find, with vain endeavor, Of Almighty mind the secret counsels; Nor can the depths of fate by thee be pierced.
could some poet rise, bold in wisdom, And unfold half thy beauties to the world, Roving on fancy's wing, impart thy fire, And feel thy genius beamin, on wis would be vain, I'd wish humbly, though the wis might alight.
*Tus is the principal metre of our language, and it is happily adaptes ${ }^{3}$. *Tris is the principar metre of our languased to the most humble and is. to every kind of subject, from the or without riyme.

## Trochaic verses. <br> Where spreads the rising forest,

For the lordly dome shelter,
To their airy beds high bnilt, See returning home the rooks.
Now battle glows with fury
In torrents flows hostile blood.
Here you il find mental pleasures,
Pleasures that the mind adorn. The joys of sense are transient, They dispense no solid bliss.
The shepherd dines by the brook Heat the fierce meridian from By the branching pines shelter $O^{\prime}$ er his grassy seat pendent.
But from stream, dell, or mountain Springs not a fluttering zephyr, Lest the noontide beam, rearur His silken, his soft wings scorch.

## RHYME.

Rhyme is a similarity, or agreement, in the sound of firal syllables.
Verse without rhyme is called blank verse.*
It is a general rule in poetry, with regard to rhymes, that they should begin on the accented syllable.
In the forming of verses with rhyme, it is a good rule to let the weaker line stand first. $\dagger$

* Rhyme is by no means to be considered as an essential constituent in English poetry. Much poetry has been written, and that, too, of the
choicest description, in which thyme ias no part. The poetry of tilton choicest description, in which rhyme has no part, The poetry of Alilton,
Shakspeare, Thomson, Young, and a host of others, whooe witings have consributed so much to the literature of the language, seldon audmits this "meretrocous" ornament, as it has been called. But it has been said, that, althongh, in the five feet lambic measure, the measured dignity of the varse supplies the place of rhyme, in the other forms of English versification it is absolutely essential. Whoever will be at the pains to convince himself that this is an erroneous opinion, may easily do so by the perusal of the works or Dr. Southey, especially, his "Thalaba, or the Destroyer:" The student, in his first attempts at versification, should be cautioned ggainst the injacicioss use of expletives. An expletive is a word introduced absely to intly weakons it. Pone not only contributes nothing to the sense wilile be condemns this fault.

While expletives their feeble aid do join,
And ten low words oft creep in one dull line."
21

## 242 <br> AIDS TO ENGLIBH COMPOSITION. <br> Rhymes may occur in consecutive, or alternate line

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any other regular order, at the please rhymes and allowable Rhymes are of two kinds, perfect riok kinds will readily rhymes. The difference between the two kocabulary, taken from Walker's "Rhyming Dictionary". "

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and termeinations, to suit the exigeness the shifts and turns,
I the shifts and turns, 1 itiform,
Th' expedients and inventio ins chase of terms,
To which the mind resorts is chase fill
Th arrest the fleeting imag
The mirror of the mind.
LXXV.


## vocabllaty of rhynes.

Directions for finding Rhymes.

1. In looking for a word in the following yocabulary, consider the five vowels, $A, E, I, O, U$, and begin at the vovel that precedes the last consonant of the word; for example, to find persuade and the words that thyme to it, $D$ is the last consonant, $A$ the vowel that precedes it; look for $A D E$, and you will find made, fade, invade, and all the other words of that rhyme.

## 'To Hope.

Down, down, vain hope, to me no Can spring return, with blossoms Nor Summer ripen Autumn's Which now lies withering on the Fade, fade, vain Hope ! all else has Why should I dream and cherish
Since dark Despair, that sun has Which once gave light and joy to

Go, flatterer, go: thy hour is Thy promised pleasures all are And ne'er will trust to thee


Another sort of poctical amusement has the name of Echo Verses. In these the repetition of the last word or syllable of a verse gives an ariwer following echo verses allade to the Bourdhesds in the reig of Charies the First Now, Echo, on what's religion grounded? oarray his thoughts in a more elegant and attractive garb, and to vary that garb at pleasure, by the ready aid of a diverd beautiful effect, - it wil? tht the same time, produce a mor thought; for, while in search for an opithet, enrich the intellectuat eriphrase, he is obliged to view the subject in and for an example, or a perlations, that he may choose such particular word or phrase, as shall exhibit it in the most advamtageous-ught., to exercise the more effectual to call into rection the powers of the mariery of ideas, which udgment, to whet the sagacity, and givent? For these weighty consid might otherwise have lain for ever dormant? For these wended by Locke, trations, the practice of verse-". Chesterfield, Franklin, \&ce., dec. The teacher will ind roung student, and, like all other inducements Rimes," interesting to the subject of composition
to thought, auxily writes down the rhyming words for a short poem ; which another undertakes to complete, by filling up the several verses, on a sul ject either chosen at pleasure, or prescribed, as the case may be.

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1. In looking for a word in the following yocabulary, consider the five vowels, $A, E, I, O, U$, and begin at the vovel that precedes the last consonant of the word; for example, to find persuade and the words that thyme to it, $D$ is the last consonant, $A$ the vowel that precedes it; look for $A D E$, and you will find made, fade, invade, and all the other words of that rhyme.

## 'To Hope.

Down, down, vain hope, to me no Can spring return, with blossoms Nor Summer ripen Autumn's Which now lies withering on the Fade, fade, vain Hope ! all else has Why should I dream and cherish
Since dark Despair, that sun has Which once gave light and joy to

Go, flatterer, go: thy hour is Thy promised pleasures all are And ne'er will trust to thee


Another sort of poctical amusement has the name of Echo Verses. In these the repetition of the last word or syllable of a verse gives an ariwer following echo verses allade to the Bourdhesds in the reig of Charies the First Now, Echo, on what's religion grounded? oarray his thoughts in a more elegant and attractive garb, and to vary that garb at pleasure, by the ready aid of a diverd beautiful effect, - it wil? tht the same time, produce a mor thought; for, while in search for an opithet, enrich the intellectuat eriphrase, he is obliged to view the subject in and for an example, or a perlations, that he may choose such particular word or phrase, as shall exhibit it in the most advamtageous-ught., to exercise the more effectual to call into rection the powers of the mariery of ideas, which udgment, to whet the sagacity, and givent? For these weighty consid might otherwise have lain for ever dormant? For these wended by Locke, trations, the practice of verse-". Chesterfield, Franklin, \&ce., dec. The teacher will ind roung student, and, like all other inducements Rimes," interesting to the subject of composition
to thought, auxily writes down the rhyming words for a short poem ; which another undertakes to complete, by filling up the several verses, on a sul ject either chosen at pleasure, or prescribed, as the case may be.
2. In like manner, if a word end in two or more consonants, begin as the vowel that immediately precedes the first of them; for example, $N$ is first of the final consonants, $A$ the vow
and you will find band, stand, command, \&c. 3. But if a diphthong, that consonants of a word, begin at the first of these two vowels; thus, to find the rhymes to disdain these for $A I N$, and you will find brain, chain, gain, \&c.
out for $A$, and a word that ends in a diphthong preceded by a consonant 4. To tind a word oegin only at the first rowel of the diphthong; for example, tisue, \&c.
chymes to subdue, look for UE, and you will 5. All the words that ind in a single vowe excent always the words that are found by looking fors that vowel only, except alve same method that has end in mute $E$, which are consanding the rhymes to persuade, whose final oeen already prescribed for the last syllabla

AB. Alow, scab stab. Allowable rhymes Bab, cab, dal, mab, nab, blab, crab,
babe, astrolabe, \&c. See Derection 3 .

ACE. brace, chace, grace, place, space, Ace, dace, pace, face, lace, mnce, race, brace, misplace embrace, grimace, trace, apace, deface, efface, disgrace, interlace, retrace, populace, \&c. Perfect Thymes, *c. Allowable Thymes, grass, glass, ACH
Attach, detach, \&c. Perfect rhymes, batch, match, \&cc. Allowable thymes fetch, wretch, \&c. See Direction 3.
pork, hack, jack, lack, pack, auack, tack, sseck, rack, black, elack Back, cack, hack, jack, lack, pack, track, wrack, attack, zodiac, demoniac
crack, knack, slack, snack, stack, crack, knack, slacks. Allowable thymes, bake, take, \&cc., neck, speck, \&cc bymposiac, amanac. ACT.
Act, fact, pact, tract, attract, abstract, extract, compact, contract, de Act, fact, pact, exact, protract, enact, infract, subtract, transact, eataract, with the preterits and participles of veros ine of verbs in ake, as baked, Allowable rhymes, the preteris
But to the King they say they are most loyal.
Lie all. Then God keep King and state from these same men Then God keep King and state from these
Amen.
It remains to be observed: 1 . That the two corresponding syllables of a It remains to be observed: 1 . That the two corresporin consonance with the accented vowel, but rhyme must not only begin the remaining letters; thus, text and vext, song must preserve it thong another respectively, in the sounds ext and ons,
2. The sounds, and not the letters, constitute the rhyme. Thus, snd rough, blezo and grow, though different to the eye, form an unobjecfionable ryme; but bough and tough, though silarity in sound. similarity in sound.
3. The letter or letters in the syllable which precede the accented vowel, must be different in form and sound, otherwise the consonance will be dis agreeable to the ear. Hence, ten

Add, bad, dad, gad, had, lad, mad, pad, sad, brad, clad, glad, plad, chad Re. Allowahle rhymes, cado. fade, \&ic., glede, bead, read, \&c. See Direc. thon 3 .

Cade, fade, made, jade. lade, wade, blade, glade, shade, spade, trade, de grade, evade, dissuade, invade, persuade, blockade, brigade, esplanade cavalcade, masquerade, renegade, retrograde, serenrid, afraid, upbraid. \&c. and tho preterits and participles of verds in ay, ey, and eigh, as plaved, ona the preting whed, \&c. Allowable rlyymes, add, bad, \&cc., bed, dead, \&c., bead, mead, \&c., heed, need, \&c. See Direction 3.

Safe, chafe, vouchsafe, \&c. Allowable rhymes, leaf, sheaf, \&cc., deaf, \&cc., lough, staff, \&c

AFF
Gaff, chaff, draff, quaff, staff, engraff, epitaph, cenotaph, paragraph, \&c. Perfoct thyme, laugh. Allowable rhymes, safe, chafe, \&cc.
Aft, haft, raft, waft, craft, shaft, abaift, graft, draft, ingraft, handicraft Perfect rhymes, draught, and the preterits and participles of verbs in aff and angh, as quaffed, laughed, \&c. Allowable rhymes, the preterits and particu ples of verbs in afe, as chafed, vouchsafed, Sc.

Bag, cag, fag, gag, nag, quag, rag, tag, wag, brag, crag, đrag, flag, knag shag, snag, stag, wrag, serag, Brobdignag.

Age, cage gage, page, rage, sage, wage, stage, swage, assuage, engage disengage, enrage, presage, appenage, concubinage, heritage, hermitage parentage, parsonage, personage, pasturage, patronage, pilgrimage, villan
age, equipage. Allowable rhymes, edge, wedge, \&c., liege, siege, oblige age, equipage. Allowable thyme, AIGHT, see ATE. AIGN, see ANE.

AII.
Ail, bail, fail, hail, jail, mail, nail, pail, quail, rail, sail, tail, wail, flais frail, snail, trail, assail, avail, detail, bewail, entail, prevail, retail, counter vail, \&c. Perfect riymes, ale, bale, dale, gale, hale, male, pale, sale, tale vale, wale, scale, stale, swale, whale, impale, exhale, regale, veil, nightin gale, \&c. Allowable riymes, peal, stenl, \&c.., bell, cell, \&c.

ATM, see AMIE.
AIN.
Cain, blain, brain, chain, fain, gain, grain, lain, main, pain, rain, vain, wain, drain, plain, slain, Spain, stain, swain, train, twain, sprain, strain, abstain, amain, attain, complain, contain, constrain, detain, disdain, disunin, enchain, entertain, explain, maintain, ordain, pertain, obtain, refrain, regain, remain, restrain, retain, sustrin, appertain. Perfect rhymes, bane, cane, dane, crane, fane, jane, lane, mane, plane, vane, wane, profane, hurri Allowable thymes lean mean, \&c., queen, seen, \&c., ban, cam, \&c., den pen, \&c.
Faint, paint, plaint, quaint, saint, taint, acquaint, attaint, complaint, con $21^{*}$
straint, restraint, \&c.
\&c., lent, rent, \&s.

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\begin{aligned}
& \text { AIR, see ARE. } \\
& \text { AISE, see AZE. } \\
& \text { AIT, see ATE. } \\
& \text { AITH, see ATH }
\end{aligned}
$$

$$
\mathrm{A} 1 Z \mathrm{E}, \text { see } \mathrm{AZE} \text {. }
$$

AKE.

Ake, bake, cake, lake, make, quake, rake, sak z, take, wake, brake, drake, Qake, shake, snake, stake, strake, spake, awake, betake, forsake, mistake, partake, overtake, undertake, bespake.
Allowable rhymes, back, rack, \&c., beck, deck, \&c.., speak, weak, \&c. Allowable rhymes, back, rack, \&co., bec
Cabal, canal, animal, armiral, cannibal, capital, cardinal, comical, conju al, corporal, criminal, critical, festival, funeral, general, hospital, interval, gal, corporal, criminal, eritioni, madrigal, literal, magical, mineral, mystical, musical, natural, origi nal, pastoral, pedestal, personal, physical, poetical, political, principal, na, padigal, prophetical, rational, satrical, reciprocal, rhetorical, several, ter poral, tragical, tyrannical, carnival, schismatical, whimsi,
iovable rhymes, all, ball, sc.., ail, mail, \&
Bald, scald, ememld, \&e. Perfect rilymes, the preterits and particuples of erbs in all, anl, and awl, as called, manled, crawled, \&oc.
ALE, see AIL. ( $<$
Calf, half, behalf, \&c. Allowable ALF.
Balk, ohalk, stalk, talk, walk, calk, \&c. Porfect rhyme, hawk. Allono We rhymes, sock, clock, kce.
All, ball, call, \&e. Perfect rhymes, awl, bawl, brawl, crawl, scrawl prawl, squall. Allowable rhymos, cabal, equivocal, \&co. See AL.
Calm, balm, becalm, psalm, palm, embalm, \&ce., whose plurals and third roans singziar rhyme with alms, as calms, becalms, \&c.

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\begin{aligned}
& \text { ALT. }
\end{aligned}
$$

Halt, malt, exalt, salt, vault, asssult, defanit, avad fault, the last of whec is by Pope rhymed with thought, bought, \&c.

Calve, halve, salve, valve. ALVE.
AM.
Am, dam, ham, pam, ram, sam, cram, dram, flam, sham, swam, epigram, anagram, \&c. Perfoot rkymes, damn, lamb. Allowable rhymes, dame, lame, \&cc. $\square$ AME.
Blame, came, dame, same, flame, fame, frame, game, lame, name, tame shame, inflame, became, defame, misname, misbecame, overeame, \&c. Peffect rhomes, aim claim, maim, acclaim, declaim, exclaim, proclaim, re Peffect rhumcs, aim, claim, maim, acclaim, declaim, exclaim, proche, scheme \&lam., dream, gleam, \&c.

Camp, champ cramp, damp, stamp, vamp, lamp, clamp, decamp, en mb, 2 cc .

AN.
ar an, dan, man, nan, pan, ran, tan, van, bran, plan, sean, span, than, uman . fore-ran, began, trepan, courtesan, partisam, artisan, pelican, caravan, \&c. Allowable rhymes, bane, cane, plain, mane, \&c., bean, lean, wan,
swan, \&c. gone, upon, \&c. swan, \&c., gone, upon, \&c.

ANCE.
Chance, dance, glance, lance, trance, prance, antrance, romance, advance, mischance, complaisance, circumstance, countenance, deliverance, consonance, dissonance, extravagance, ignorance, inheritance, maintenance, temverance, intemperance, exhorbitance, ordinance, concordance, sufferance, sustenance, utterance, arrogance, vigilance, expanse, enhance.

ANCH.
Branch, stanch, lanch, blanch, ranch, hanch. Perfect rhymes, launch paunch.

AND.
And, band, hand, land, rand, sand, brand, bland, grand, gland, stand, strand, command, demand, countermand, disband, expand, witt stand,
understand, reprimand, contraband, \&c. Allowable rhymes, wand, fond bond, \&e., and the preterits and participles of verbs in ain and eat, as re mained, leaned, \&c

> ANE, see AIN.

ANG.
Bang, fang, gang, hang, pang, tang, twang, sang, rang, haracgue, clang. Allowable thymes, song, long, \&cc.
Change, grange, range, strange, ANGE. estrange, arrange, exchang interchange. Allowable rhymes, revenge, avenge, \&cc.
Rank, blank, shank, clank, dank, drank, slank, frank, spa ak, stank, lank plank, prank, rank, thank, disrank, mountebank, \&c.
ANSE, see ANCE.

ANT.
Ant, cant, chant, grant, pant, plant, rant, slant, aslant, complaisant, dis plant, enchant, gallant, implant, recant, supplant, transp at, absonant, adamant, arrogant, combatant, consuant, elegant, elenhan exhorbitant, con versant, extravagant, ignorant, insignifieant, inhabitant, militant, predomi nant, sycophant, vigilant, petulant, \&co. Allowable rhym es, faint, paint, \&c. See ANT and ENT.
Cap, gap, hap, lap, map, nap, pap, rap, sap, tap, chap, clap, trap, flap, chap, sup, snap, wrap, scrap, strap, enwrap, entrap, mishap, ecc, Alowable
APE.
Ape, cape, chape, grape, rape, scrape, shape, escape, mape, crape, topu, APH, see AFF.

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\begin{gathered}
\text { HPI, see AFI. } \\
\text { APSE. }
\end{gathered}
$$

Lapse, clapse, relapse, perhaps, and the plurats of nowns and third persons singular of the present tense in ap, as caps, maps, \&c., he saps, he laps, \&c. Allowable rhymes, the phurals of nouns and thive persons singular of verbs in ape and eap, as apes, he apes, heaps, he heaps, \&cc.
APT.

Apt, adapt, \& . ., rlymes, the preterts and participles of the verbs in ap, as
apped, slapped, \&c. Allowalle rhymes, the preterits and participles of the apped, slapped, \&ce. Allowawe rhymes, the preterits and participles of the verbs in ape, $\alpha$ a aped, escaped, \&o

AR.
Bar, ear, far, jar, mar, par, tar, spar, scar, star, chair, afar, debar, unbar Bar, eart, particur, perpendicular, secular, angular, regular, popular, singu catarrh, particular, perpeneter, calendar, colander. Peffect rayme, the plutai verb are. Allowabld rhymes, bare, prepare, \&c., pair, repair, wear, tear,
lase war, \&e., and no or last but two.
Barb, garb, \&co. ARB.
Farce, parse, Mars, \&c. Allowable rliyme, scarce.
ARCH
Arch, march, parch, starch, countermarch, \&se.
Bard, card, guard, hard, lard, nard, shard, yard, bombard, discard,'re gard, interlard, retard, disregard, \&c., and the preterits and participles gard, in ir, as barred, searred, \&c. Allowable rigmmes, cord, reward, \&
Ward, sward, reward, \&c. Allowable rhymes, hard, card, see the last Ward, award, reward, \&-c. Allowable rhymes, hard, participles of the verbs article, hoard, lord, bira, cura, abhorred, incurred, \&c.
in ar , or, and ur, as barred, abher

ARE.
are, care, dare, fare, hare, mare, pare, tare, rare, ware, flare, glare, scare, share, snare, spare, square, stare, sware, prepare, aware, beware, compare, declare, ensnare. Perfect rhymes, ir, debomair, despair, there, were, where, ere, e'er, ne'er, else where, whate'er, bear, forswear, \&c, there, were, where, ere, \&c., heir, cohcir, their. Alloweable nowe'er, howsoe'er, whene'er, where er,
rhymer, bar, car, \&c., err, prefer, and here, hear, \&cc., regular, singular war, \&e.

ARES.
Unawares Rimees, theirs and the plurals of nouns and third persons Unawares. Rhymes, theirs, and the plurals of nouns and he pairs, heirs singular of verbs in are, air, eir, ear, as care, he cares, pair, he phis and th. bear, he bears, \&c. The allowable rhyme allowed to thyme with the termuna tion ars, as bars, cars, errs, prefers, \&o.

Scarf. Allowable rhymes, dwarf, wharf.
ARGE. Barge, charge, large, targe, alse, gorge, forge, urge, sc.

ARK.
Bark, cark, clark, dark, lark, mark, park, shark, spark, stark, embark remark, \&oo Allowable rhymes,
Snarl, marl, parl. Allowable thymes, curl, furl, \&c. Th D)
Arm, barm, charm, farm, harm, alarm, disarm. Allowable rhymes warm
awarm, storm, \&c. ARN.
Barn, yarn, \&cc. Allowable rhymes, warn, forewarn, \&c., horn, morn, \&e Warn, forwarn. Perfect thymes, horr morn, \&e. Allowable rhyme barn yarn, \&o.

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\text { ARP. }
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Carp, harp, sharp, counterscarp, \&ce. Allowable shyme, warp ARSH.
Harsh, marsh, \&oc. ART.
Art, cart, dart, lart, mart, part, smart, tart, start, apart, depart, impart dispart, counterpart. Perfoct rhymes, heart, \&cc. Alloioable rhymes, wart
thwart, \&c., hurt, \&c., dirt, flirt, \&c., pert, \&c. thwart, \&ec., hurt, \&e.,
Wart, thwart, \&co. Porfeet rhymes, short, retort, \&c. Allowable rhymes ait, sport, court, \&ce.
ARTH, see EARTH.

ARVE.
Carve, starve, \&c. Allowatle rhymes, nerve, deserve, \&c.
Was. Allowable rhymes, has as. AS.
Ass, brass, class, grass, lass, mass, pass, alas, amass, cuirass, repass, sur pass, morass, \&c. Allowable rhymes, base, face, deface, \&c., loss, toss, \&co ASE, see ACB.

ASH.
Ash, cash, dash, clash, crash, flash, gash, gnash, hash, lash, plash, rash, thrash, slash, trash, abash, \&c. Allovodle rhymes, wash, quash, \&c., leash \&c. Wash, quash, \&c. Allowable rhymes, cash, dash, \&c.
Ask, task, bask, cask, flask, mask.
Asp, clasp, gasp, grasp, hasp. Allowabble rhymes, wasp, \&c.
Cast, last, blast, mast, past, vast, fast, aghast, avast, forecast, overcast, outenst, repast. Perfect rhymes, the preterits and participles of verls in ass, as classed, amassed, \&c. Allovable rhaymes, the preterits and participles of vorbs in ace, as placed, \&cc. Nouns and verbs in aste, as taste, waste, \&cc. ASTE.
Baste, chaste, haste, paste, taste, waste, distaste., Perfect rhymes, waist, and the preterits and participles of verbs in ace, as faced, placed, \&ce. Allowable rhymes, cast, fast, \&co., best, nest, \&cc., and the preterits and participles of verbs in ess, as messed, dressed, \&c.
At, bat, cat, hat, fat, mat, pat, rat, sat tat, vat, brat, chat, flat, plat, sprat, that, gnat. Allowable rhymes, bate, hate, \&c.

ATCH.
Catch, match, hatch, latch, patch, scratch, smatch, snatch, despatch.
Bate, date, fate, gate, grate, hate, tate,
state, scate, slate, abate, belate, collate, mate, pate, plate, prate, rate, sate, state, scate, slate, abate, belate, collate, create, debate, elate, dilate, estate,
ingrate, innate, rebate, relate, sedate, translate, abdicate, abominate, abrogate, accelerate, accommodate, accumulate, accurate, adequate, affection ate, sdvocate, adnlterate, aggravate, agitate, alienate, animate, annihilate, antedate, anticipate, antiquate, arbitrate, arrogate, articulate, assassinate, calculate, capitulate, captivate, celebrate, , irculate, coagulate, commemorate, commiserate, communicate, compassionate, confederate, congratulate, congregate, consecrate, contaminate, corroborate, cultivate, candjdate, coöp
orate, celebrate, considerate, consulate, capacitate, debilitate, dedicate, de renerate, delegate, deliberate, denominate, depopulate, dislocate, deprecate discriminate, Cerogate, dissipate, delicate, disconsolate, desperate, ceprece, eradieducate, effeminate, elevate, emulate, esumate, elaborte, expostulate, exterminate, extricate, cate, evaporate, exaggenerate, gratulate, hesitate, illiterate, illuminate, irritate, imitate, immoderate, impetrate, importunate, imprecate, inanimaticate, in vate, instigate, intemperate, intimate, inte, macistrate, meditate, mitigate, raildate, inveterate, inviolate, legitimate, marticipate, passionate, penetrate, moderate, necessitate, nominate, obstine, pripitate, predestinate, predominate, zerpetrate, personate, potentate, precipitatig, pe, prognosticate, propagate, premeditate, pregerate, regulate, reiterate, reprobate, reverberate, ruminrecriminate, regenerate, re stipulate, subjugate, subordinate, suffocate, ter minate, tolerate, temperate, vindicate, violate, umiortuateres, eight, weight, bait, plait, strait, wait, await, great. Nearly perfect rhymes, eight, weight, height, straight. Allowable rhymes,

Bath, path, \&c. Nllowable rhymes, hath, faith, \&ce. ATHE.
Bathe, swathe, lathe, rathe. AUB, see OB.

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\begin{aligned}
& \text { AUCE, see AUSE. } \\
& \text { AUCH, see OACH. }
\end{aligned}
$$

AUD.

AWN. AX.
Ax, tax, wax, relax, flax. Perfect rhymes, tho plurals of nowns, and thard persons singular of verbs in ack, as backs, sacks, dce., he lecks, he packs, \&cc. Allowable rhymes, the phrals of nouns, and third persons sing ular of verbs in
ake, as cakes, lakes, dc., he makes, he takes, \&cc.
AY.
Bray, clay, day, dray, tray, flay, fray, gay, hay, jay, lay, may, nay, pay; play, ray, say, way, pray, spray, slay, spay, stay, stray, sway, affray, allay, display, dismay, essay, forelay, yainsay, decay, defray, delay, disarray virelay. Perfect rhymes, neigh, weigh, inveigh, \&ce. obey, purvey, survey, disobey, grey. Allorouble rhymes, tea, sea, fee, see, glee, de.
Craze, daze, blaze, gaze, glaze, AZE.
raise, praise, dispraise, \&c., ghrase, paraphramaze, graze. Perfoct rhymes, raise, praise, dispraise, \&c., phrase, paraphrase, dec., and the nouns plural, as days, he inveighs. he obeys, \&o. Allowable r verts in ay, eigh, and ey and keys, the plural of key; also the auxiliaries has and was.

E and EA , see EE
EACE, see DASE.
EACH.
Beach, breach, bleach, each EACH. Thymes, beech, leech, speech, beseech. Allowable rhymeach. Nearly perfect

EAD, see EDE and EED EAF, see IEF.
DAGUE.
League, teague, \&c. Poder intrigue, fatigue, \&c. Allowabl rhymes, Hague, vague, \&c., log, beg, \&ce., bag, rag, \&c.

Beak, speak, bleak, creak, freak, seak AKL.
tweak, wreak, bespeak. Nearly perfoct themes ch, squeak, streak, weak, reek, seek, sleek, pigne wearly perfect thymes, cheek, leek, creek, meek, lake, take, thick, liek, \&o.
Deal, heal, reveal, meal, peal, seal, steal, teal, veal weal, real, squel, repeal, conceal, congeal, anneal, appeal. Nearly perfoct flymes, ecl, heel, feel, keel, kneel, peel, reel, steel, wheel. Allowabte shymes, bell, tell, \&c., ale, tale, ce., … ail, aen, ail, hill, ece.

Health, wealth, stealth, comm EALTH.
Bream, cream, gleam, seam EAM.
Bream, cream, gleam, seam, scream, steam, stream, team, beam, dream.
Perfect thymes, phlegm, scheme, theme, blaspheme Nearly pafect rhymes, deem, teem, beseem, blaspheme, extreme, supreme redeem, seem, \&c. Allowable rhrmes, dame, lame, esteem, disesteem them, hem, \&c., lamb, dam, \&c. See AME. Same, \&c., limb, him, \&c.

EAN.
Bean, clean, dean, glean, lean, mean, wean, yean, demean, unclean.
Perfoct rhymes, convene, demesne, intervene, mien. Nearly perf ${ }^{2}$.


Bawl, brawl, drawl, crawl, scrawl, sprawl, squall. Perfoct rhymes, bail
sall, fall, gall, small, hall, pall, tall, wall, stall, install, forestall, thrall, inthrall

Fraud, laud, appiaud, defrand. Perfect rhymes, broad, abrosd, bawd; ans the preterits and participles of verts in awt, as gnawd, the word load.
rhymes, odd, nod, ecc.. oder Dode, AVE.
Cave, brave, gave, grave, crave, lave, nave, knave, pave, rave, save, shave, slave, stave, wave, bohave, deprave, engrave, ou have.
arclitrave. Allowable rhyme, the azhe see AFF.

> AUGHT, see OUGHT.
> AULT, see ALT.

AUNCH.
Launch, paunch, haungh, staunch, \&e.
AUNCE, see ONSE.
AUNT. Aunt, daunt, gaunt, haunt, jus,
AUSE.

Cause, pause, elanse, applause, because. Pafect rhymes, the plarais of inaw, as laws, he draws, de Alloveable rhyme, was.
AUST, see OST,

Craw, daw, law, chaw, claw, draw, flaw, guaw, jaw, law, maw, paw, raw, sw, straw, thaw, withdraw, foresaw.

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\begin{gathered}
\text { AWD, see AUD. } \\
\text { AWK, see ALK. } \\
\text { AWL. }
\end{gathered}
$$

obscene, terrene, \&c., queen, spleen, \&ce. Allowable rhymes, bane, mani \&co obscene, terrene, \&c., theen, sin, \&c.
ban, man, \&c., bin, thin, begin
ban, man, ecc., EANS, see ENSE.
ANT, see ENT.
EAP, see EEP and EP.
EAR, see EER.

## ECT.

Sect, abject, affect, correct, incorrect, collect, deject, detect, direct, dis respect, disaffect, dissect, effect, elect, eject, erect, expect, indrrect, infect, inspect, neglect, object, project, protect, recollect, reflect, reject, respect, rhymes, the preterits and participles of verbs in eck, as decked, checked \&c. Allowable riymes, the preterits and partuiples of verls in ake, and eak, as. baked, leaked.
Heard, herd, sherd, \&c. Perfect thymes, the preterits and paitictples of werbs in er, as erred, preferred, \&cc. Allowable rhyme, beard, the pres and participles of verbs in ere, ear, and ar,
Search, perch, reserch. Allowable rhymes, church, smirch, lurch, parch march, \&e. VERITATIS EARL. A
Earl, pearl. Perfeot rhyme, girl, \&g. Allowable thymes, snarl, marl, churl, furl, \&cc. EARN, see ERN. EARSE, see ERSE.
EART, see ART.
EART, see AR
4

EARTH.
Bed, bled, fed, fled, bred, ED.
Bed, bled, fed, fled, bred, led, red, shred, shed, sped, wed, abed, inbred
misled. Perfect rhymes, said, bread, misled. Perfect rhymes, said, bread, dread, dead, head, lend, read, sprend, threa 2, tread, behead, o'erspread. Allowable rhymes, bead, mead, \&c., blade and eigh, as bayed, obeyed, veighed, \&z. and participles of verbs in ay, ey ind eigh, as bayed, obeyed, veighed, \&a.

EDE, see EED.
EDGE.
Edge, wedge, fledge, hedge, ledge, pledge, sedge, allege. Allowalle rhymes age, page, \&ce., siege, oblige, \&c., privilege, sacrilege, sortilege.
Bee, free, glee, knee, see, three, thee, tree, agree, deeree, degree, disagree, foresee, a'ersee, pedigree, he, me, we, she, be, jubilee, lee. Nearly perfect rhymes, sea, plea, flea, tea, key. Allowable rhymes, all words of ono syllable ending in y , ye , or ie , or polysyllables of these torminations having the accent
on the ultimate or antopenultimato syllable. on the ultimate or antoponultimato syllable.

$$
\begin{aligned}
& \text { EECE, see EASE. } \\
& \text { EECH, see EACH. }
\end{aligned}
$$

EED.

Creed, deed, indeed, bleed, breed, feed, heed, meed, need, reed, speea seed, steed, weed, proceed, succeed, exceed. Perfect rhymes, knead, read intercede, precede, recede, concede, impede, supersede, \&c, bead, lead mead, plead, \&cc. Allowable rhymes, bed, dead, \&c., bid, hid, \&c., made
blade, \&cc. blade sic.

## EEF, see IEF. <br> EEK, see EAK <br> EEL, see EAL <br> EEM, see EAB

EEN, see EAN.
EEP.

Creep, deep, sleep, keep, peep, sheep, steep, sweep, weep, asleep. Nearly perfoct, if ynes, cheap, heap, neap, \&c. Allowable rhymes, ape, rape, \&e.
step, nep, \&o., hip, lip, \&c.

Beer, deer, fleer, geer, jeer, peer, meer, leer, sheer, steer, sneer, cheer, voer, picker, domineer, cannoneer, compeer, engineer, mutineer, pioneer, privateer, charioteer, chanticleer, career, mountaineer. Perfect riymes, here, sphere, adhere, cohere, interfere, persevere, revere, austere, severe, sincere, hemisphere, \&c., ear, clear, dear, fear, hear, near, sear, smear
spear, tear, rear, year, appear, besmear, disappear, endear, auctioneer. Al lowoble rhymes, bare, dare, \&ce, prefer, deter, character, \&c.

EESE, see EEZE.
EET, see EAT.

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Breathe, sheathe, \&c. Perfect rhymes, wreath, inwreath,
EETH, see EATH
EEVE, see EAVE

## AIDS to english composition.

EMR, see EAM.
EMN.
Conderm, contemn, \&c. Perfect riymes, gem, hem, \&c. Allowablo vymes, lame, tame, stc., team, seam, \&c.
Tempt, exempt, attempt, conterapt.
Den, hen, fen, ken, men, pen, ten, then, when, wren, denizen. Allowathe hhymes, baue, fane, \&c., mean, bean, \&c.

Fence, hence, pence, thence, whence, defence, expense, offence, pretence commence, abstinence, circumference, conference, confidence, consequence,
continence, benevolence, concupiscence, differeuce, diffidence, dill Lence, continence, benevolence, concupiscence, difference, diffidence, diligence, eloquence, eminence, evidence, excelience, impenitence, impertinence, im potence, impudence, improvidence, incontinence, indifiference, indigence,
Indolence, inference, inteilizence, innocence, mangificence, necligence, omnipotence, penitence, preference, providence, recompense, reference, residence, reverence, vehemonce, violence. Peffect thymes, sense, dense, cense, condense, immense, intense, propense, dispense, suspense, prepense, incense, frankincense.
Bench, drench, retrench, quench, clench, stench, tench, trench, wench, wrench, intrench.

END.
Bend, mend, blend, end, fend, lend, rend, send, spend, tend, vend, amend, attend, ascend, commend, contend, defend, depend, descend, distend, ex pend, extend, forefend, impend, misspend, obtend, offend, portend, pretend, protend, suspend, transseenid, unbend, apprehend, compreeend, condescend,
piscommend, recommend, reprehend,
dividend, reverend. Parfect rlymes, discommend, recommend, repretend, dividend, reverend. Paffect $t h y m e s$,
friend, befriend, and the preterits and participles of verbs in en, as penned, friend, befriend, and che preterits and participles of verbs in en, as penned,
kenned, \&c. Allowalle vhymes, the pretrius cand participles of verrs in eatl
kenned, de. Ale gleaned, yeaned, to.
Amends. Perfect rhymes, the plurals of nouns, and thurd persons singi lar, present teinse, of verbs in end, as ends, friends, he mends, \&c.

> ZNE, see EA ENGE.

Avenge, revenge, \&c. ENGTH.
Length, strength, \&c. ENSE, sounded ENZE.
Cleanse. Perfect rlymes, the phurals of nouns, and thard persons singut Cleanse. Perfect niymes, he purals of wouns, and chard persons singu-
ENT.

Bent, lent, rent, pent, scent, sent, shent, spent, tent, vent, went, absent, meant, ascent, assent, attent, angment, cement, content, consent, descent, spent, o'erspent, present, prevent, relent, repent, resent, ostent, ferment, putwent, underwent, discontent, unbent, circumvent, represent, abstinent, accident, accomplishment, admonishment, acknowled gment, aliment, arbi trement, argument, banishment, battlement, blandishiment, astonishment, armipotent, bellipotent, benevolent, chastisement, competent, compliment,
 diligent, disparagement, document, clement, eloquent, eminent, equivalent, ment, frandulent, government, embellishment, imminent, irpperi.ent, im


Help, whelp, yelp, \&c. ELT. Belt, gelt, melt, felt, welt, smelt, pelt, dwolt ELVE.
Ec. Delve, helve, twelve, \&c.
Elves, themsolves, \&c. Perfect rhymes, the pherals of nouns and therd ersons singuldar of verbs in elf and elve, as twelves, delves, shelves, \&ce
Gem, hem, stem, them, diadem, stratagem, \&e. Perfect shymes, condemn, conte
pertinent, implement, impotent, imprisonment, impravident, impudent, inci lent, incompetent, incontinent, indifferent, indigent, innocent, insolent, istrument irreverent, languishment, ligament, lineament, magnificent manent medicament, malecontent, monument, negigent, nou penitent nutriment, occident, omnipotent, opulent, ornament, pariament, peniten, permanent, pertinent, president, precedent, prevalent, provarament, sedi ment, ravishment, regiment, resident, redolent, rant, intelligent, tenemen ment, sentiment, settlement, subsequent, suppit veliement, violent, virulen temperament, testament, wournaint, saint, \&c.
reverent. Allow ible rhymes,
ENTS.
Accoutrements, Perfoct rhymes, the plurals of he assents, \&c.
singular, present tense, of verbs in
Step, nep, \&c. Allowable thymes, leap, reap, \&c., rape, tape, \&
Accept, adept, except, intercept, \&c. Perfect rhymes, crept, slept, wept, kept. Allowable thymes, the preterits and particles of veros in ape, eop, eap, as peeped, reaped, shap
transfer, confer, prefer, parterre, Err, aver, defer, infer, deter, inter, refer, admmister, wagoner, isger, massacre, gardener, slanderer, flatterer, idolater, forager, pillager, voyager, massacre, gardener, sorcerer, interpreter, officer, mariner, harbinger, chorister, sophister, presbyter, lawgiver, philosopher, astroller, murderer, prisoner, grasshopper, astronomer, sepulce, care., ear, fear, \&c., bar, car, \&c., sir
nsurer.
fix, her, \&c.

$$
\begin{aligned}
& \text { ERCH, see EARCH } \\
& \text { ERCE, see ERSE. } \\
& \text { ERD, see EARD. } \\
& \text { ERE, see EER. } \\
& \text { ERGE. }
\end{aligned}
$$

ERGE.

Terge, absterge, emerge, immerge. Perfect rhyme, dirge. Nearly perfer me, urge, purge surge. Allowable rhymes, barge, large, \&cc.

Fern, stern, discern, concern. Perfect thymes, learn, earn, yearn, \&c. Allowable riymes, barn, yarn, \&c., burn, turn, \&c.

ERSE.
Verse, herse, absterse, adverse, averse, converse, disperse, immerse, per, Perfect rhymes, yerse, reverse, traverse, asperse, intersperse, \&cc. Allowable rhymes, farce, parce, Mars, \&c., purse, curse, \&c.
Wert, advert, assert, avert, concert, convert, controvert, desert, divert, exert, expert, insert, invert, pervert, subvert. Allowablo rhymes, heart, part, \&ce., shirt, dirt, \&c., hurt, spurt, \&c.
thi. onserve, observe, reserve fis Serve, nerve, swerve, preserve, deserve, conserve, observe, res
serve, subserve. Allowable rhymes, starve, carve, \&c., curve, de.

ESS.
Bless, dress, cess, chess, guess, less, mess, press, stress, address, sssess, compress, confess. caress, depress, digress, dismossess, dia

4
tress; excess, express, impress, oppress, possess, profess, recess, repress, re dress, success, transgress, adniteress, bashfulness, bitterness, cheerfulness, comfortless, comeliness, dizziness, diocese, drowsiness, eagerness, easiness, embassadress, emptiness, evenness, fatherless, filthiness, foolishness, forgetfulness, fortwardness, frowardness, fruitfnlness, fulsomeness, giddiness,
greediness, gentleness, ness, heinousness, hoaryness, hollowness, holiness, lasciviousness, lawful ness, laziness, littleness, liveliness, loftiness, lioness, lowliness, manliness, masterless, mightiness, motherless, motionless, nakedness, neediness, nois omeness, numberiess, patroness, peevishiness, peridiousness, pitiless, poetess, prophetess, ransomless, readiness, righteousness, shepherdess, sorceress, sordidness, spiritless, sprightliness, stubbornness, sturdiness, surliness, steadiness, tenderness, thoughtfulness, ugliness, uneasiness, unhappiness, vota
ress, usefulness, wakefniness, wantonness, weaponiess, warmess, willing ness, wilfulness, weariness, wickedness, wilderness, wretchedness, drunken ness, childishness, Allowable rhymes, mass, pass, \&o., mace. place, \&c.

ESE, see EEZE.
ESH.
Flesh, fresh, refresh, thresh, afresh, mesh. Allowable shymes, mash flash, \&c. ESK.
Desk. Perfect Rhymes, grotesque, burlesque, \&cc. Allowable Rhymes, mask, ask.
EST.

Best, chest, crest, guest, jest, nest, pest, quest, rest, test, vest, west, arrest, attest, bequest, contest, detest, digest, divest, invest, infest, molest, obtest, protest, request, suggest, unrest, interest, manifest, \&c. Perfect
phymes, breast, abreast, \&c., and-the preterits and participles of verbs in ess, shymes, breast, sbreast, \&c.., and the preterits and participles of verbs in ess,
is dressed, abreast, expressed, \&r. Allowable rhymes, cast, fast, \&ce., haste, $a s$ dressed, abreast, expressed, No. Allow.
waste, \&c., beast, least, \&c. See EAST.

Bet, jet, fret, get, let, met, net, set, wet, whet, yet, debt, abet, beget, be set, forget, regret, alphabet, amulet, anchoret, cavinet, epitner, parapet,
rivulet, violet, counterfeit, coronet, \&c. Perfect rhymes, sweat, threat, \&cc Allowable rhymes, bate, hate, \&c., beat, heat, \&ce.
Fetch, stretch, wretch, sketch, \&cc. Allo each, bleach, \&c.
ETE, see EAT.

EVE, see EAVE.
EUM, see UME.
EW.
Blew, chew, dew, brew, drew, flew, few, grew, new, knew, hew, fow,
Blew, chew, dew, brew, drew, flew, few, grew, new, knew, hew, fow,
mew, view, threw, yew, crew, slew, anew, askew, bedew, eschew, renew review, withdrew, screw, interview, \&o. Perfect rhymes, blew, elue, due, re, ghe, hue, subdue, adieu, purlien, perdne, residue, avenue, revenne. matinne.

Sex, vex, annex, convex, complex, perplex, circumflex, and the plurals of nouns and third persons singular of verbs in eck, ns checks, he checks
\&c. Allonoable rhymes, ax, wax, \&cc., and the plurals of nonsns and thira persons singular of verbs in ake, ack, eak, eke, ique, ike, \&c., breaks, rakes per sonses, he breaks, racks, he ekes, pilkes, he likes, he pipes, $\& z$.

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EWD, see EUD.
EWN, see UNE.
EX.

EXT.
Next, pretext, and the preterits and participles of verls in ex, as yexed, serplexed, \&cc. Allowable rlymmes, tho preterits and participles of verbs in sx, as waxed, \&c.

> EY, see AY.

IB.
Bib, crib, squib, drib, glib, nib, rib. Allowable rhymes, bribe, tribe, se
Pribe tibe scribe, sseribe, describe, superscribe, prescribe, proscribe Bribe, tribe, scribe, ascribe, describe, superscribe, prescribe,
subscribe, transcribe, inscribe. Allowable shymes, bib, crib, \&sc.

ICE.
Ice, dice, mice, nice, price, rice, spice, slice, thrice, trice, advice, entice vice, device. Penfect thiymes, the nowns, rise, concise, precise, paradise, vc. Allowable rlumes miss, kiss, hiss, artifice, avarice, cockatrice, bene fice, cicatrice, edifice, orifice, prejudice, precipice, sacrifice, \&c., piece, fleece, \&c.
ICH, see ITCH.
IOK.

Brick, sick, chick, kiek, lick, nick, pick, quick, stick, thick, trick, arith metic, asthmatic, choleric, catholic, phlegmatic, heretic, rhetoric, schismatic, splenetic, lunatic, astoric
\&co., weak, spealk, dec.

ICT.
Strict, addict, afflict, conviet, inflict, contradict, Scc. Pof foct rhymmes, the Striet, addict, aflicic, convict, ins in ick, as licked, kicked, \&ce. Allowable rhymes the preterits and participles of verbs in ike, eak, as liken, leaked, \&co.
Bid, chid, hid, kid, Md, slid, rid, bestrid, pyramid, forbid. Allovaable rhymes, bide, clide, parricide, \&c., and the proterits and participles of the verts in y or ie, as died, replied, \&c.., lead, bead, mead, deed, need,
and tho preterits and particuples of verbs in ee, as freed, agreed, \&c. and tho pretents and particundes of van.
Bide, chide, hide, glide, pride, ride, slide, side, stride, tide, wide, bride, abide, guide, aside, astride, beside, bestride, betide, contide, decide, deride, divide, preside, provide, subside, misguide, subdivide, \&ce. Perfect roy, and the participle sighed. Allowoble rhymes, bead, mead, \&c., bid, hid, \&c. IDES.
Ides, besides. Perfoct rhymes, the phurals of nouns and thard persons singular of verbs in ide, as tides, he rides. Allopaabte rlymes, the phurals singuar of verd third persons singular of verbs in ead, id, es beads, he
of nouns and
leads, tre., kids, he bids, \&se.

IDGE.
Bridge, ridge, abridge, \&c.
$\qquad$
Midst, amidst, \&c. Perfect rhymes the second person sungular of the present tense of verbs in id, as thou biddest, thow hiddest, stc. Allowable rhymes, the second persons singular of the present tonse of verbs in ide, as thou hiddest, thou readest, \&c. IE or Y

By, buy, cry, die, dry, eye, fly, iry, fie, hie, lie, pie, ply, pry, rye, shy, ly, spry, sky, sty, tie, try, vie, why, ally, apply, awry, bely, comply, decry. defy, descry, deny, imply, espy, outvie, outfy, rely, reply, supply, untie, amphify, beautity, certiy, crucify, deify, ify modify, mollify mortify gratify, glorify, indemnify, justify, magnify, modify, moling, moriny,
pacify, petrify, purify, putrify, qualify, ratify, rectify, sanctify, satisfy
scarfly, signify, specify, stupify, temify, testify, verify, villify, vitrify, vivify prophesy. Perfecs riymes, high, nigh, sigh, thigh. Allowable rhymes, bee, she, tea, sea, \&ec., pleurisy, chemistry, academy, apostasy, conspiracy, conprivacy, piracy, malady, remedy, tragedy, comedy, cosmography, lunacy, phy, geometry, \&co., elegy, certainty, sovereignty, loyalty, disloyalty, penalty, casualty, ribaldry, chivalry, infamy, constancy, fealty, cavalry, bigamy, polygamy, vacancy, inconstancy, infancy, company, accompany, dittany, tyranny, villnny, anarchy, monarchy, lethargy, incendiary, infirmary, library, salary, ganctuary, votary, auxiliary, contrary, diary, granary, rosemary, urgency, infantry, knavery, livery, recovery, robbery, novelty antipathy, apathy, sympathy, idolatry, galaxy, husbandiry, cruelty, enemy
blasphemy, prophecy, clemency, decency, inclemency, emergency, regency, progeny, energy, poverty, liberty, property, adultery, artery, artillery, battery, beggary, bribery, bravery, delivery, drudgery, flattery, gallery, imagery, lottery, misery, mystery, nursery, raillery, slavery, sorcery treachery, discovery, tapestry, majesty, modesty, immodesty, honesty, dishonesty, courtesy, heresy, poesy, poetry, secresy, leprosy, perfidy, subsidy, drapery, symmetry, drollery, prodigy, policy, mutiny, destiny, scrutiny aypocrisy, family, ability, netivity, avidity, assiduity, civility, community,
concavity, consanguinity, conformity sity, familiarity, formality, gencrosity, gratuity, humidity, absurity, activity, adversity, affability, aftinity, agility, alacrity, ambiguity, aumosity, antiquity, austerity, authority, brevity, calamity, capacity, captivity, charity, chastity, civslity, eredulity, curiosity, finery, declivity, deformity, duty dexterity, dignity, disparity, diversity, divinity, enmity, enormity, equality, equanimity, equity, eternity, extremity, fatality, felicity, fertility,
fidelity, frugality, futurity, gravity, hostility, humanity, humility, imman fidelity, frugality, futurity, gravity, hostility, humanity, humility, imman
ity, immaturity, immensity immorality, immortality, immunity, immuta ity, immaturity, immensity, immorality, immortality, immunity, immuta
bility, impartiality, impossbility, impetuosity, improbity, inanity, incapacity, incivility, incongruity, inequality, indemnity, infinity, inflexibility, pacity, incivility, incongruity, inequaity, indemnity, minity, infiexibility mediocrity, minority, mutability, nicety, perversity, perplexity, perspicuity, prosperity, privity, probalility, probity, propensity, rarity, rapidity, saga
city, sanctity, sensibility, sensuality, solidity, temerity, timidity, tranonil ity, virginity, visibility, mniversity, trumpery, apology, genealo, tranguil ity, virginity, visibility, university, trumpery, apology, genealogy, ety faculty, treasury, usury, augury, importunity, impunity, impurity, inaceucuracy, inability, incredulity, indignity, infidelity, Infirmity, iniquity, integrity, laity, liberality, malignity, maturity, morality, mortality, nativity, necessity, neutrality, nobility, obscurity, opportunity, partiality, perpet uity, prosperity, priority prodigality, purity, quality, quantity, searcity,
( $\quad$ security, severity, simplicity, sincerity, solemnity, sterility, stupility, Trinity, vacuity, validity, vanity, vivacity, unanimity, uniformity, unity; anxiety, gaiety, impiety, piety, satiety, sobriety, society, variety, customary
melody, philosophy, astronomy, anatomy, colony, gluttony, harmony, acony gallantry, canopy, history, memory, victory, calumny, injury, luxury penury, perjury, usury, industry.
IECE, see EASK.

Grief, chief, fief, thief, brief, belief, relief, \&c. Pecfec: -hymus, reef, beef dsc. Nearly perfeet thymes, leaf, sheaf, \&o.

IEGE.
Liege, siege, oblige, disoblige, asseige, besiege.
IELD.
LD. If nerfet rtumes, the praterite ate
Field, yield, shield, wield, afield. Ivarly perject

## IEN, see EEN. <br> IEND, see END.

IERCE, see ERSE.
IEST, see EAST.
IEVE, see EAVE
IFE.

Rife, fife, kuife, wife, strií, life. Allowable rhymes, cliff, wkiff, stiff, whiff. IFF, see IFE.

IFT.
Girt, drift, slift, lift, rift, sift, thrit, a participles of verbs in ift, as whiffed, \&o.
Big, dig, gig, fig, pig, rig, sprig, twig, swig.
Allowable rhymes, league. teague, fatigue, \&cc.

$$
\begin{aligned}
& \text { IGE, see IEGE. } \\
& \text { IGH, see IE. } \\
& \text { IGHT, see ITE. } \\
& \text { IGN, see INE. }
\end{aligned}
$$

IGUE, see EAGUE.

IKE.
E. distike, oblique. Allowable thymes Dike, like, pike, spike, strike, alike, lenk, speak, antique, \&oo., lick, pick,
Bill, chill, fill, drill, gill, hill, III, kill, mill, pill, quill, rill, shril, fill, skill, pill, still, swill, thrill, till, trill, will, distil, fulful, instil, codicil, daffodil, atensil. Paffect rhymes, all woords ending in ile, with the accont on tho antepenuthimate syllable, as volatile, \&t. Allowable rhymes, byle, chy fle, reel, reel, sc., meat, peal, seal, sc., and
cont on the antepenallimate, as suitable, ©c.
cent one the anuqenul ILD.
Child, mild, wild, \&c. Perfect rhynnes, the preterits and participles of verbs of one syllables, in ile, or of more syluables, prove preterits and par on the last, as piled, reviled, \&cc. Allowable riymos, sh oiled, boiled, foiled, ticiples of verbs in ill, as filed, will
\&ic.
Giid, build, reivild, \&c. Poffect riuynes, the pretents and partioiples of Giid, build, rebuild, sc., Porfoct Allywestle phymes, child, mild, and theis verlowable rhymes, which see.

ILE.
Bile, chyle, file, guile, isle, mile, pile, smile, stile, style, tile, vile, while awhile, compile, revile, defile, exile, c .
able rhymes, oil, boil, dCe., bil, Ill, ILK.
Milk, silk, bilk, \&e.
HK.
IIT.
Gilt, jilt, built, quilt, guilt, hilt, spil,
Filth, tilth, \&c.
M.

Brim, dim, grim, him, rim, skim, slim, trim, wt 1 m , prim. Perfect thymes limb

## LMB, see IM.

IME.
Chine, time, grime, climb, clime, crime, prime, mime, rhyme, Blime thyme, lime, sublime. Allowable rhymes, brim, dim, maritime, \&e. IMES.
Betimes, sometimes, \&c. Peffect rlaymes, the phorals of nowns and third persons stingular, present tense, of verbs in ime, as chimes, he rhymes, \&c. persons stngular, present tense, of verbs in ine, as chimes, he ruymes, \&c. tense, of varls in earn and im, as dreams, brims, he swims, \&c.

IMN, see IM.
Imp, pirp, limp, gimp
IMP.

Glimpse. Rhymer, the phurals of nouns and thurd persons present of veros in imp, as imps, he limps, \&ec.

Chin, din, fin, gin, grin, in, inn, kin, pin, shin, sin, spin, skin, thin, tin, win, within, assassin, javelin, begin. Allowable rhymes, chine, dine, \&c., lean, bean, le., mace, maga in,
Mince, prince, since, quince, rince, wince, convince, evince.
INCH.
Clinch, finch, winch, pinch, inch.
Instinct, distinct, extinct, precinct, suecinct, \&e., and the preterzts and participles af verbs in ink, as linked, pinked, \&e
Bind, find, mind, blind, hind, kind IND.
Bind, find, mind, blind, hind, kind, grind, rind, wind, behind, unkind, re mind, \&c., and the preterts and participles of verhs in ine, as refined. Allow nonnced, also the participles of verls in oin, as joined.
Dine, brine, mine, chine, fine, line, nine, pine, shine, shrine, kine, thine, trine, twine, vine, wine, whine, combine, confine, decline, define, incline, inshrine, intwine, opine, calcine, recline, refine, repine, superfine, interline, countermme, undermine, supine, concubine, porcupine, divine. Perfed rlyymes, sign, nssign, consign, design, \&c. Allowable ,lyymes, bin, thin, tin, origin, join, loin, \&c., and polysyllables endeng in ine, pronownced in, a
mascullne, feminine, discipline, libertine, heroine, \&c.
/ Bring, sing, cling, filing, king, ring, sling, spring, sting, string, swing, wing, Bing, thing, \&o., and the participles of the present tense in ing with the accent on the antepenultimate, as recovering, altering, \&c.

Cringe, fringe, hinge, singe, sprime, sw.
Ink, think, wink, drink, blink, brink, chink, clink, link, pink, shrink, sink, slink, stink, bethink, forethink
Dint, mint, hint, flint, lint print, squint, asquint, imprint.
IP.
Chip, lip, hip, clip, dip, drip, lip, nip, sip, rip, scrip, ship, skip, slip, snip, strip, tip, trip, whip, equip, eldership, fellowship, workmanship, rivalship, and all words in ship, with the aecent on tha antepenzltimate. Allowable -hymes, wipe, gripe, \&C., lesp, hosp, \&C.

1PE. Gripe, pipe, ripe, smipe,
Tulipe rines the plurals of nowns and thard persons singular, pre Eclipse. Rhymes, the plarals of nows Allowable rhymes, the phurals of nouns sent tense, $2 t$ ip, as lips, so. ' IR, see UR.

TRCH, see UROH.
IRD, see URD.
ALERE FLAMMAM . IRE.
RE.

$$
4
$$ Fire, dire, hire, ire, lyve, mire, quire, sire, spire, sque, entire, expirg in altire, acquire, admire, aspire, Trangire, Tyre. Peffet rikymes, friar, liar, brier, and nowns formed from verbs ending in ie or y , as crier, dier, as aigher, shier, paratiec of adjectives of the same sownding termunat

\&c. $\mathrm{HGE}_{1}$ see ERGE.
Girl, whirl, twirl. Nearly perfect rhymes, curl, furl, churl, \&cc.
Firm, affirm, confirm, infirm. Nearly perfect rhymes, worm, term, \&e
RST, see URST
IRT, see URT.
IRTH.
IRTH. mirth. Perfect rhymes, earth, dearth, whirch see.
ISS.

Bliss, miss, hiss, kiss, this, abyos, amiss, submiss, dismiss, remiss. Allow aolo rhymes, mice, spice, sc., peace, lease, \&c.

IS, pronounced like IZ
ISE, see ICE and IZE
ISH.
Dish, wish, fish, cuish, pish. ISK.

Brisk, frisk, disk, risk, whisk, basilisk, tamarisk
Crisp, wisp, lisp.
silisk, tamarisk.
ISP.
Fist, list, mist, twist, wrist, assist, consist, desist, exist, insist, persist, re ist, subsist, alchemist, amethyst, anatomist, antagonist, annalist, evangelist, sist, subsist, alchemst, herbalist, humorist, oculist, organist, satirist, cc., and the preterits and particinles of verbs iss, as missed, hissed, , sliced, \&c. reymes, the preterits and participles of verls in ice, aymes, TT.
Bit, cit, hit, fit, grit, flit, knit, nit, pit, quit, sit, split, twit, wit, whit, writ, admit, acquit, commit, emit, omit, outwit, permit, remit, subm, bite, mite refit, benefit, perquisite. Allowail
light, \&o.

Dith itch which, fitch, bitch, flitch, hitch, itch, stitch, bwitch Ditch, pitch, rich, which, forich.

ITE and IGHT.
Bite, cite, kite, bite, mite, quite, rite, smite, spite, trite, white, write, con trite, disunite, despite, indite, invite, excite, incite, polite, requite, recite rhymur, blight, benight, bright, fight, flight, fright, height, light, knight, night, might, plight, right, tight, alight, sight, spright, wight, affright, alight, aright, foresight, delight, despite, unsight, upright, benight, bedight, over ight. Allowable rhymes, eight, height, weight, \&c., bit, hit, \&e., favorits Lypocrite, infinite, requisite, opposite, apposite, exquisite, \&o.
Pith, smith, frith. ITH.
fithe, blithe, tithe, scythe, writhe, Ithe
IVE.
Five, dive, alive, syve, hive, drive, rive, shrive, strive, thrive, arrive, con nive, contrive, deprive, derive, revive, survive. Alloroable rhymes, give, tive, sensitive, vegetive, affirmntive, alternative, contemplative, demonstra ive, diminutive, distributive, donative, inquisitive, lenitive, negative, per pective, positive, preparative, provocative, purgative, restorative.
Fix, six, flix, mix, aftix in.
Fix, six, flix, mix, affix, infix, prefix, transfix, intermix, crucifix, doe. and the plurals of nouns and thind persons of vorbs in iek, as wicks, licks sc. A lowable rhymes, tho plurals of nouns and thind porsons singutar of
verds in ike, as pikes, likes, \&ec.

Betwixt. Rhymes, the preterts and particoples of verbs in ix, as fixed mixed, \&c.

ISE and IZE,
Prize, wise, rise, size, guise, disguise, advise, authorize, canonize, chas ise, civilize, comprise, criticise, despise, devise, enterprise, excise, exercise idolize, immortalize, premise, revise, siganaize, solemnize, surprise, surmise,
suffice, sacrifice, sympathize, tyramize, and the phurals of nouns and thind persons singular, present tense, of verbs ending in ie or $y$, as pies, lies, he replies, \&c. Allowable rliymes, miss, hiss, precipice, \&c.

0 , see 00 and 0 W .
OACH .
Broach, croach, poach, abroach, spproach, encroach, reproach Porect hyme, loach. Altowable rhymes, botch, notch, \&ce., mutch, hutch, \&e $O A D$, see AUD and ODE.


0 AF , see OFF.
OAK, see OKE.
OAI, see OLE.
OAM, see OME
OAN, see ONE.
OAP, see OPE.
DE BIBLITM, AS
OAST, see OST
OAT, see OTE.
OATH, see OTH
OB.
Fob, bob, mob, kuob, sob, rob, throb. Perfect rhyınes, swab, squat Allowable rhymes, daub, elobe, robe dub. \&c.

Globe, lobe, probe, robe, conglobs. Allowable rhymes, wb, mob, \&c., rab dub, \&co., daub, \&cc.
OCE, see OSE.
OCK.

Block, lock, cook, clock, crock, dock, frock, flock, knock, mock, rock, hock; stock, sock. Allowable thymes, oak, poke, cloke, \&c., took, took, \&e., buck, suck, \&o.
the preterits OCT.
Concoct. Rhymes, the preterits and participles of verbs in uck, as blocked, Concoct. Rhymes, the preterts and participles of verbs in uck, as bas in oak
locked. \&c. Allowable rhymes, the preterits and participles of verbs in locked, sc. Allowable oke, as croaked, soaked, yoked, \&c.
and oke, as eroakeus OD.

Olod, God, rod, sod, trod, nod, plod, odd, rod, shod. Allowable rhymes, Olod, God, rod, sod, trod, nod, pled, oad, rod, shod
ode, code, mooe, se., and the greterits and participles of verbs in ow, as sowed, did sow, sce.
ODE and OAD.

Bode, ode, code, mode, rode, abode, corrode, explode, forebode, commode, incommode, episode, \&cc. Perfoct rhymes, road, toad, goad, load, \&l., ana the preterits and participles of verbs in ow, as owed, showed, de.
thymes, blood. flood, clod, hod, not, see ow.
OFF and OUGH.

Off, scofi. \&co. Perfoct rhymes, cough, trough, \&c. Allowable rhyma oaf, loaf, \&c., proof, roof, \&c. See 00F.
Oft, croft, soft. aloft, \&e., and the preterits and participles of verbs $t n$ off aud uff, as uff, scoffed, \&c.
che preterits and
Hog, bog, $\operatorname{cog}, d 0 \mathrm{~g}, \mathrm{cog}, \mathrm{fog}$, trog, $\log , j 0 \mathrm{~g}, 8 \mathrm{sc}$. Peffot rhymes, dalogue, Hog, bog, cog, dog, clog, og, alague, pedagogue. Allowablerliymes, rogue, rogue, \&e.
Rogne, vogae, prorogue, collogue, disembogue. Allowable rhymes, bog,
$\log$, dialogue, sce.
Choice, volce, rejoice. Allonable rhymes, nice, vice, rice, \&c.
Void, avoia, devoid, \&oID.
royed, cloyed, \&c. Allowable rhymes, hide, bide, ride, \&ce.
Oil, boil, coil, moil, soil, spoil, toil, despoil, embroil, recoil, turmoil, disem broil. Allowable riymes, isle, while, tile, \&c. Sin

OIN.
conjoin, disjoin, enjoin, purloin, re Coin, Allow, sble rhymes, whine, wine, fine, \&c. See INE.
OINT. disappoint, counterpoint. Al Oint, joint, point

OISE.
Poise, noise, counterpoise, equipoise, \&c., and the pharals of nouns, and third pirtons singular, present tense, of varbs in oy, as boys, eloys, dic. loscable riymmes, wise, size, prize, and the plarals of nouns, and

OIST.
Hoist, moist, foist. Perfect rhymes, the preterits and participles of ver bs in sice, as rejoiced. Allowable rhymes, the preterts and participles of verbs in ice, as spiced.
Coit, exploit, adroit, \&c. Allovable rhymes, white, light, might, sight, mite, \&c.

## OKE.

Broke, choke, smoke, spoke, stroke, yoke, bespoke, invoke, provoke, re voke, \&c. Perfect rhymes, choak, cloak, oak, soak, stroak. Allotoa Sle rhymes, stock, mock, \&ce., buck, luck, \&cc., talk, walk, \&c., look, book Rc. See OCK and 00K.
Loll, doll, droll, extol, capitol, \&c. OL. Allowable rhymes, all, ball, \&c., awl, vawl, \&ce., hole, mole, dce., dull, mull, \&co.
old, bold, cold, gold, hold, mold, scold, sold, told, behold, enfold, unfold, aphold, withhold, foretold, manifold, marigold. Perfect rhymes, preterits and participles of verbs in oll, owl, ole, and oal, as rolled, cajoled, foaled,
OLE.

Bole, dole, jole, hole, mole, pole, sole, stole, whole, shole, cajole, condole parole, patrole, pistole, \&c. Perfect rhymes, coal, foal, goal, soal, bowl, droll, prowl, roll, seroll, toll, troll, control, enroll, \&c., soul, \&cc., to roll, \&c. Allowable rhymes, gull, dull, \&c., bull, full, \&c., loil, doll, \&ce., fool, cool, \&co
Stolen, swollen.
Bolt, colt, jolt, holt, dolt, molt OLT
Boit, colt, jolt, holt, dolt, molt, revolt, thanderbolt. Allowable rhymes
trult, fanlt, salt, \&c.
Solve, absolve, resolve, convolve, involve, devolve, dissolve, revolve.
OM, see UAI.
OME.
Lome, dome, home, tome. Perfect rhymes, foam, roam, comb. Allonou Le rhymes, dumb, hum, come, bomb, \&c., troublesome, \&c. See 00M

## OMB, see 00M.

MPT, see OUNT
N , see UN.
ON.
Don, on, con, upon, aron, \&c. Perfect thymes, gone, undergone, \&cc. dilowable flymes, dum, run, won, \&c., own, moan, \&c., lone, bone, \&c. amazon, cinnamon, comparison, caparison, garrison, skeleton, union, juppon
Pond, bond, fond, beyond, abecond
bond, \&c., and the preterits and participles of vorts in pond, diamond, vaga sce. Allowable rhymes, the preterits and participles of verbs in one, oan, ana un, as stoned, moaned, stumned, \&ce.

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\begin{aligned}
& \text { Oned, de } \\
& \text { ONCE, see UNCE. }
\end{aligned}
$$

Prone, bone, drone, throne, alone, stone, tone, lone, zone, atone, enthrone ethrone, porpone, \&c. Perfect rhymes, grown, flown, disown, thrown sown, own, loan, shown, overthrown, groan, blown, moan, known. Allow sown, own, loan, shown, overthrown, groan, blown, moan, known. Allowo
able rhynmes, dawn, Lawn, \&c., on, con, \&ce, none, bun, dun, \&co., moon
buon, \&e

Long, prong, song, thong, strong, throng wrong, slong, beloug, prolong Allowable rhymes, bung, among, hung, \&c.

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\begin{aligned}
& \text { ONGUE, see UNG. } \\
& \text { ONK, see UNK. }
\end{aligned}
$$

Sconce, ensconce, Sc. Allowable efhyme. once, norce, askaunce, \&c.
Font. Porfoct rliyme, want. Allowadise rhymes, front, affront, \&ce., con Font. Perfect riyme, want. AMlowahe natives, won't, don't, \&C.
front, punt, runt, \&co, lie abbreviated neg.
00 .
Coo, woo. Nearly perfect riymmes, shoo, two, too, who, \&cc., do, ado, undo, Coo, woo, Neary perfect rrymtes, shoe, tho, woo, go, toe, \&c. See Direction 3.
o, too, OOD.
thymes, the preterits and
Brood, mood, food, rood, \&ce. Nearly parfect. thymes Mhe preteris and participles of verbs in 00 , as cooed, wooed, good, hood, stood, withstood, understood, 1 neighborhood, widowhood, ec.,
the preterits and particites of vers, and ew, as brewed, strewed, sce., the preteris inluyed, subdued, \&c., bud, murd, \&o., and the thre apostrophized ode, oode, ries, would, could, shonld, pronounced wou'd, cou'd, shou'd, \&c., ded comed also and the preterits and participles of verbs in ow, as, nod, hod, \&c.
Hoof, proof, roof, woof, aloof, disproof, reproof, behoof. Allowable riymmes huff, ruff, rough, enough, \&c., off, scoff, \&o.
Book, brook, cook, crook, hook, look, rook, shook, took, mistook, under Bk, forsook, betook. Allowable fhymes, puke, fluke, \&c., duck, luck, \&c.., Sroke, spoke, \&c.
$\square \cdot O 01$
Col, fool \&cc, dull, gull, \&cc, bull, pull, \&c., pole, hole, \&c.
Gloom, groom, loom, room, spoom, bloom, doom, \&cc. Perfoct rhymes, Gom, entomb, and the city Rome. Ncarly peafect thymes, whom, womb, \&c. Allouable rhymes, come, drum, \&c.,
spume, sco., and from, home, comb, sco.
Bon, lampon, poltroon. Al Bron, soon, moon, noon, spoon, swo dun, \&cc, gone, dom, \&c. bone, alone, \&ce, moan, roan, \&cc. See ONE.
OOP.
OOP. whoop, coop, hoop, \&ec. Perfect
Loop, poop, scoop, stoop, troop, droop, whoop, coop, hoop, se. Pape sec, cop, OOR. OCD. Cope, hope, \&cc. Boor, poor, moor, \&cc. Perfect thymes, tour, amour, paramour, conlour Boor, poon, mmes, bore, pore, \&c.., pure, sure, \&c., your, pour, ec., door floor, \&cc., bur, cur, \&e., sir, stir, OOC. OOSE.
OOSE. The nouns deuce use, \&c., pro uce. Allowable rhymes, dose, jocose, globose, da, mosa, sco., us, pus, thus, \&ec.

Root, boot, coot, hoot, shoot. Nearly perfoct thymes suit, fruit, \&c, lute mpute, \&c. Alloscablle riymes, rote, vote, \&co., goat, eoat, \&c., but, hut, soot, \&c., foot, put, \&c., hot, got, \&cc.
Booth, sooth, smooth. Allowadole rhymes, tooth, youth, sooth, uncouth, forsooth, \&c. Thought these are frequent, they are very improper rhymes the th in one class being flat, and in the other sharp.

Ooze, nooze. Porfect rhymes, whose, choose, lose. Nearly perfect thymes
the verls, to use, abuse, \&c. Allowalle riymes, doze, hose, \&e., buzz and
does, the thiurd persons singalar of do, vith the plurals of nonns, and third perams singular, present tense, of varhs in $0 \mathrm{ow}, 0,00$, ew, tee, as foes, goes, throws, views, imbues, flues, \&c.
Choo, hop, drop, crop, fop, top, prop, flop, shop, slop, sop, stop, swop, top, underprop. Allowable riymmes, cope, trope, hope, \&e., tup, sup, \&o., coop, \&c.

OPE.
Sope, hope, cope, mope, grope, pope, rope, scope, slope, tope, trope, aslope eniotrope horoscope antolope, sce, and ope contracted in poctry for open. Aloveable thymes, hoop, coop, \&ce., lop, top \&c., tup, sup, \&c. OPT.
Adopt fhymes perfecty with tho preents and participles of vorls in op, as nopped, lopped, \&c. Allowable rhymes, the precerits and participles of verbs $\mathrm{m} n$ ope, upe, oop, and up, as coped, duped, hooped, cupped, \&ce.
Or, for, creditor, counsellor, confessor, competitor, emperor, ancestor, am bassador, progenitor, conspirator, successor, conqueror, governor, abhor, metaphor, bachelor, senator, \&cc., and cevery word in or, laving the accens bore, tore, \&c., boar, hoar, \&c., pure, endure, \&cc., pur, demur, \&c., stir, sir, sce. ORCH.
Scorch, torch, \&c. Allowable riymes, birch, smirch, church, \&o., porch, \&cc.
Fore , ino
Force, divorce, enforce, perforce, \&c. Perfott thymes, corse, coarse, noarse, course, discourse, recourse, intercourse, sor
rhymes, worse, purse, \&cc., horse, endorse, \&o.
Cord, lord, record, accord, abhorred. Allowable rhymes, hoard, board, aboard, forl, afford, sword, \&c., word, surd, bird, \&E., and the preterits and varticiples of verds in ore, ur, and ir, as bored, incurred, stirred, \&c.

ORE.
Bore, core, gore, lore, more, ore, pore, score, shore, snore, sore, score, swors, tore, wore, adore, afore, ashore, deplore, explore, implore, restore,
 hour, sour, \&ec, pow'r, for power, show'r, for shower. \&e., bur, cur, \&se.. poor, your, \&c., abhor orator, senator, \&c. See OOR and OR
orge
Gorge, disgorge, regorge, \&c. Allowable rhymes, forge, urge, dirge \&o. ORK.
Ork, cork, fork, stork, \&cc. Allowable rhymes, pork, work

World rhynus parfectly with the preterits and participles of verbs in ur as hurled, curled, cec.
o preterits a
Form, storm, conform, deform, inform, perform, reform, misinform, un form, multiform, transform. Allowable Thymes, form (a seat), and worm. Oorm, multion, ORN, rhyming with HORN

ORN, scorn, thorn, adorn, suborn, unicorn, capricorn Born, corn, morn, horn, scorn, thorn, adorn, suborn, unicorn, capricorn mourn, the nowns urn, turn, \&ec.
ORN, rhyming with MORN.
Born, shorn, torn, worn, lorn, forlorn, love-lorn, sworn, forsworn, over Born, shorn, Porn, worn, iorn, torn Allowable Fhymes, born, corn, \&ce., urn, turn, \&c.
Horse, endorse, unhorse. ORSE, sce ORCE.
Horse, endorse, unhorse. Allowsble rhymes, worse, curse, \&ce., remorse, coarse, course, corse, \&ce.
ORST, see URST.
ORT, see ART.

ORT, rhyming with WART.
ort, resort, retort, snort. Allow wble rhymes, fort, court, port, report, \&C., dirt, shirt, \&

Fort, port, sport, comport, disport, export, import, support, transport, re port. Allowable rkymes, short, sort, ac,
Forth, fourth. Allowable rhymes, north, worth, birth, earth, \&c.
-
Close, dose, jocose. Perfect rhymes, morose, gross, engross, verbose. Close, dose, jocose. Porfect rhymes, morose,
Allowable rhymes, moss, cross, \&e., us, thus, \&c.
OSE, sounded OZE.

Close, dose, hose, pose, chose, flose, froze, nose, prose, those, rose, com ose, depore, inclose, interose, pose, oppose, propose, recompose, repose, suppond apostrophized preterits suppose, foreclose, dr.., and the pluras dre., as rows, glows, foes, goes, \&o Allowable rhymes, the verbs choose, lose, Sc., and the plurals of nouns and shird persons singular of verbs in ow, rhyming with now, as cows, and the word buzz.
Boss, loss, cross, dross, moss, toss, across, emboss. Allowable rhymes, thed ouns close, dose, jocose, \&c., and us,
Cost, frost, lost, accost, \&c., and the preterts and participles of words in oss, as mossed, embossed, \&c., the verb exhaust, and the noun holocaust. Allowable riymes, ghos, host, bust, must, ecc., roost, and preterits and participles of verbs in oose, ks loosed, \&cc.
Clot, cot, blot, got, hot, jot, lot, knot, not, plot, pot, scot, shot, sot, spot, aprioot, trot, rot, grot, begot, forgot, allot, besot, complot, cc.
lonvable riymmes, note, vote, \&c., boat, coat,
OTCI.
Botch, notch, \&c. Perfoct rhyme, watch. Allonoable rhymes, much such, \&

Note, vote, mote, quote UIE devote, anecdote, quote, rote, wrote, smote, denote, promote, remote float, glost ore, antidote, ecc. Perject rhymes, boat, coat, bloat, doat, bout, flout, \&c., hot, cot, \&c., but, cut, \&c., boot, hoot, \&cc.

Broth, eloth, froth, moth, troth, betroth. Perfect rhyme, wrath. Allow able rhymes, both, loth, sloth, oath, growth, \&c., forsooth, the nown mouth think improperly. See OOTH.

0 U , see 00 and 0 W
OUBT, see OUT.
OUCH.
Couch, pouch, vouch, slouch, avouch, erouch. Allowable rhymes, much, nch, \&ce., coach, roach, \&ce.

OUD.
Shroud, cloud, proud, loud, aloud, croud, overshroud, \&e., and the preterts and parcieiples of varticinles of verbs inv. ow, ns owed, fc. Allowable rhymes, bud, much, \&c.
Wove, inwove, interwove, alcove, cloye, grove, rove, stove, strove, throve, drove. Allowable rhymes, dove, love, shove, glove, above, Sc., move, behove, approve, disprove, disapprove, improve, groove, prove, reprove, \&c.

OUGH, see OFF, OW, and UFF.
OUGHT.
Bought, thought, ought, brought, forethought, fought, nought, sought, wrought, besought, कethought, methought, dec. Perfect rhymus, aught, naught, eaught, taught, \&c., sometimes draught. Allowable shymex, not, yaclit, \&c., note, vote, \&cc., butt, hut, \&c., hoot, root, \&c.
OUL, see OLE and OWL.
OULD.

Mould. Perfect rhymes, fold, old, cold, Sc., and the pretwits and partice ples of verbs in owl, ol, and ole, as bowled, tolled, cajoled, \&ic. Allowable rhymes, the proterits and particaples of verds in ull, as galled, pulled, \&o.

Bounce, flonnce, renounce, pounce, ounce, denounce, pronource.
Bound, found, mound, ground, lound, pound, round, sound, wound, abound, aground, around, confound, componnd, expound, protound, re bound, redound, resound, propound, surround, \&c., and the preterits ara participles of the verbs inz own, as frowned, renowned, \&c. Allowablerhymes the preterits and participles of verbs in one, oan, and in, as toned, moaned, sumned, \&e., consequently fund, refund, \&c., and wound (a hurt mon woond.

OUMG sec
Count, mount, fount amount dismount remount, surmount, account. liscount, miscount. Allowable rhymes, want, font, don't, wont, \&c.

OUP, see OOP.
OUR.
Hour, lour, sour, our, scour, deflour, devour, \&c., shymes perfectly with bower, cower, flower power, shower, tower, \&cc., pronounced bow'r, tow'r

270 AIDS TO ENGLISH COMPOSITION.
\&ce. Allowable rlymes, bore, more, roar, pour, tour, moor, poor, \&c., pure sure, \&c., sir, stir, bur, cur, se. OURGE, see URGE.
OURNE, see ORN and URN.
OURS.

Ours thymes parfectly with the plurals of nowns and third persons presen If verbs in ourr, and oner, as hours, scouss, deflours, bowers, showers, \&c. Allorcable rhymes the piurals of nouns and third persons present of verbs in jor and ure, as boors, moors, \&c., cures, endures, \&cc
Yours rhymes peafectly with the phlurals of mouns, ant third porsons pressnt of verks in ure, as cures, endares, če. Alayzable rhyme, ours, and in poffect fhymes and the phurass of nouns and
oor, ore, and ur, $u s$ boons, moors, \&c., shores, pores, \&c., burs, slurs, stits, ${ }_{8 c}{ }^{\text {oolf, }}$

OURSE, see ORCE.
OURT, see ORT.
OURTH, soe OIT
ous, see US.
OUS, pronounced oUCE.

House, mouse, chouse, \&c. Allowaldo riaymus, the nonns close, dose, jo cose, \&c., deuce, use, produce, \&ed, us, thus, \&ee, moose, and the noun noose. OUSE, prom. OUZZ, see OWZE.
OUT.

Bout, stout, out, clout, peat, gout, grout, rout, scout, shout, snout, spout, about, devout, withont, throughout, sc.c., rhymes per fortly woth donbt, redorbt, inisdotibt, droughit Ecc. 3Wowable rhymes, note, vote, \&c., boant, coatt, \&c., lute, suit, \&c., got, not, \&c., nut, shut, hoot, boot, \&cc.
Mouth, south, whicen nowns liave the th sharp. The verbs to mouth, to south, \&o., may allowably riymme witho booth, smooth, \&e., velicch sce.

OW, sounded OU.
Now, bow, how, mow, cow, brow, plow, sow, vow, prow, avow, allow, isallow, endow, sc. Pesfect rhymes, bongh, plough, slough (mire), \&\&o. thou. Allowadle fhymes, go, no, blow, sow, se.
OW, sonnded OWE.

Blow, stow, crow, bow, flow, glow, grow, know, low, mow, row, show, sow, strow, stow, slow, snow, throw, trow, below, bestow, foreknow, out grow, strergrow, overflow, overthrow, reflow, foreshow, \&c. Ferfect thymes $\mathrm{go}, \mathrm{no}$, toe, foe, owe, wo, oh, so, lo, though, hoe, ho, ago, forego , undergo dought me, sloe, and the verb to sew (with the needle.) Allowable rhymes, now, cow, vow, do, \&cc. See the last article.
OWL, see OLE.

Cowl, growl, owl, fowl, howl, prowl, \&e. Perfect rhymes, sconi, foul, \&ec Allowable riymmes, bowl, soul, hookl, goal, \&c., dull, gull, \&c. -1
Brown, town, clown, crown, down, drown, frown, grown, adown, renown Bow, lown, clown, crown, down, crown, rown, grown, ado ba, rean own, and the participles, thrown, shown, blown, \&c.
OWSE, see OUSE.
Blowse. Perfect rlymes, browse, tronse, rouse, spouse, carouse, sonse aporse, the verbs to honse, mouse, \&c., and the plurals of nouns and thure

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Eisons preserit tense of varbs m . ow, as brows, ise, those, to dose, \&ce.
ox.
Ox, box, fox, equinox, orthodox, heterodox, \&c. Paffect rhymes, the plurals of nourns and thirrd persoms present of verbs in ock, as looks, stocks, verbs in olke, oakk, and uck, as strokes, oakks, cloaks, sucks, Ecc.
Boy, buoy, coy, employ, cloy, joy, toy, alloy, annoy, convoy, decoy, des troy, enjoy, employ.
OZE, see OSE.

Cub clao, dub, chub, drub, UBrub, rub, snub, shrub, tub. 4llowable flymes, cube, tube, \&c.., cob, rob, \&cc.
Cube, tube. Allowable rhymes, club, cub, \&o.
UCE.

Truce, sluce, spruce, deuce, conduce, deduce, induce, introduce, produce educe, traduce, juice, reduce, \&c., Thymes perfectly with the notens use, abuse, profuse, abstruse, disuse, excuse, misuse, obtase, recluse.

UCH, soe UTCH.
Buck, luok, pluck, suck, struck, tuck, truck, drok. Allouabe erlapmins puke, duke, \&c., look, took, \&c. UCT.
Conduct, deduct, instruct, abstruct, aqueduct, Porfoct riymes, the preterits and participles of verbs in uck, as ducked, sucked, sec. Allowable rhymes, tho preterits and participles of varbs in uke and ook, as puked, hooked, \&o-
Bud, scud, stud, mad, cud, rhum. Bille rhy es, UDE.
Rude, crude, prude, allnde, conclude, delade, elude, exclude, exndes, in clude, intrude, obtrude, sechade, aititude, fortitude, gratitude, interinde,
latitude, longitude, magnitude, multitude, solicitude, solitude, vicissitude, aptitude, habitude, ingratitude, inaptitude, lassitude, plenitude, prompti' tude, servitude, similitude, \&c. Peeffect rhymes, leud, feud, \&tc., and the preterits and participles of verrbs in ew, as stewed, viewed, \&co. Allowana hymes, bud, cud, \&cc., good, hood, blood, flood, \&c.
UDGE.

Juage, drudge, grudge, trudge, adjudge, prejudge.
UE, see EIW.
UFF.
Buff, cuff, bluff, huff, gruff, luff, puif, snuff, stuff, ruff, rebuff, counterbuff,
to. Perfect rhymes, rough, tongh, enough, slough, (east skin), chough sc. Allowable rhymes, loaf, oaf, \&c.
Tuft. Peffect rhymes, tho rrectrits and participles of verbs in uff, as enfled, stuffed, \&cc. UG.
Lug, bug, dyg, drug, hug, rug, slug, smug, mug, shrug, pug. Allorable tyymes, wogue rugta. UCE see USE.
UTSR. ste ISE and USE.

Dake, puke, rebuke, \&c. Nearly perfect rhymes, cook, look, book, \&c. All wable rhymes, duck, buek, \&c.
UL and ULL.

Cull, dull, gull, hull, hull, mull, null, trull, skull, annul, disannul. Allowable rhymes, fool, tool, \&c.., wool, bull, puil, full, bountiful, fanciful, sorrowful, dutfull, merciful, wonderful, worshipful, and every word endmg in ful having the accent on the antepenuiltimato syluable.
Mule, pule, yule, rule, overrule, ridienle, misrule. Allowable rhymes, onll, dull, wool, full, bountifult, \&ce. See the last article.

Pulse, repulse, impulse, expulse, convuls
ULT.

Result, adult, exult, consult, indult, occuit, insult, difficuit, \&\& Allon uble rhymes, colt, boit, cc. UM.
Crum, drum, grum, gum, hum, mun, scum prum, stum, sum, swum, thrum. Paffect rhymes, thumb, dumb, succumb, come, become, overcome, burthensome, cumberson, Allow , fume, plume, rheum, and room, doom, tomb, hecatom 1 .

Pume, plume, assume, consume, perfume, resume, presume, deplume. UMP.
Bump, pump, jump, lump, plump, rump, stump, trump, thump. Porfess Bump, clomp.
Dum, gun, num, pun, run, sum, UN. tun, stun, spun, begun. Perfect Dun, gun, num, pun, rum, son, won, ton, done, one, none, tudone. Allowable thymes, on one, \&cc., tume, prune, \&c. See oN
Dunce, once, \&c. Allowable thymes, sconce.
UNCH
Bunch, punch, humch, lunch, munch. UND.
Fund, refind. Perfoct Thymes tho preterits and participles of verbs in un, as shumned, \&c

UNE.
June, tune, untume, jejune, prune, importune, see Allowable rhiymes, bun,
Clung, dung, flung, hang, rang, strang, sung, sprung, slung, stung, swung Cung, unsung. Poofect rlyymes, young, tongue, among. Alowable erhymes song, long, \&cc.
unge.
Plunge, spunge, expunge, \&c. UNK.
Drunk, sunk, shrunk, stunk, spunk, punk, trunk, slunk. Paffect rhyms nonk

Brunt, blaut hant, runt, Grunt PNT
ope, and dupe, group, \&c.
UPT.
Abrupt, corrupt, interrupt. Perfect thymes, the participles of verbs in p, as supped, \&e. UR
Blar, cur, bur, fur, slur, spur, concur, demur, incur. Perfect thymes, sir, stir. Nearly perfect Thyme, fir, \&cc. Aldowable Thymes, pore, oar, \&c. URB.
Curb, disturb. Nearrly poffoct riymes, verb, herb, \&e. Allowable rhyme, orb.

UROH.
Church, lurch, birch. Nearly peffoct rhymes, perch. search. Allowable
rhyme, porch. URD.
Ciad, absurd. Porfoct rhymes, bird, word, and the preterits and particuples of verts in ur, as spurred. Allowablo rhymes, board, ford, cord, lord, \&.c., and the preterits and participles of verss in ore, oar, and or, as gored, cured, immured, \&e. See ORD.
Cure, pure, dure, lure, sure, adjure, allure, assure, demure, conjure, endure, manure, enure, insure, immature, immure, mature, obscure, procure, secure adjure, calenture, coverture, epicure, investiture, ture, nouriture, overture, portraiture, prim able rlyymes, poor, moor, power, sour, \&c., cur, bur, \&ce.
Turf, scurf, \&co.
URF.
Purge, urge, surge, scourge. Perfect rhymes, verge, diverge, \&c. Allono able rlymes, gorge, George, \&c., forge, \&co.
Lurk, Turk. Perfect rhyme, work. Nearly perfect rhymes, irk, jerk, perk
Churl, curl, furl, tarl, purl, uncurl, unfurl. Nearly perfect Thymes, girl, wirl, \&cc., pearl, \&c.

URN.
Burn, churn, spurn, turn, urn, return, overturn. Perfect rhymes, sojourn, adjourn, rejourn. URSE. $\square$ Peffect rnyme corse force, verse, disperse, horse, sc rorse. Allowable rhymes, coarse, corse,
Burst, curst, durst, accurst, \&e., Perfect rhymes, thirst, worst, first. URT.
Blurt, hurt, spurt. Porfect rhymes, dirt, shirt, fliit, squirt, \&o. Allowajle
thymes, port, court, short, snort, \&cc.
Us, thus, buss, truss, discuss, incubus, overplus, amorons, boisterous, clamorous crednlous, dangerous, degenerous, generous, emulous, fabulous frivolous, hazardous, idolatrous, infamous, miraculous, misehievons, moun tainons, mutinous, necessitous, numerous, ominous, perilous, poisonous pypulous, properous, ridicalous, riotous, ruinons, seandalous, scrupulous
sedulous, traitorous, treachous, tyrannous, venomous, vigorons, villainous, adventurcus, adulterous, ambiguous, blasphemous, dolonous, fortaitous, sonorous, glattonous, gratuitous, incredulous, lecherous, nanimous, obstreperous, odoriferous, ponderous, ravenous, rigs. Allowable derous, solicitous, timorous, valorous, unanmous, carer to loose, and the Thymes, the nouns use, abuse,
USE, with the $s$ pure.
The nowns- use, disuse, abuse, deuce, truce. Porfect thymes, the verb to loose, the nowns, goose, noose, moose. Allowable rlyymes, us, thus, buss, \&c. USE, sounded UZE.
Muse, this verbs to use, abuse, amuse, diffuse, excuse, infuse, misuse, peruse, refuse, suffuse, transfuse, accuse. Perfeot thyymes, bruise, and tho plurals of nowns and thind persons singular of varbs in ew, and ue, as dews, imbues, \&cc. Allowakle thymes, buzz, does, dc.
Blush, brush, orush, gush, flush, rush, hush. Allowable rhymes, bush, push.
USK.
Busk, tusk, dusk, husk, musk. USK.
UST.
Bust, crust, dust, just, must, lust, rust, thrust, trust, adjust, adust, disgust, distrust, intrust, mistrust, robust, unjust. Porfoct rhymes, the preterits and distrust, intrust, mistrust, robust, unjust.
participles of verbs in uss, as trussed, UT.
But, butt, cut, hut, gut, glut, jut, nut, shut, strat, englut, rut, scut, slut But, butt, cut, hut, gut, glut, jut, nut, shut, strut, englat, rut, scut, slat
smut, abut. Perfect fhyme, soot. Allowable thymes, boot, dc., dispute, \&o boat, \&cc.

Hutch, crutch, Dutch. Porfoct thymes, much, such, touch, \&ce UTE.
Brute, Iute, flute, mute, acute, compute, confute, dispute, dilute, depute, impute, miunte, pollute, refute, repute, salute, absolute, attribute, constitute, destitute, dissolute, execute, institute, irresolute, persecute, prosecute, pros titute, resolute, substitate. Perfect rhymes, fr
rhymes, boot, \&tc., boat, \&c., note, \&cc.,
UX.

Mlux, reflux, \&c. Perfect rhymes, the phurals of nouns and third gersons of verbs in uek, as ducks, trucks, \&c. Allowable rhymes, the platrals of noturs and
oaks, 8 cc .

It is suggested here, that the stadent be exercised in finding rhymes to few words proposed by the teacher, and in his presence; and that this be done without the aid of the preceding vocabulary. After the student has exercised his own inventive powers, he may then be permitted to inspect the vocabulary. Such an exercise, if it subserve no other purpose will be found useful in giving command of language.]

- In humorous pieces, the poct sometimes takes great liberties in his rhymes; aiming at droilery in the form, as well as the matter of his verse. The following tale exemplifies this remark, particularly in the 83 d and 36th lines, where the expression "paws off, he" is made to rhyme with the word "philosoply"; and below, "weeping" and "deep in"; "fit ting" and "bit in"; "divine as" and "Alquinas"; "sully verse" and "Gw. livers"; "few so" and "Crusoe"; "said he" and "ready"; "home as" and "Thomus"; "me as" "ideas"; "suffice it her" and "eyes at her" "matter he" and "battery"; "brought her" and "water," \&c.
Although the tale is rather long, it is thought that the introduction of he whole of it may afford instruction as well as amusement, as an ex ample of this peculiar style.

2 THE KNIGHT AND THE LADY.
a domestio legend of the reign of queen anke.
by frowas maoldsay, zse.
"Han! weaded love! mysterions tie!",
The Lady Jane was tall and slim,
The Lady Jane was fair,
And Sir Thomns, her lord, was stout of limb,
But his cough was short, and his eyes were dim,
And he wore green "specs," with a tortoise-shell 1
And she was uncommonly fond of him,
And she was uncommonly lond or him,
And the name and the fame
Of the Knight and his Dame,
Were ev'ry where hail'd with the loudest acclaim;
And wherever they went, or wherever they came,
Far and wide,
The people cried
Huzza! for the lord of this noble domain -
Huzza! Huzza! Huzza! - once again ! Encore! - Encore!
All sorts of pleasure, and no sort of pain
To Sir Thomas the Good and the fair Lady Jane!
Co Sir Thomas the Good and the fair Lady Jane!
Was a man of a very contemplative mood He would pore by the hour 0'er a weed or a flower,
Or the slugs that come crawling out after a shower :
bok-beetles, sind Bumber, Blue bottlo Flies,
And Moths were of no small account in his eyes;
And "Industrious Flea" he'd by no means despise.
While an "Old Daddy-long-legs," whose "long legs" and thighs Pass'd the common in shape, or in color, or size,
He was wont to consider an absolute prize.
Nay, a hornet or wasp he could scarce "keep his paws off" - he Gave up, in short
Both business and sport,

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And abandoned himself, tout entzer, to Philosophy.
Now, as Lady Jane was tall and slim
And a good many years the junior of him, -
And as she,
All agree,
Look'd less like her $M^{\prime} u r$,
As he walked by her side, than her Pere, *
There are some might be found entertaining a notion
That such an entire and exclusive devotion.
To that part of science folks call Entomology,
And to such a fair Dame,
Really demanded some soit of apology;
No doubt it would vex
One half of the sex
To see their own husband, in horrid green "specs,"
nsterd of enjoying a sociable chat,
till poking his nose into this and to that,
At a gnat, or a bat, or a cat, or a rat,
Or great ugly things,
With nasty long tails arm'd with nasty long stings; And they'd join such a log of a spouse to conderen:

One eternally thinking,
And blinking, and winking
At grubs - when he ought to be winking at them. But no!-oh no!
With the Lady Jane Ingoldsby - she, far discreeter,
And, having a temper more even, and sweeter,
Would never object to
Hor spouse, in respect to
His poking and peeping
After "things creeping;
Much less be still keeping lamenting and weeping
Or scolding, at what she perceived him so deep in.
lout aut contraire
Was eer known to wear more contented an arr
And, - let who would call, - every day she was therc
Propounding receipts for some delicate fare,
Some toothsome conserve, of quince, apple, or pear,
Or distilling strong waters, - or potting a hare, -
Or counting her spoons, and her crockery-ware
Or else, her tambour-frame before her, with care
Embroidering a stool, or a back for a chair
With needle-work roses, most cunning and rare,
Enough to make less gifted visters stare,

- And declare, where'er $\quad$ They had been, that "they nefer

In their lives had seen ought that at all could compar With dear Lady Jane's housewifery - that they would swear."

- My friend, Mr. Hood, Would have probably styied the good Knight and his Lady
Him-" Stern-old and Hop-kins, ${ }^{\text {ank }}$ her

Nay more ; don't suppose
This account of her merits must come to a close; No; - examine her conduct more closely, you'll find She by no means neglected improving her mind; or there, all the while, with air quite bewitching She sat herring-boning, tambouring, or stitching, Or having an eye to aftairs of the kitchen
ose by her side
Sat her kinsman M'Bride,
Her cousin, fourteen times removed - as you'll see
If you look at the Ingoldsby family tree, 53.
All the papers I've read agree,
All the papers I've read
Too, with the pedigree,
Where, among the collateral branches, appears, "Captain Dumald MacBride, Royal Scots-Fusileers ;" And I doubt if you'd find in the whole of his clan A more highly intelligent, worthy young man, -

And there hed be sitting,
While she was a kmitting,
Or hemming, or stitching, or darning and fitting Or putting a "gore " or a "gusset," or "
Some very "wise saw" from some very good book, -
Some very "wise saw" rrom some
St. Thomas Aquinas;
Or, Equally charming
The works of Bellarmine;
Or else he unravels
he "voyages and travels"
wadiy these Dutch names do sully verse Purchas's, Hawksworth's or Lemuel Gulliver's Not to name others 'mongst whom are few so Admired as John Bunyan, an
No matter who came

No matter who came
It was always the same,
The Captain was reading aloud to the dame, Till, from having were almost as wise ns Sir Thomas himself.

$$
\text { Well }_{1} \text { - it happened one day, }
$$

I really can't say

The particular month -but I think' twas in May, -
Twas, I know, in the Spring time, - when "Nature looks gay.
As the poet obs and spray The dear little dickey birds carol away;
When the grass is so green, and the sun is so bright, And all things are teoming with life and with light, That the whole of the house was thrown into affright,
For no soul could conceive what had gone with the Knight
It seems he had taken,
A ligkt breakast - bacon,
n egg - with a little broiled haddook - st most A round and a haif of some hot butter'd toast, With a slice of cold sirloin from yesterday's roast,

And then-let me see. thre
He had two - perhaps three
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Cups (with sugar and cream) of strong Gunpowder tes, With a spounful in ench of some choice eau do vie, d perhaps disagree.
In fact, 1 and my son
Mix "black" with our "Hyson,"
Neither having the nerves of a bull or a bison, And both hating brandy like what some call "pison." No matter for that-
Ho had called for his hat,
With the brim that I've said was so broad and so flat, And his "specs" with the tortoise-shell rim, and his cane, With the crutch-handled top, which he used to sustain His steps in his walks, and to poke in the shrubs
And the grass, when unearthing his worms and his grubs Thus armed, he set out on a ramble - alack! He set out, poor dear Soull - but he never came back !

First" dinner-bell rang
At five - folks kept early hours then - and the "Last" Ding-dong'd, as it ever was wont, at half-past.

And every one else was beginning to bless himself, Wondering the Knight had not come in to dress himself. - Quoth Betsey "Dear me! why the fish will be cold !" Quoth Sally, "Good gracious! how 'Missis' woill seold!" Looked gravely at Sally
As who should say, "Truth must not always be told !" Then expressing a fear lest the Knight might take cold. Thus exposed to the dews,

Lambs'-wool stockings, and shoes, Of each a fresh pair,
hung a clean shirt to the fire on a charr -
Still the Master was absent - the Cook eame and said the Much fear'd, as the dimer had been so long ready,

The ronst and the boild
Would be all of it spoil'd
And the puddings, her Ladyship thought such a treat
He was morally sure, would be scarce fit to eat !


Said "The Lady, "Dish up ! - Leet the mend be setrea straigity And let two or three slices be put in a plate, And kept hot for Sir Thomas, - He 's lost, sure as fate ! And, a hundred to one, won't be home till it's late !" - Captain Dugald MacBride then proceeded to face Then set himself down in Sir Thomas's place.

Wearily, wearily, ail that nignt,
That live-long night, did the hours go by; And the Lady Jane,

In grief and in pain,
She sat herself down to cry 1-
And Captain M'Bride
Who sat by her side

A Gentieman; middle-aged, sober, and staid; Stoops slightly - and when he left home was arrayed Ia a sad-colored suit, somewhat dingy and fray'd;And a hat rather lower-crown'd, and broad in the brim, Whoe'er
Shall bear

Or send him, with care,
(Right side uppermost) home; - or shall give notice where The said midde-aged Gentlemnn is; - or shall state Any fact that may tend to throw light on his fate, Shall receive a Reward of Five Pounds for his trouble DGT N. B. If defunct, the reward shall be double ! el Had he been above ground
He must heve been found.
No - doubtless he 's shot - or he's hang'd -or he's drown'd! Then his Widow-aye! aye
But, what will folks say? -
To adarress her at once - at so early a day ? We adduress her at once - at so early a day ?
What then? - who cares? - let 'em say what they may A fig for their nonsense and chatter ! - suffice it, her Charms will excuse one for casting sheep's eyes at her! When a man has decided,
As Captain M'Bride did,
And once fully made up his mind on the matter, he Can't be too prompt in unmasking his battery. He began on the instant, and vow d that "her eyes
Far exceeded in brilliance the stars in the skies, That her lips were like roses - her cheeks were like lilies Her breath had the odor of daffy-down dillies!" With a thousand more compliments equally true, And expressed in similitudes equally ne
Then his left arm he placed
Round her jimp, taper waist -
Ere she fix'd to repulse, or return his embrace,
Up came running a man at a deuce of a pace, Which always betokens dismay or disaster,
Crying out-'T was the Gardener-"Oh, ma'm! we 've found master ! !"

- Where? where ?" scream'd the lady; ;and Echo scream'd "Where?" The man couldn't say "re,
But, gasping for air, he could only respond
By pointing - he pointed, alas! -TO THE poND! Ho'd gone poking his nose into this and that ;

Of the bank, he espied
An "uncommen fine" tadpole, remarkably fat;

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He stooped; - and he thought her His own; - he had canght her
trot hold of her tail, - and to land almost brought her,
When - he plump'd head and heels into fifteen feet water
The Lady Jane was tall and slim,
Alas, for Sir Thomas! she grieved for him
As she saw two serving-men, stardy of limb,
His body between them bear.
She sobbed, and she sighed; she lamented, and cried For of sorrow brimful was her cup; fallen down and died She swooned, and Ithink she dd

Had not been oy her side
With the Gardengr; they both their assistance supplied,
And maxaged to hold her up-
But, when she "comes to,"
The sight which the corpse reveals!
Sir Thomas's body,
Was half eaten up by the eels .
His waistcoat and hose, and the rest of his clothes,
Were all gnawed through and through;
5 And out of each shoe
And from each of his poekets they pulled ont two
And the gardener himself had secreted a few,
As well we may suppose ; He had six in the basket that hung on his arm.
Good Father Jolnn *
Was summoned anon;
Holy water was sprinkled,
And tapers were lighted,
And meense ignited,
And masses were sung and masses were said
All day, for the quiet repose of the desu,
And all night - no one thought of going to bed.


But Lad Lady Jane was fair, -
And, ere morning came, that winsome darne the same,
Had made up her mind - or, what's much the same,
Had thought about - once more "changing
And she said, with a pensive air,
And she said, with a pensive ar,
To Thompson, the valet, while taking away,
When supper was over, the cloth and the tray, -
1 "Eels a many
So good ne'er tasted before !-

- For somo acoomt of Father John Inglasby, townos paper Y ans womar ze



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Epithets are of two kinds, simple and compound.
Simple epithets are single words, as, joyous youth, decrepii age, thoughtless infancy.
Compound epithets consist of compound words, and are frequently composed of nouns and other parts of speech, in connexion with adjectives, participles, \&c., as, The meek-eyed morn, Tear-dropping April, The lauglter-loving goddess, The dew-dropping morn, In world-rejoicing state it moves along, \&c-
The judicious application of epithets constitutes one of the greatest beauties of composition; and in poetry, especially, the melody of the verse, and the animation of the style is, in great measure, dependent apon it.
Figurative language (see page 111) presents a wide and extensive field for the supply of rich and expressive epithets; and the poet is indulged, by his peculiar license, in
Alliteration, also, (see page 151) if not profusely applied, and expressions in which the sound is adapted to the sense, when intronuced with simple or compound epithets, contribute in a good degree to the beauty and harmony of verse. The following couplet, from Goldsmith's Deserted Village, presents an exemplification of this remark:
"The white--rassied wall, the nicely-sanded floor,
The vamished clock that clicked behind the door."
Example.

The word anger is suggested for the application of epithets, and the following terms will be found respectively applicable to it :

Violent, impetuons, threatening, memacing, unbridled, untamed, mistaking, boiling, swelling, frantic, raging, flaming, burning, passionate, bloody, blood-spilling, incensed, stormy, searlet, blood-dyed, moody, cholbloody, blood-spiling, incensed, stormy, scarlet, blood-dyed, moody, choleric, wrathful, revengeful, vengefat, clafing, foaming, hot-headed, heating,
sparkling, rash, blind, heady, head-strong, disordered, stern-visaged, siddy, sparkling, rash, blind, heady, head-strong, disordered, stern-visaged, giddy,
flame-eyed, ghostly, distempered, transporting, tempestuous, blustering, liame-eyed, ghostly, distempered, transporting, tempestuous, blinstering,
fierce cruel.
truculent. overseeing, frothy, implacalle, pettish, Eitter, fierce crue. truculent. overseeing, frotay, implacable, pettish, titter,
roagh, wld, stubborn, unruly, litigious, anstere, dreadful, peace-destroying iov-killing, soul-troubling, blasting, death-dealing, fury-kindled, mortal hellish, heaven-rejected.
$D$ D: BIBIT Example 2d. $\triangle$ Fountain.
Chrystal, gushing, rustling, silver, gently-gliding, parting, pearly, weep ing, bubbling.gurgling, chiding, clear, grass-fringed, moss-fringed, pebble-

* See page 166, undar Deseription, for some remarks and suggeations sita regard to epithets.


## AIDS TO ENGLISH COMPOSITION.

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Epithets are of two kinds, simple and compound.
Simple epithets are single words, as, joyous youth, decrepii age, thoughtless infancy.
Compound epithets consist of compound words, and are frequently composed of nouns and other parts of speech, in connexion with adjectives, participles, \&c., as, The meek-eyed morn, Tear-dropping April, The lauglter-loving goddess, The dew-dropping morn, In world-rejoicing state it moves along, \&c-
The judicious application of epithets constitutes one of the greatest beauties of composition; and in poetry, especially, the melody of the verse, and the animation of the style is, in great measure, dependent apon it.
Figurative language (see page 111) presents a wide and extensive field for the supply of rich and expressive epithets; and the poet is indulged, by his peculiar license, in
Alliteration, also, (see page 151) if not profusely applied, and expressions in which the sound is adapted to the sense, when intronuced with simple or compound epithets, contribute in a good degree to the beauty and harmony of verse. The following couplet, from Goldsmith's Deserted Village, presents an exemplification of this remark:
"The white--rassied wall, the nicely-sanded floor,
The vamished clock that clicked behind the door."
Example.

The word anger is suggested for the application of epithets, and the following terms will be found respectively applicable to it :

Violent, impetuons, threatening, memacing, unbridled, untamed, mistaking, boiling, swelling, frantic, raging, flaming, burning, passionate, bloody, blood-spilling, incensed, stormy, searlet, blood-dyed, moody, cholbloody, blood-spiling, incensed, stormy, scarlet, blood-dyed, moody, choleric, wrathful, revengeful, vengefat, clafing, foaming, hot-headed, heating,
sparkling, rash, blind, heady, head-strong, disordered, stern-visaged, siddy, sparkling, rash, blind, heady, head-strong, disordered, stern-visaged, giddy,
flame-eyed, ghostly, distempered, transporting, tempestuous, blustering, liame-eyed, ghostly, distempered, transporting, tempestuous, blinstering,
fierce cruel.
truculent. overseeing, frothy, implacalle, pettish, Eitter, fierce crue. truculent. overseeing, frotay, implacable, pettish, titter,
roagh, wld, stubborn, unruly, litigious, anstere, dreadful, peace-destroying iov-killing, soul-troubling, blasting, death-dealing, fury-kindled, mortal hellish, heaven-rejected.
$D$ D: BIBIT Example 2d. $\triangle$ Fountain.
Chrystal, gushing, rustling, silver, gently-gliding, parting, pearly, weep ing, bubbling.gurgling, chiding, clear, grass-fringed, moss-fringed, pebble-

* See page 166, undar Deseription, for some remarks and suggeations sita regard to epithets.
dew-sprinkled, fast-flowing, delicate, delicious, clean, straggling, danzing , multing, deep-embosomed, leaping, murmuring, muttering, whispering vaulting, deep-eming, swelling, sweet-rolling, gently-flowing, rising, spark prattling, twad flowing, frothy, dew-distilling, dew-borm, exhaustless, inexhaustible never-decreasing, never-failing, heaven-born, earth-born, deep-divulging drought-dispelling, thirst-allaying, refreshing, soul-refreshing, earti refresling, laving, lavish, plant-nourishing.
Examples for Practice.


## Apply epithets to the following names:

Friend, friendship, love, joy, sorrow, revenge, mirth, justice, a forest, wood, a mountain, billow, wave, ripple, bloom, blossom, bud, banquet, ad versity, affection, affliction, sorrow, despair, allurement, ambition, anguish, appetite, avarice, autumn, beauty, bee, beggar, bird, bride, cave, clous, clown, cole, countenance, critic, death, dxceit, delight, destroy, disear discord, dog, dream, eagle, earth, eye, envy, eloquence, countenance. feair fire, firmament, flame, flatter, flower, gift, glory, gold, grove, grie, hair, hand, honor, hour, hope, jealousy, ignorance, innocence, lay, light, maid, majesty, malice, mead, meadow, minute, monarch, merity, protitude, night, pain, peace, pleasure, poerry, poverty, pride, prosperke, snow, vidence, rage, rebellion, remorse, rock, sea, shore, skin, slecp, stream, sun, swam, wit, wind, wing, winter, wood, woe, year, youth, zeal. wit, wind, wing, winter, wood, woe, year, youth, zeal.

## LXXVII.

LYRIC POETRY
Lyric poetry literally implies that kind of poetry which is written to accompany the lyre, or other musical instrument. The versification may either be regular, or united in fanciful combinations, in correspondence with the strain for which it is composed.

## Example 1 st.

## D) R the winged worsmppers.

Addrestal to two Swallows that flew into Church during Divine Sovvoe Gay, guiltess pair,
What seek ye from the fields of heaven? Ye have no need of prayer,
Ye hav no sins to be forgiven.

Why perch ye here
Where mortals to their Maker bend ?
Can your pure spirits fear
The God you never could offend?
Ye never knew
The crimes for which we come to weap
Penance is not for you,
Blessed wanderers of the upper deep.
To you ' $t$ is given
To make sweet nature's untaught lays ; Beneath the arch of heaven
To chirp away a life of praise.
Then spread each wing,
Far, far above, o'er lakes and lands
And join the choirs that sing In yon blue dome not reared with hands.

## Or, if ye stay,

To note the consecrated hour, each me the airy way And let me try your envied power.

Above the crowd,
On upward wings could I but fly, And seek the stars that gem the sky.

T were heaven indeed
Through fields of trackless light to soar
On nature's charms to feed, And nature's own great God adore.

## Example $2 d$.

LINES ADDRESSED TO LADY BYRON
There is a mystic thread of life
an mine alone, $-(\square)$ That destiny's relentless knife
At once must sever both or none.
There is a form on which these eyes
Have often gazed with fond delight
by day that form their joy supplies,
And dreams restore it through the night.
There is a voice whose tones inspire
Such thrills of rapture through my breast;
I would not hear a seraph choir
Unless that voice conld join the reat.

There is a face whose blushes tell Affection's tale upou the cheek
But, pallid at one fond farewell,
Proclaims more love than words can speak.
There is a lip which mine has pressed, And none had ever pressed before;
It vowed to make me sweetly blessed,
And mine, - mine only, pressed it more.
There is a bosom, - all my own, tuouth which smiles on me alone, An eye whose tears with mine are shed.
There are two hearts whose movements thrill In unison so closely sweet!
That, pulse to pulse, responsive stil,
That both must heave, - or cease to beat.
There are two souls whose equal flow In gentle streams so calmly run,
That they part - they part! - ah, no They cannot part - those souls are one.
The highest of the modern lyric compositions is the Ode The word ode is from the Greek, and is generally translated a song, but it is not a song, as we use the term in our language. The ode was the result of strong excitement, a poetical attempt to fill the hearts of the auditors with feelings of the sublime. Odes that were sung in honor of the gods were termed Hymns, from a Greek word hymneo, which signifies to celebrate. The name is now applied to those sacred songs that are sung in churches. The Hebrew hymns which bear the name of King David are termed Psalms, from the Greek word $p$ sallo, which significs to sing.
The Greek Ode, when complete, was composed of three parts, the Strophe, the Antistrope, and the Epode. The two former terms indicated the turnings of the priests round and about the altar. The Epode was the end of the song, and was repeated standing still, before the altar.
Paans were songs of triumph sung in procession in honoof Apollo, on occasions of a vietory, \&e., or to the other gods as thanksgivings for the cessation or cure of an evil. The word is derived from a word signifying to heal or cure.

For examples of the English ode, the student is referred to the well-known pieces, "Alexander's Feast," by Dryden, and the "Ode on the Passions," by Collins.

A Ballad is a rhyming record of some adventure or transaction which is amusing or interesting to the populace, and written in easy and uniform verse, so that it may easily be sung by those who have little acquaintance with music.
A Sonnet is a species of poetical composition, consisting of fourteen lines or verses of equal length. It properly consists of fourteen iambic verses, of eleven syllables, and is divided into two chief parts; - the first consists of two divisions, each of four lines, called quatrains; the second of two divisions of three lines each, called terzines. The rhymes in these parts respectively were managed according to regular rules. But these rules have been seldom regarded in modern compositions. The sonnet generally contains one principal idea, pursued through the various antitheses of the different strophes, and adorned with the charm of rhyme.

## Example of the Sonnet.

SONNET TO ONE BELOVED.
Deep in my heart thy cherished secret lies Deep as a pearl on oceants soundless floor, Where the bold diver never can explore The realms o'er which the mighty billows rise. It rests far hidden from all mortal eyes, Not 'een discovered when the piercing light Of morn illumines the uncurtained skies, And fills with sunshine the dark vaults of night. Repose in me thy hearrt's most tsacred trust, And nothing shall berray it; 1 will bend This human fabric to its native dust, But nothing form mes slaill that secret rend, Which to my sonl is brighter, dearer far,
A Cantata is a composition or song intermixed with recta tives and airs, chiefly intended for a single voice.
A Canzonet is a short song in one, two, or three parts.*

## Example.

D F RTR black exes and blue.
Biack eyes most dazzle in a hall: Blue eyes most please at evening fall; The black a conquest soonest gain The blue a conquest most retain;

[^18]The black bespeaks a lively heart, Whose soft emotions soon depart; Thet burns and lives beyond a day; The black may features best disclose In blue may feelings all repose. In blue may feelings ail repose.
Then let each reign without controi, The black all mND, - the blue all soul !

A Logogriph is a kind of riddle.
Charades (which are frequently in verse) are compositions, in which the subject must be a word of two syllables, each forming a distinct word, and these syllables are to be concealed in an enigmatical description, first separately and then together.
Madrigals are short lyric poems adapted to express ingenious and pleasing thoughts, commonly on amatory subjects, and containing not less than four, nor more than sixteen verses, of eleyen syllables, with shorter verses interspersed, or of verses of eight syllables irregularly rhymed. The madrigal in not confined to the regularity of the sonnet, but contains some tender and delicate, though simple thought, suitably stpressed.

Example of the Madrigal.
TO A LADYY OF THE COUNIY OF LANCASTER, WITH A WHITE ROSE

> If this fair rose offend thy sight,
> It in thy bosom wear;
> T will blush to find itself less white,
> And turn Lancastrian there.

The Rondeau or rondo, roundo, roundel or roundelay, all wean precisely the same thing. It commonly consists of thirteen lines or verses, of which eight have one rhyme, and five another. It is divided into three couplets, and at the end of the second and third, the beginning of the rondeau is repeated, if possible, in an equivocal or punning sense.

The Epigram is a short poem, treating only of one thing, and ending with some lively, ingenious, and natural thought, rendered interesting by being unexpected. Conciseness is one of the principal characteristics of the epigram. Its point often rests on a witticism or verbal pun ; but the higher species of the epigram should be marked by fineness and delicacy, rather than by smartness or repartec.

## Example.

WBITTEK OX A GLASS HITH A DLANOOND PENCH BELONGISG TO LOHD GTAMHORE
Accept a miracle in place of wit; See two dull lines by Stanhope's pencil writ.

An Impromptu is an extemporaneous composition, that is, me made at the moment, or without previous study.

An Acrostic is a composition in verse, in which the initial letters of each line, taken in order from the top to the bottom, make up a word or phrase, generally a person's name, or a motto

Example of the Acrostic.
Friendship, thou 'rt false! I hate thy flattering smile! Return to me those years I spent in vain.
In early youth the victim of thy guile,
Each joy took wing neer to return again,-
N e'er to return; for, chilled by hopes deceived,
D ally the slow paced hours now move along;
So changed the time, when, thoughtless, I believed Her honeyed words, and heard her syren song If e'er, as me, she lure some youth to stray, Perhaps, before too late, he 'Il listen to my lay.
An Epithalamium is a nuptial song or poom, in praise of the bride and bridegroom, and praying for their prosperity.*

## 4A ए~~T ExXVIII. PASTORAL AND ELEGLAC POETRY.

Pastorals or bucolics are the narratives, songs, and dramas, which are supposed to hare been recited, sung, or acted by shepherds.
The ancient pastorals were either dialogues or monologues. A monologue is a poetical piece, where there is only a single speaker.

* The forty fifth Pasim is an epithalamium to Christ and the Chureh. 25

An Idyl, Idillion or Idyllium is a short pastoral of the nar rative or descriptive kind.

An Eelogue is the conversation of shepherds. The word literally means a select piece, and the art of the poet lies in selecting the beauties without the grossness of rural life. The eclogue differs from the idyl, in being appropriated to pieces in which shepherds themselves are introduced.
HOLD ELITAPH.

An Elegy is a poem or a song expressive of sorrow and lamentation
An Epitaph is, literally, an inscription on a tomb, When written in verse, and expressive of the sorrow of the survivors, epitaphs are short elegies.*
*The following remarks on the subject of epitaphs, were originalify pre sented by a young mend,
to the purpose, thit they are presented entire: -

" One common fault in epitaphs is their too great length. Not being easily read upon stone, fow trouble themselves to peruse them, if they are long; and in a churchyard so many soicit our atenton, time on a few long ones.
those which are concise, rather than speed our tor
Every one, too, soon discovers, that those which cover the stones on which Every one, too, soon aiscorers, hore thost part, feebly expressed, and karaly recompense one for the trouble of deciphering them; while a concise inscription immediately attracts notice, and is generally found to be pointed We can frequently perceive the description of character to bo untrue, because it is coldly worded, and expressed in very generni terms; in short, a charaster which would apply to one man as wel as another, and such epitaphs frequently given to a person whom we care notuintance, all our feelings of dislike, caused by his presence, are dispelled ; all the animosity, growing out of the clashing of our interests with hils, vanishes with the man; and, per thaps, being in some degree reproyed by our consciences for our uncharitable feelings during his life, we endeavor to make amends by inscribing to hia memory a eulogy, which, if he still lived, we should prononice undeserved flattery, if spoken by others, and which avould never have proceeded fogin our own lips, except in meader that we are all mortal, and ends by commend by gravely teliunt the reader the heaven!
ing But, though epitaphs give us, generally, exaggerated characters, yet 1 would not have it othervise. Our churchyards should be schools of morality and religion. Every thing we see there, of course, reminds us of death; anid it would appear to us sacirilege, if we should behold any record of vice. Since everywhere we find virtue ascribed to the tenants ond glomy a subdeath, snd death in general, will not be to us sio torrm of mind as will lead ${ }_{t}$ ject of retigious meditation, which always has tho effect of calmirg the passions

AtDS to english composition.

EIEGY WRITIEN IN A COUNTRY CHURCHYARD.
The curfew tolls the knell' of parting day;
The lowing herd winds slowly o'er the lea;
The plonghman homeward plods his weary way,
And leaves the world to darkness and to me.
Now fades the glimmering landscape on the sight, And all the air a solemn stillness holds
Save where the beetle wheels his droning flight, And drowsy tinklings lull the distant folds.

Save that, from yonder ivy-mantled tower, The moping owl does to the moon complain
Of such as, wandering near her secret bower, Molest her ancient solitary reign.
and facilitates, in a great degree, our conquest over them,
uency of which is the carise of most of our "Eulogizing epitaphs give us a more exalted idea of the power of religion, to which they chiefly have reference; and therefore have, in some measure.
the force of examplac. When a person has not been known to the world as a philosopher and a scholar, or in any other way a distinguished man, it is sufficient that his epitaph should be calculated to excite tender and serious feelings. In such a case, elegiac poetry should be congenial to those feel ings. This, Stewart says, may be effected by the smoothness of the verse, and the apparently easy recurrence of the rlymes. Blank verse would be
peculiarly inappropriate to this speeies of poctical composition. When, on peculiarly inappropriate to this speeies or poctical cotaposichand, a person his been conspicuous, as a philosophes, for instance, his epitaph should convey a different losson; by a descriptios of his discove ries, it should remind us of what is dne from us to science and our fellow creatures, besides suggesting the reflection that the greatest men must perish "Considering this quality desirable in an epitaph on a philosopher, we
should praise an epitaph on Nowton, which represented him as the grentest should praise an epitaph on Nowton, which representive also of the gratitudo philosopher the world has ever seen, and is due to him, for the improvement he has made in the condition of the human race by his discoveries, I think that the above epitaph, by Pope, conveys all this ; for the observation, that 'Nature and nature's laws lay hid in night,' implies that information on the subject of those laws would
beneficial to mankind, inasmuch as an idea of disadvantage is associated beneficial to mankind, inasmuch as an idea of disadvantage is associated
with the word 'night;' and the second line expresses that Newton alons made the whole subjeot clear to our minds; an exaggerated expression, but made the whote subjeot cear that describes an exalted genius. 1 do not think, that the epitaph redounds mrsh to the honor of Pope, except for the felicity of the expression; for the idea weald occur to many minds. We should not, in judging of this couplet, consider it alone, for, united with the rest of the epitaph, of which it is but a part, the whole together deserves mach greater praise than is due to either part taken separately. A comple, and therefore we should not consider its merits in that character. I think that the conwe should not consider which is a great recommendation, will compensate and account for whatever defect it may have in giving us a just and exact ides of Newton"

Benaath those rugged elms, that yew-tree's shade.
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.
The breezy call of incense-breathing morn,
The swallow twittering from the straw-built shed The cock's shrill clarion, or the echoing horn, No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn Nor busy housewife ply her evening care Or climb his knees the envied kiss to share.

Oft did the harvest to their sickle yield;
Their furrow of the stubborn glebe has broke
How jocund did they drive their team afield!
How bowed the woods beneath their sturdy stroke.
Let not Ambition mock their useful toil,
Their homely joys and destiny obscure,
Nor Grandeur hear, with a disdainful smile,
The short and simple annals of the poor.
The boast of heraldry, the pomp of power. And all that beauty, all that wealth e'er gave,
Await, alike, the ineritable hour;The paths of glory lead but to the grave.

Nor you, ye proud, impute to these the fault, If memory d'er their tomb no trophies raise, Where, through the long-drawn aisle and fretted The pealing anthem swells the note of praise.
Can storied urn, or animated bust,
Back to its mansion call the flecting breath ? Can Honor's voice provoke the silent dust, Or Flattery soothe the dull cold ear of death ?
Perhaps, in this neglected spot, is laid Some heart, once pregnant with celestial fire; Hands that the rod of empire might have swayed, Or waked to ecstasy the living lyre:

But Knowledge to their eyes her ample page, Rich with the spoils of time, did ne'er unroll Chill Penury repressed their noble rage, And froze the genial carrent of the soul.

Full many a gem, of purest ray serene, The dark, unfathomed caves of ocean bear; Full many a flower is born to blush unseen, And waste its sweetness on the desert air.

Some village Hampden, that, with dameless breast,
The littie tyrant of his fields withstood;
Some mute, inglorious Milton here may rest;
Some Cromwell, gailtess of his country's blood.
The applause of listening senates to command, The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land, And read their history in a nation's eyes,

Their lot forbade : nor cireumscribed alone, Their growing virtues, but their crimes confine And shut the gates of mercy on mankind:

The struggling pangs of conscious Trath to hide, To quench the blushes of ingenuous Shame;

- Or heap the shrine of Luxury and Pride

With incerse kindled at the muse's flame.
Far from the maddening crowd's ignoble strife, Their sober wishes never learnt to stray:
Along the cool, sequestered vale of life
They kept the noiseless tenor of their way.
Yet even these bones from insult to protect,
Some frail memorial, still erected nigh,
With uncouth rhymes and shapeless sculptaro docked, Implores the passing tribute of a sigh.
Their names, their years, spelled by the unlettered Muss
The place of fame and elegy supply;
And many a holy téxt around she strews,
That teach the rustic moralist to die.
For who, to dumb forgetfulness a prey, This pleasing, anxious being e'er resigned;-
Left the warm precincts of the cheerful day,-
On some fond breast the parting soal relies; Some pious drops the closing eye requires; Even from the tomb the voice of Nature cries Even in our ashes live their wonted fires.

For thee, who, mindful of the unhonored dead
Dost in these lines their artless tale relate
If, chance, by lonely contemplation lei, Some kindred spirit shall inquire thy fate,
Haply, some hoary-headed swain may say, "Oft have we seen him, at the peep of dawn Brushing, with hasty steps, the dews away, To meet the sun apon the upland lawn.
${ }^{4}$ There, at the foot of yonder nodding beech, That wreathes its old fantastic roois 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 scom, 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 eame; 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.
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 The tales of the crousadours related priements of the crusading knights, their gallantry, and fidelity They were delivered in a corrupted Latin dialect, called Provencal, or They were dey the inhabitants of Rome, and Romanzo, or Romish, by the
Provincial, by Provincial, by
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.

Northy of the (literally, something neev,) are the adventures of imaginary persons, in which supernatural beings are not introduced. The novel is personsil
generally also in prose. Whenever a power is introduced superior to
.The Epicurean," by that of mortals, the novel is properly a romance. "The Epicurean, by Moore, is an example of this kind, which, althongh in the form of prose is highly poetical in its charncter. It is full of maginative power, and abounds in ing colors.
That power, which the poet introduces, whatever it may be, to accom plish what mere human argency camot 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 separate actor and action must be subservions are called episodes, and should not be extended to a great length.
Examples of epic poems may be seen in the "Hiad," and "Odysser," of Homer, (translated by Pope,) the "Eneid," of Virgil, (translated by Dryden,) the "Phassalia," of Lucan, (translated by Rowe, ) and the "Paredise 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 alsc
The higher species of poetry embraces the three following divisions, namely:

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

* See the picce entitled "The Empire of Poetry," by Fontenelle, pago 133. under the heal of Allagary.
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called heroic verse. Epopea, or Epopecia, is merely a learned name for epie 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 exhib ited 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 ocpurrence.

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 critic the principal of which relate to the three Unitics, 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 parpose. Unity of time requires, that the events should be limited to a short period; seldom if eyer more than a single day. Unity of place requires the confinement of the actions criticism is termed poetical justice; by which it is understood, that the personages shall be rewarded or pumished, according to their respective desert. A regular drama is an listorical picture, in which we perceive unity of design, and compare every portion of the composition, as harmo nizing 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 chicfly 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 uproarous laughter. But, in some of its

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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 mison with the subject as to impress the mind with a feeling of the ridiculons, 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 imporance. Or, it is that by which things of real consequence are degraded, so as to seem objects of derision.
Parodies, Travesties, and•Mock Heroies are ludicrous imitations of serious subjects. They belong to the burlesque.*

* As a happy illustration of burlesque writing in sexeral different styles he following are presented from Bentley's Miscellany, with the facetious
introduction with which they are prefaced: - But another class of persons caims our atled upon to write verses. Now, many of these, when suddenly requrred to make a song toa a given tune, scribble a ciorus for the end of a farce, or to jot cown animpromptu on te blue leaf of an album, suddenly find themselves at a nonplus, - not tecause they are not masters of riyme and metre, , at simply this want being a just get a subject. Wrassent, 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 cac fill the post of fiddler, opera-dancer, juggler, or clown to the ring, these occupations requiring innate genizs, he who cannot become a peet is a very poor creature. But to our task. We the books on natural history, as a every child knows from its piecure least promising, and we shall show out readers how artistically we can manage it in aff sorts of styles.
I. The Descmptive, - For this we must go to our enoyclopedias, cram 1. The Dssormpandentively observe the picture. 'Our Rees' tells ns for the occasion, and attentively ibserve thide, that the Dutch are said to have found it in the Manritius, and called it 'Dodaerts;' while the French termed it 'Cygne a Capuchon;' and the Portuguese, 'Dodo. Its exist nce, it seems, hais been doubted, and at all events it is now supposed to be ence, inct.

Such a curious bird as ne'er before was seen to tread the ground; Struight he called it 'Dodaerts:' when a renchman gaze
Its hood of down, and said it was a ' 'ygree a Capuchon.'
Prench and Dutch might bo content with making sorry names like these But they would not santisfy the proud and high-souled Portuguese; He proclaimed the bird a 'Dodor Dodo now each we cries, Pedants, they may call it 'Didus;' but such pedants we despise.
T was a mighty bird; thiose short, strong lega were never known to fail And he felt a glow of pride when thinking of that little tail; And he filt ak was marked with vigor, curving like a woudrous 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 s.ould 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 didactie; 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 logs have censed to tread the groumd. 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 Mrianerony Sentinseviat. - We need only recollect, that
when the dodo lived, somebody else lived, who is not living now, and we when the dodo lived,
thave our cue at once.
$\begin{aligned} & \text { Oh, when the dodo's feet } \\ & \text { His native island press }\end{aligned}$
His native island pressed,
$\begin{gathered}\text { How many a warm heart b } \\ \text { Within a livion breast }\end{gathered}$
Which now cing beat no mor
But crumbles into dust,
$\begin{aligned} & \text { And finds its turn is oer, } \\ & \text { As all things earthly must! }\end{aligned}$
He 's dead that nam'd the bird,
What gahint Portuguese;
Of changes such as these?
The Dutchman, too, is gone.
The dodo 's gone beside;


As examples of didactic poetry, the stadent is referred to Pope's Moral Essays; " and, for instances of descriptive poetry, to his "Windsor Forest," to Milton's "LAAllegro," 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 rersification of the former work is considered equal, if not superior, to that of any other specimen of blank verso thongh it has been stigmatized se a lonco lacubrions noem, opposed in its though it has been stigmaiuzed as a ang, luguorious poem, opposed mits composition to every rule of sound criucism, full of extravagant metaphors, astounding hyperboles, and never-ending antutheses, that few poems in any language presens such a concendration of poetical beauties, so numerous and briliant corruscations of genius, and so frequent occurrence of passages of the pathetic and the sublime. $\dagger$

* Another class of pooms, uniting the didactic and the descriptive classes, may be mentioned, which are called tie Sentimental. "The Pleasures of Memory," by Rogers, "The Plensures of Hope," by Camp. by Goldsmith, are of the same class, and can scarcely be too highly bytimated.
t The author has here, as in some other parts of the preceding remarres, departed from the expressions of Mr. Boota, 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.
> He delighted, as we do, to moisten his clay.
> Hurrah! in his name let our cups overflow!
V. The Remonstrative, addressed to those who do zot believe there tver was a dodo.

What! disbelieve the dodo!
The like was never neard!
Dexnye the face of nature
of such $a$ wondrous bira
Inlways loved the dodo,
When quite a little boy,
I saw it in my "Goldsmith,"
My heart Deat higli with joy.
1 think now how my uncle One morning went to town He brought me home a "Goldsm
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 Satires are usualy included under the head of didactic poems, bust
every class of poems may inclide the satirical. In satires it is the class, every class or poems may inch is the proper object of attack, and not the sedividual.

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 sbuse and vituperation, rather than with proof or argument.

An Apophthegm, Apothegm, or Apothem, is a short, senentious, 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. <br> STYLE.

(4 - 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 emDraces such writings as are calculated to affect the feelings, or excite the passions; and the Argumentative division includes Hose 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 varous 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 tamiliar style, \&ce.
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 ad
opted in every treatise on rhetoric. Some writers use the terms barren and luxuriant, forcible and vehement, elevated and dignified, idiomatic, easy and animated, \&ce, in connexion with the terms, or some of tho 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, difusse, nervons, and feeble, refer to the clearness, the
fulness, and the force with which the idea is expressed. Dry, plain, neat, fulness, and the force with which the areas io terms used to express the degree of ornament employed; while the charneter of the thoughts or ideas themselves is expressed by the names of simple or natural, affected and vehement.
A concise , writer compresses his idens 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 didea of his meaning-his words are always expressive - every phrase and
which he would set before us more striking and completo.
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 hems of Conotiseness in style mive be noticed what is calloa the $L$ riconic Sive, from the inhailitants of Laconit, who were remirkable for using few words. As ininstance or that kind of style, may be mentioned tire celebratec reply or teonitas
Eing of Sparta to Xerxes, who, with his army of over a millon of men. was opposed
 bir Leonidas, with only three hindred. When derrese sent to him with the hangity Come and take them the same Is afrorted in the celebrated letter of Dr. Frankin to asr. Strahim, wilich if in these worde:
". Mr. Strahan,
"MYr, Strahan,

"Look aty your hands, - they are stuined with the biood of your reiaitions ana your


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A dry wniter uses no ornament of any kind, and, content wilh being nuderstood, aims not to please the fancy or the car.
A plain writer employs very little ornament; he observes perspicuity, propriety, purity, and precision in his language, but attempts none of the graces or 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 elegait writer possesses all the graces of ornament, - polished periods, Sgurative language, harmonious expressions, and a great degree of purity
it the choice of fis words all characterized by perspienity gind propriety. n the choice of his words alt 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 thanghts appear to rise naturally from his subiject; he has no marks of art in his expressions, and although he may be characterized by way not because he had studied it, but because it is the mode of expression
mot naturail to him. An affected writer is the very reverse of a simple one. He uses words in uncorimon meanizss - chinglapterized by singher than by beauty. manner is characterized by singviarity rather than by beauty.
A vehement witer 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: to write or spenk is is, study clear ideas of the subject on which you are wo write or speak. What we conceive clearly and feel strongly, we natur sily express with clearness and strength.
indispensably no necessary. But it is not every kind of composition that will mprove sty pervestle By a careless and hasty habit of writing, a bad style wil with much care. Facility and speed are the fruit of experience slowly an with much care. Facility and speed are the fruit of experience.
Thirdly, acquaintance with the style of the best authors is peculiarly supplied on every subject. No exercise, perhaps, will be found more nse ful for eqquiring 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, cantion must be used against servile imitation of any author whatever. Desire of imitating hampers genius, and yenerally produces
tifthess of expression. They who copy an author closely, commonly conv 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 ornamente which will at last betray the poverty of our genius.
 beanty, Will inn t treated with much elegance aid abiity in "Necman's Shetorices of the berroe

Fifthly, always adapt your* style to the subject, and likewise to the oapacity of your hearers or readers. When we are to write or to speak, we should previously fix in our minds a clear idea
keep this steadily in view, and adapt our style to it. $\dagger$
Lastly, let not attention to style engross us * so much, as to prevent a aigher degree of attention to the thoughts. He is a contemptible writer,
rho looks not beyoud the dress of language; who lays not the chief stress apon his matter, and employs pont such ornaments of style as are manly not foppish.

## LXXXI.

DIRECTIONS TO STUDENTS IN REVISING AND COK. RECTING 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 woritten 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

[^19]Whether you lave introduced all the words necessary for the full expression of your ileas; 8. whether you have repeated the same word in the same senience, 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.

HALERE

## 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 he 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 ine, me line and the remainder in by placing one co the the 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 lettera than the exercise itself.
be The exercise should be commenced not at the extreme left hand of the line, but a little towards the right. Every separate paragraph shonld the line, but a little towards che rig
aiso commence in the same trackets 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 cor recting their compositions. (See page 303.)
2. Merits for composition should be predicated on their neatness, correctness, (in the particulars stated in the diree tions to pupils, page 303 ), length, style, \&c.; but the higiest 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

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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 conwith the date and number of excercise. The writing should

The preceding exercise is presented merely to show the mode in which,
be plain and without ornament, so that, no room bein $0_{0}$ 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 feacher, 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, occa sionally present to the student a piece selected from some good writar sionally present to the student a piece selected from some good writar; should comprehend the following operations:

Pursing.
Fanctuation.
conformity with the sugrestions just made, the student's composition: 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 suff. clent 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 illustratea.
Variety of expression, plrases generailized, particularized, translated
from Latin to Suxon derivatives, and the reverse, expanded, compressed
Figures of speech analyzed.
Students of higherg .de may also be exercised in the Logical Analysss of the same subject, ns ticing the subject with its scope, topics, method and lastly in a Critical Anslysis, relating to the choice of words.
Structure of the sentences.
Elloquence.
Ideas.
Ideas.
Encis.


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

ATDS TO ENGLISH UOMPOSIRION:


$\qquad$

＇．Thougr a vф́riety of opinions exists as to the individual by wyom the art of printing was ${ }^{2} g$ ．

## LXXXII

 first discovered；yet all authorities concur in admitting Peter Schoeffer to be the person ${ }^{3}$ Gapis who invented cast metal types，having learnedMany mistakes in printing may be avoided，when the printer and the writer clearly understand one another．It is thought it will be useful to present in this volume a view of the manner in which proof－sheets are inrected．
On the opposite page is a specimen of a proof－sheet，with the correc fions uponin．A stand ue object of the thas explanation here given．
Then wed an an
群 When 2.
When a wrong letter is discovered，a line is drawn through it and the proper letter written in the margin，as in No．1．The correction is made the same manner when it is desired to substitute one word for another． If a letter or word is found to be omitted，a caret（ $\Lambda$ ）is put under its pace，and the letter or word to be supplied is written in the margin；asin Nos． 8 and 19 ．
If there be an omission of several words，or if it is desired to insert a new clause or sentence，which is too long to admit of being written in the side margin，it is customary to indicate by a caret the place of the omis sion，of for the insertion of the new matter，and to write on the bottom nargin the sentence to be supplied，connecting it with the caret by a line urawn from the one to the other；as in No． 15.
If a superfluous word or letter is detected，it is marked out by drawing a stroke through it，and a character which stands for the Latin word del expunge）is written against it in the margin ；as in No． 4.
The transposition of words or letters is indicated as in the three exam－ ples marked No． 12.
If two words are improperly joined together，or there is not sufficient space between them，a carct is to be interposed，and a character denoting separation to be marked in the margin opposite；as in No． 6.
If the parts of a word are improperly separated，they are to be linked together by two marks，resembling parentheses placed horizontally，one above and the other beneath the word，as in the manner indicated iz No． 20.
Where the spaces between words are too large，this is to be indicated in a similar manner，excepting that instead of tivo marks，as in the case of a word improperily separated，only one is employed；as in No． 9 ． Where it is desired to make a new paragraph，the appropriate character
（9）is placed at the beginning of the sentence，and also noted in the
gin opposite；as in No．10．
gin opposite ；as a
Where a passage has been improperly broken into two paragraphs，the parts are to be hooked together，and the words＂no break＂，written oppo parts are to be hooked ore in 18 ．
If a word or clanse has heen marked out or altered，and it is afterwards
ig the art of of eutting the letters from the Gut－
${ }^{5}$ © tembergs｜，he is also supposed to have been
${ }^{0}$ If the first whoengraved on copper plates．The
following testimony is preseved in the family，by Jo．Fred．Faustus of Ascheffenburg： 10 4 T＂Peter Schoeffer of Gernshiem，pereniving $\mathscr{S}^{3}$（8apu
${ }^{11} v$ his master Fausts design，and being himself
${ }^{12} \mathrm{tr}$ ．desirous ardently）to improve the art，found out（by the good providence of God）the method of cutting（ineifend）the characters ${ }^{13}$ stad／ in a matrix，that the letters might easily be
${ }^{21}$ ，singly cast ；instead of bieng cut．He pri－${ }^{12}$ ai
4 T vately cut matrices for the whole alphabet．
${ }_{15}$ Faust was so pleased with the contrivance that he promised 耳eter to give him his only ${ }^{17}$ uf． daughter Christina in marriage，a promise ${ }^{19} a_{a s}$ which he soon after performed．）（no lieah

But there were ${ }_{\wedge}$ many difficulties at first with these letters，as there had been before 3 Hecm
－a substance with the metal which sufficiently ${ }^{12}$ tr．
${ }^{6}$ © hardened $i t \mid$ ，＂
and whien heo stowed hio masker the lettets cast from
hiese matriecs
thought best to retain it, it is dotted beneath, and the word stet (let it stand) written in the margin; as in No. 13.
The punctuation marks are variously indicated; - the comma and semicolon are noted in the margin with a perpendicular line on the right, as in No. 21 ; the colon and period have a circle drawn round them, as in the two examples marked No. 5; the apostrophe is placed between two convergent marks like the letter $V$, as in No. 11 ; the note of admination and interrogation, as also the parenthesis, the bracke, and the reference marks, in the same manner as the apostrophe, the hyphe between two perpendicular lines, as in No. 7, and the dash the same a the hyphien.
Capital letters are indicated by three horizontal lines drawn beneath thems small capitals by twat the words Capitals, by two horzontal in the maroin. When a word is improperly italicised, it should be underscored, and Rom. written against is improperly italicised, it shoud illustrative of all these cases, will be found it in the margin. Examples, illustrative of all these under No. 3.
A broken line is indicated by a simple stroke of
drawn either borizontally, or as indicated in No. 16 .
a cross in the margin.
When a letter from a wrong font, that is, of a different size from the When in a word, it is to be noted by passing the pen through it, and wrating $w f$. in the margin, as in No. 17.
A space which requires to be depressed is to be marked in the margin
$\%$ perpendicular line between two horizontal lines, as in No 14.
Different names are given to the varions sizes of types, of which the Different names are given to the vario
following are most used in book printing.
Pica. * Abcdefghijklmnopqrstuvwxyz.
Small Pica.
Long Primer.
Bourgeois.
Brevier.
Minion.
Nonpareil.


Abcdefghijklmnopgrstuvwxyz.
Abcdefghijklmnopqrstuvwxyz.
Abedefghijklmnopqrstuvwxyz.
Abedefghijklmnopqrstuvwxyz.
AbcdefghijkImnopqrstuvwxy
Abedefg hijllimnopqrstuvwxyz.
Abolefghinitmmopqisturwxyz.
Abcef ghilklimnopqusturwxy
As it may be interesting to know the frequency with which some of the Letters occur, it may here be stated that, in the printer's cases, for ever, handred of the ietter $q$ there are two hundred of the letter $x$, Cour hundred of $k$, eight hundred of $b$, fifteen hundred of $c$, four thousand each our thousand five hundred of $t$, and six thousand of the letter $e$.

* The next two sizes of type larger than the aboye are called English and Great Primer, and all larger than these, Double Pica, two Line Pica, Three


## LXXXIII.

## TECINICAL TERMS RELATING TO BOOKS.

A book is said to be in Folio when one sheet of paper makes but two leaves, or four pages. When the sheet makes four leaves or cight pages, it is said to be in Quarto form; eight leaves or sixteen pages, in Octavo; twelve leaves or twentyfour pages, Duodecimo; eighteen leaves, Octodecimo. These terms are thus abbreviated: fol. for folio; 4to for quarto; 8vo for octavo; 12 mo for duodecimo $; 18 \mathrm{mo}, 24 \mathrm{~s}, 32 \mathrm{~s}, 64 \mathrm{~s}$, signify respectively that the sheet is divided into eighteen, twentyfour, \&ec., leaves.

The Title-page is the first page, containing the title; and a picture facing it is called the Frontispiece.
Vignette is a French term, used to designate the descriptive or ornamental picture, sometimes placed on the title-page of a book, sometimes at the head of a chapter, \&e.
The Running-title is the word or sentence at the top of every page, generally printed in capitals or Italic letters.

When the page is divided into several parts by a blank space, or a line running from the top to the bottom, each division is called a column; as in bibles, dictionaries, spellingbooks, newspapers, \&c.

The letlurs A, B, C, \&C., and A2, A3, \&C., at the bottom of the page, are marks for directing the book-binder in collecting and folding the sheets.
The catch-word is the word at the bottom of the page, on the right hand, which is repeated at the beginning of the next, in order to show that the pages succeed one another in proper ( order. It is seldom inserted in books recently printed.
The Italic words in the Old and New Testaments are those which have no corresponding words in the original He brew on Greek, but they were added ky the translators to


## LXXXIV.

## OBITUARY NOTICE.

An Olituary Notice is designed to commemorate the vir nes which distinguished an individual recently deceased. Writings of this kind are generally fugitive in their character, and seldom survive the occasion which called them forth. They are not designed to present many of the events of the life of the individual, but rather a general summary of his character. An obituary notice is a kind of writing generally confined to periodical publications, and destitute of the dig rity of biography, and the minute detail of memoirs.
Model.
bituary notice of dr. matignon.
The Rev. Francis A. Matignon, D. D., who died on the 19th of Septem ber, 1818 , was born in Paris, November 10th, 1753. Devoted to letters and religion from his eariliest youth, his, progress was rapia and as piety conspictous. He passed through the several grades of classical and theological stucies; and, having taken the degree of Bachelor of Divinity, af the month Priest, on Saturday, the inth of September, 1778 , the very day year 1782 . and week, which, forty years after, was to be his last, In metor of Divinity he was admitted a licentinte, and received the degree of wotipointed Regins from the college of the Sorbonne in $17 s$. At Navarre, in which seminary he Professor of Divinity in the college of Navarre, as state of health was not good.
His tralents and piety had recommended him to the notice of a Prelate in ereat credit, (the Cardinal De Brienne, who obtained for him the grant of an annnity from the king, Louis the end and took away all anxiety for is wants, established him in independence, and took away ail anx and best the future. But the ways of Providence are inscrutable to tin beloved monarch of the children of men. The revolntion, whe blood of holy men, drove Dr. Matand stained the altar or his God shores. He fled to England, where he remained several months, and then returned to France, to prepare for oyage to the United States. He landed in Baltimore, and was appoin place by Bishop Carroll Pastor of the Catholic Church in Boston, ut winch and
e arrived Angust 20th, 1792.
The talents of Dr. Matignon were of the highest order. In him were nited a souns nnderstanding, a rich and vigorous imagination, and a logical united a souma onderstanding, arich was extensive, critical, and profound, precision of thought. His learning cast, symmetrically formed, and beauti and all his prodictions were deeflo chured, and the great divines of every fully colored. The futhers of the cinvin, was not merely speculstive, nor age were his
meroly practical; it was the blended influence of thought, feeling, and setion. He had learned divinity as a scholar, taught it as a professor, felt it as were understood; for the wise bowed to his superior knowledge, and the umble caught the spirit of his devotions. With the unbelieving and oubtful, he reasoned with the mental strength of the apostle Paul; and he charmed back the penitential wanderer with the kindness and affection o. oha the Evangelist. His love for mankind flowed in the purest current and his piety caught a glow from the intensity of his feelings. Rigid and crupuots in a particular manner, he was forgiving and fatherly. With him the tear
of panitence washed away the stains of error; for he had gone up to the of panitence washed away the stains of error; for he had gone up to the
fountains of human nature, and knew all its weaknesses. Many, retrieved from folly and vice, can bear witness how deeply he was skilled in the cience of parental government; that science so little understood, and, fot want of which, so many evils arise. It is a proof of a great mind, not to be soured bymisfortunes nor narrowed by any particular pursuit. Dr. Mat gruon, if possible, grew milder and more indulgent, as he advanced in years. rushed the tide of sympathy and maiversal Christian charity. The woes on ife crush the feeble, make more stupid the dull, and more vindictive the proud; but the great mind and contrite soul are expanded with purer be nevolence, and warmed with brighter hopes, by sumering, - knowing, that hrough tribulation and anguish the diadem of the saint is won.
To him whose heart has sickened at the selfishness of mankind, and who has seen the low and trifling pursuits of the greater proportion of human with the visions of other worlds, and ravished with the harmonies of nature, pursuing his course abstracted from the bustle around him; but how much nobler is the course of the moral and Christian philosopher, who teaches the ways of God to man. He holds a holy communion with feaven, waks with the Creator in the garden at every hour in the a, wim the high intlo limseif. While he muses, che spirit varnsim to the children of men the onces of the inspiration ove deep wonders of divine love
giaton must give angels pleasure, when they behold this he wise, but to the being dedicating his services, not to the mighty, not to not seen our friend leaving theatures of sorrow and sulering. Have we habitations of want tering the consolations of religion to the despairing soul in the agonies or dissolution? Yes, the sons of the forest in tise most clniling climates, wit
[ $\quad$ what patience, earnestness, constancy, and mildness, he labored to mak what patience, earnestreso, ccustancy, and
them better. In manners, Dr. Matignon was an accomplished genticman, possese the that kindness of heart and delicacy of feeling, which made him study the wants and anticipate the wishes of all he knew. He was weonting for his with the politest courtesies of society, for it must not, in accounting for
of refinement; that he was associated with chevaliers and nobles, and was patronized by cardinals and premiers. In his earlier life, it was not uncommon to see ecolesiastics mingling in society with philospphers and courtiers, and still preserving the most perfect apostonc purity in their lives and conversation. The serutinizing eye of infidel philosophy was upon them, and these unbelievers would have hailed it as a thumph, the greater caught them in the slightest deviation fro the ardor of their piety, could be Asked, taan the fact. that, from all the bishops in Franse at the commence:
aids to english composition

## LXXXV.

## CRITICAL NOTICE

Select some biographical work; state any impression you may have received of it as to the age, - the contemporaries, -the influence, - the difficulties and advantages of the au thor, - the style of his narrative, \&c

## Example.*

I have selected the Iife of Dr. Benjamin Iranklin, written by himself, to a late period. The style of the work is simple and concise, which is the peculiar characteristic of all mis writings; indeed, his writing principally for the advantago of the people, (though the most elevate xanks may be benctited by his instructions, accous. The first part of the book, ing himserf in plain and simple language. The not being intended for public perusa, is wruten wid more mologizes to his pon for the familiarity of the style; observing, that "we do not dress fot a private company as for a formal ball".
a priverakkin was remarkable from his youth for persevering and indefatigable industry. This, with his prudent and reflecting mind, secured him his fame and importance in the world. He early manifested a love of learning, which his humble birth and narrow circumstances allowed orim few opportunities of indulging; but whien they did offer, he never
he suffered them to escape unimproved. He was frugal in his mode of life that he might employ his savings in the purchase of books; and diligent at his work, that he might gain time for his studies. Thus, all obstacles were removed in his pursuit of knowledge. We behold him emerging by degrees from obseurity; then advancing more and more into noticien and soon taking a high stand in the estimation of his rellow-ciizens. He was continually before the world in varions characters. As a natu ral philosopher, he surpassed all his contemporarics; as a politician, he adhered to his country during her long struggle for independence, and throughout his political career, was distinguished for his firm integrily and skilful negotiations; as a citizen, his character stines wid pecuilar lustre; he seems to have examined every thing, to discover how he might add to the happiness of his friends. Philadelphia shows with delight the many institutions he has founded for her adilantionic zeal. Indeed, to do benefits conferred on her sons by his philanthropiczeat his olilosophigood was the grand aim of his life. From the midst of his pliasophical researches, he descend down lightruing from the cloods, he invonte a tove for the comfort of men. In the midst of the thonors pard him the

* This is a genuino college exercise, presented at one of car wh trum a few years ago.
applies to varety, is more commonly applied to extent than to number. It 18 plain, however, that he employed it to avoid the repetition of the word great, which occurs immediately afterward.
"The sense of feeling can, indeed, give us a notion of extension, shape, and all oth3r rideas that enter at the eye except colors; but, at the same time, it is very much straitened and confined in its operations, to the num-
ber, bulk, and distance of its particular objects." ber, bulk, and cistance of its particular objects.
zumber, bulk, and distance of its own objects? The te feling, to the also very insccurate, requiring the two words, with regard, to be inserted after the word operations, in order to make the sense clear and intelligible. The epithet particular, seems to be used instead of peculiar; but these words, though often confounded, are of very different import. Particilar is opposed to gen.
mion veith othors.
"Our sight seems designed to supply all these defects, and may be con sidered as a more delicate and difuusive kind of tonch, that spreads itself over an infinte multitude of bodies, comprohends the largest figures, anc brings into our reach some of the most remote parts of the universe," Its construction is so similar to that of tho second seutence, that, had it im Its construsuc is sed the ear wonld have been sensible of a faitly monot ony. But the interposition of a period prevents this effiect.
if It is this sense which furnishes the imagination with its ideas; so that, by the pleasures of the imagination or fancy (witich I sinall use promiscut ously) there mean such as arise from visible objects, eithier when wo have them actually in our view, or when we call up their ideas into our minds by paintings, statues, descriptions, or any the like occasion."
The parenthesis in the middle of this sentence is not clear. It shoulit have been, terms which 1 shad use promiscroussly; since che verb use does
not relate to the pleasures of the imagination, but to the terms, fancy and not relate to the pleasures or the imagination, but to the terms, faxcy and inagenation, which were meant to be synonymous. To cail a painting or a statue an occasion, is not aecurate; nor is it very proper to speak of
ralling up ideas by occasions. The common plirase, any suchl meanns, would have been more natumil.
"We cannot indeed have a single image in the fancy, that did not make Its first entrance through the eight, but we have the power of retaining, all the varieties of picture and vision, that are most agreable to the imagination; for, by this facuity, a man in a dungeon is capabie of eutertaining nimself with scenes and landscapes more beantiful than any that can be found in the whole compass of nature."
In oue member of this sentence there is an inaccuracy in syntax. It is proper to sny, altering and compounding thoso images whith wo hiave puce
received, into all the varieties of picture and vision. But we camot with propriety say, retaining them into all the varieties; yet the arrangement requires this construction. This error might have been avoided by arranging the passage in the following manner: "We have the power of retaining th pounding them into all the varieties of picture and vision." The latter pounding them into all the varieties of
part of the sentence is clear and elegant.
"There are few words in the English language, which are employed in a more loose and uncircumscribed sense than those of the fancy and the Emagination." ${ }^{\prime \prime}$. words, it is and there are, ought to be avoiced, as reaundant and enfeebing. The two first words of this sentence, therefore, should have been omitteil. The article prefixed to fancy and imagixation ought also to have been
mitted, since he does not mean the powers of the fancy and the imagim tion, but the words only. The sentence should have run thus: "Few words in the English language are employed
cumseribed sense than fancy and imagnation. "I thermine the notion of these I Iherefore thought it necessary two words, as I intend to make use of theme rightly what is the subjec which I proceed upon
The words fix and determane, though they may appear so, are not synony mons. We fix, what is loose; we detomine, what is uncircumscr.
They may be viewed, therefore, as applied here with pecullar commonly used as the meaning of these words. As I intend to make use of thom in ths thread of my specilations, is evidently fanlty. A sort of metaphor is im propery mixed wis ungracefnl close of a sentence; it should have been, the ceed upone to an in I proceed
"I must therefore desire him to remember, that, by the plensures of im agination, I mean only such pleasures as arise originally from sight, and that I divide these pleasures into two kinds."
This sentence begins in a manner too similar to the preceding. I meas only such pleasures, the adverb only is not in its proper place. It is not in tended here to qualify the verb mean, but such
fore to be placed immediately after the latter.
fare to be placed immediately after the latter.
" My design being, first of all, to discourse of those primary pleasures of "My design being, imagimation, which entirely proceed from such objects as are before our eyes: and, in the next place, to speak of those secondary pleasures of our eyes; and, in the next place, the ideas of visible objects, when the ob iects are not actually before the eye, but are called up into our memories, or formed into agreeable visions of things, that are either absent or fic titious."
Neatness and brevity are peculiarly requisite in the division of a subject. This sentence is somewhat clogged by a tedious phraseology. My destgn being, first of all, to discourse-in this next phace to speak: of -suchs ordect as
are before our eyes-tiangs that are either absent or fictitions. Several words might have been omitted, and the style made more neat and compact.
might have iseasures of the imagination, taken in their full extent, are not so ross as those of sense, nor so refined as those of the understanding
This sentence is clear and elegant
"The last are indeed more preferable, because they are founded on some new knowledge or improvement in the mind of man; yet it must be cois. essed, that those of the imagination are as great and as transporting as ts
other."
The phrase, more preferable, is so palpable an inaccuracy, that we wonde. how it could escape the observation of Mr. Aduison. The proposition, con tained in the last member of this sentence, is neither clearly nor elegantly expressed. It must be confossed, that those of the imagination are as grea and as transporting as the other. In the begmning of this sentence he has called the pleasures of the understanding are as great and transporting as observing, Hat the other. Beside that the other makes not a proper contrast with the last the othier. Beside that the other mather are meant the pleasures of the un it is left doubtful whether by the oher are than without doubt it was intend derstanding, the refer to the pleasures of the understanding only.
"A beautiful prospect delights the soul as much as a demonstration, and a description in Homer has charmed more readers than a chapter in Aristotle."
This is a good illustration of what he had been asserting, and is expressed with that elegance, by which Mr. Addison is distinguished.
"Besides, the pleasures of the imagination have this advautage abovs those of the understanding, that they are more obvious and more easv to bu scquired."
This sentence is unexceptionable.
"It is but opening the eye, and the scene enters."
Though this is lively and picturesque, yet we must remark a small inac
"The colors paint themselves on the fancy, with very little attention of thought or application of mind in the beholder.
This is beautiful and elegant, and well suited to those pleasures of this magination of which the anthor is treating
" We are struck, we know not how, with the symmetry of any thing we see ; and immediately assent to the beauty of an object, withont inquiring
We assent to the truth of a proposition; but cannot with propriety be said to assent to the beauty of an object. In the conclusion, particular and occasions are superfluous words; and the pronoun it is in some measure ambiguous.
"A man of a polite imagination is let into a great many pleasures that the vulgar are not capable of receiving."
The term polite is ofener applied to manners, than to the imagination. The use of that instead of which, is too common with Mr. Addison. Except in cases where it is necessary to avoid repetition,
to that, and is undoubtedly so in the present instance.
"He can converse with a picture, and find an agreeable companion in a statue. He meets with a secret refreshment in a description; and often feels a greater satisfaction in the prospect of fields and meadows, than another does in the possession. It gives him indeed a kind of property in every thing he sees; and makes the most rude uncuitivited parts it were, in administer to his pleasures: 80 that he lotede of charms that conceal them another light, and derality of mankind."
selves from the generaliter
selves from the generality of mankind "
This sentence is easy, flowing, and harmonious. We must, however, ob serve a slight inaccuracy. It gives lim a kind of property-to this it there is no antecedent in the whole paragraph. To discover its connexion, we must look back to the third sentence preceding, which begins with a mans of a polite imagination. This phrase, polite magmation, is the only ansince it stands in the genitive case as the qualification only of a man. "There are, indced, but very few who know how to be idle and innocent, or have a relish of any pleasures that are not criminal: every hir hey take is at the expense of some one virtue or another, and their very first step out of business is into vice or folly."
This sentence is truly elegant, musie, make the sphere of his innocent "A man should endenvor, therefore, to make the sphere of his innocent pleasures as wide as possible, that he may retire mould not blush to take." This also is a good sentence and exposed to no objection.
"Of this nature are those of the imagination, which do not require such a bent of thought as is necessary to our more serious employments; nor, at the same time, suffer the mind to sink into that indolence and remissness. which are apt to accompany our more sensh and idleness, without putting exercise to any labor or difficulty"
The beginning of this sentence is incorreot. Of this nature, says he, are The beginning of this sentence ight be asked, of what nature? For the those of the inagination not deseribed the nature of any class of deasures

Ho had sail that it was every man's duty to make the spaere of his mnocent pleasures as extensive as possible, that within this sphere he migh and a safe retreat and laudable satisfaction. The transition, therefore, is loosely made. It would have been better, if he had said, "this advantage we gain," or "this satisfaction we enjoy" by m
imagination. The rest of the sentence is cof the fancy are more conducive to health tlian those of the understanding, which are worked out by dint of thinking, and attended with too violent a labor of the brain.
Worked out by dint of thinking, is a phrase which borders too nearly on the style of common conversation, to be admitted into polished composition "Delightful scenes, whether in nature, painting, or poetry, have a kindly influence on the body, as well as the mind, and not only serve to clear and
brighten the imagination, but are able to disperse grief and melancholy, brighten the imagination, but are able to disperse griel and melanchol, and to set the animal spirits in pleasing and agreeable motions. thought it reason sir rrancis bacon, improper to prescribe trom knotty and subtile disquisitions, and advises him to pursue studies that fill the mind with splendid and illustrious objects, as histories, fables, and contemplations of nature.
In the latter of these two periods a member is out of its place. Where he partioularly dissundes him from knotty and subtile disquasitions, ought to precede has not thaught it improper to prescribe, fe-.

I have in this paper, by way to introduction, settled the notion of those pleasures of the imagination, which are the subject of my present under taking, and endeavored by several considerations to recommend to my readers the pursuit of those pleasures: I shall in my next-paper
the several sources from whence these pleasures are derived."

These two concluding sentences furnish examples of proper collocation of circumstances. We formerly showed that it is difficult so to dispose them, as not to embarrass the principal subject. Had the following inci dental circumstances, by way of introduction-by several consiateations-in this paper-in the next paper, been placed in any other situation, the sen construction.

## LXXXVII

 BIOGRAPHCAL SKETEH $\bigcirc$Example.

## BIANCA CAPELLO.

Bianca, descended from the noble house of the Capelli, at Venice, and aaghter of Bartolomeo Capello, was born in 1545. Her childhood and urly youth passed in the retirement of her father's palace, where, accord ig to the custom of the country, she conversed only with her family and dations.
Opposite to the palace of the Capelli was the house of the Salviati where, in 1565, Bianca, having entered her twentieth year, attracted, by tive charms of her person, the attention of a young Florentine, by the
ame of Pietro Buonaventuri, whose birth was obscure, and who served ir the family of the Salviati in the capacity of a clerk. Indebted more to nature than to fortune, possessing a fine person, insinnating manners and an aspiring temper, Pietro secured the affections of Bianca, and they were privately married. It is not our present purpose to pursue the nararion with the house of Medici. Leaving hese dails to the historian, we pronose to present merely those traite of hese detains to the historian, we propose to present mered.
On a survey of the life of Bianca Capello, whatever may be thought of the qualities of her heart, which, it must be confessed, sre doubtful, it is impossible not to be struck with the powers of her mind, by which, amidst innumerable obstacles, she maintained, undiminished, through life, that ascendancy which her personal charms had first given her over the affecfions of a capricious prince. The determination and perseverance with which she prosecuted her plans, sufficiently testify her energy and talents: f, in effecting the end proposed, she was little scrupulous respecting the neans, the Italian character, the circumstances of the times, the disadvantages attending her entrance into the world, subjected tc artifice, and entangled in fraud, must not be forgotten. Brought up in retirement and obscurity, thrown at once into the most trying situations, her prudence, her policy, her self-government, her knowleige of the human mind, and the means of subjecting it, are not less rare than admirable. She possessed singular penetration in discerning characters, and the weaknesses of those with whom she conversed, which she skifull, adapted to her purposes. By an eloguence, soft, insinuating, and powerful, she prevailed over her friends; while, by ensnaring them in their own devices, she made her enemies subservient to her views. Such was the fascination of her manners, that the prejudices of those by whom she was hated, yielded, in her presence, to admiration and delight: nothing seemed too arduous for her talents; inexhatstiole in resource, was uniformly animated by ambition. In her first engagement with Wuonaventuri, she seems to have been influenced by a restless enterpris ing temper, disgusted with inactivity, rather than by love: through every ing temper, disgusted with of her connexion with the dake, her motives are sufficiently obvious With a disposition like that of Bianea, sensibility and tenderness, the appropriate virtues of the sex, are not to be expected. Real greatness has in it a character of simplicity, with which subtlety and craft are wholly incompatible: the genius of Bianca was such as fitted her to take a part in political intrigues, to succeed in courts, and rise to the pinnaclo of power; but, stained with cruelty, and debased by falsehood, if her tal ents excite admiration, they produce no esteem; and while her accom plishments dazzle the mind, they fail to interest the heart.
Majestic in stature, beautiful in her person, animated, eloquent, and in sinuating, she commanded all hearts; a pover of which the tranquillity and silence of her own enabled her to avail herself to the utmost. Il health impaired her beanty at an early period; many portraits of her re main, in all of which she is represented as grand-duchess, when the first bloom of her charms had faded. A beautiml portrait of her, in several are robes, is preserved in the palace of the at Florence; and one, also, said in still superior, in Palazzo Caprara, at Bologna.

## LXXXVIII．

## COLLEGE EXERCISES．＊

The preceding lessons，it is thought，contain most，if not all， of the principles necessary to be understood by the student to Frepare him for the performance of such exercises as are enerally prescribed in an academic course．The following specimens of the exercises of those to whom academic honors have been awarded，are presented，with the hope that they may be useful to those who may hereafter have similar exer may be to perform

> CONFERENCE, COLLOQUY, AND DIALOGUE.

A Conference is a discoursing between two or more，for the purpose of instrucion，consultation，or deliberation；or，it may，in a technical sense， instrucion，defined，an examination of a subject by comparison．It is a species of conversation，and is generally confined to particular subjects and des criptions of persons．

A Dialogue signifies a speech between two persons．It is mostly ficti－ tious，and is written as if it were spoken，It is always formal and contains an assertion or question with a reply and a rejoinder．
A Colloquy is a species of dialogue．It literally signifes，the act of talking together and is not confined to any particular number of persons nor subjects．

## Example of a Theme．

＂Est Dens in nobis，＂ovid，Lib．I．
Metaphysical speculations are，of all others，the most wild and most ex－ Mesed to error．The relation between volition and action，mind and body，
＊The specimens and models here presented，are taken，by the consent of the respective authors，from the files of one of our most respectable uni versities，To the highly respected President or that universty，tas auntor is greatly indebted for the kind facilities renderec，by which he was enabied
to examine the files of that institution，and to select such as had been pernitted to copy．He does not，however，consider himself nuthorized more particularly to name the institution nor its presiding officer．It is mine，also，to the gentlemen whose juvenile exercises he has been permitted here to present，to state，that their reluctant permission has been given with the understanding that their names will not be mentioned in connexion
with the exereises．The guestion mav，perhaps，be asked，wiy exereises with the exercises．The question may，perhaps，be asked，wiy exarenes
of this kind are presented at all．To this the author repiles，that a know． of this kind are presented done on any given occasion cannot be without its
ledge of what has been don ledge of what has to those who are called upon to exert their talents on any similar occa use to tan
sion ；and mens，rather than models，the author can only suy，that he deems examples of this kind，which can be emulated by the stadent，more encouraging thar fanitless models．It s the basiness of the teacher to infuse that sp
the decisive influence of the former on the motions of the latter，and how this intersnurse obtains，are subtleties，the investigation of which has ever baffled the ingenuity of philosophers．Nor is reasoning on this subject
in any respect conclusive．It sets out from hypothethis，and，instead of in any respect conclusive．It sets out from hypothethis，and，instead of leading to of toubt．
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reveries．＂Est Deus in nobis．＂
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from the mill ；－are questions which have not yet When we contemplate society，we are struck with the diversities of char－ aeter which it discloses．We ask ourselves，how it happens，that such varieties of genius exist；how it is，that one person has a mathematical． another a poctical turn of mind；that one has an imagination，that ＂bounds from earth to heaven，and sports in the clouds，＂and another possesses a mind that gropes in the deepest recesses of plilosophy，and
learns to conccive the most abstruse truth．We wonder for a while，and presently conclude，that all the peculiarities of each mind are coeval with its existence，and impressed by the Deity．
For my own part，although I consider these speculations to be as unin portant，as they are donbtfil，they frequently find an indulgence in my mind．Nor are they altogether fruitless．They answer the purpose of a romance．They amuse the imagination，and occupy the racant thonght of a leisure hour．I am inclined to the belief，that，as our minds may be
considered to emanate from the same creative spirit，they bear a nearer considered to emanate from the same creative spirit，they bear a nearer resemblance to each other than we are apt to magine．It is probable that our minds are all equally endowed，and，at first，are preciscly the same．That they are susceptible of bike impressions，And ma case be
supposed，where two persons coald be brought up in such a mamer，that supposed，where two persons coald be brought up et succ the senses，could every external circumstance，having the least effect on the senses，could be precisely the same to each，that their dispositions would pects similar；indeed，the men would be perrecty aircustances）that no is reconcilable with the maxim（under exising crircums the earliest state of
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most important and lasting most numbortant ashades of character，as resulting，not from an original difference in minds，but from the secret operation of physical causes．
It is curious to observe the relation between the senses of seeing and hearing，and the mind，and how sensibly the imperfections of the former tend to sharpen the faculties of the latter．So uniform has this rule held within the circle of my own acquaintance，that I am apt to conccive one＇s intellectual powers merely from a knowledge of his faculties of sighe One who is near－sighted，for example，usually possesses mental power that are clear and nervous．In him，on the contrary，whose vision is bounded only by the horizon，we should look for a mind capable of pleas

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## LXXXVIII．

## COLLEGE EXERCISES．＊

The preceding lessons，it is thought，contain most，if not all， of the principles necessary to be understood by the student to Frepare him for the performance of such exercises as are enerally prescribed in an academic course．The following specimens of the exercises of those to whom academic honors have been awarded，are presented，with the hope that they may be useful to those who may hereafter have similar exer may be to perform

> CONFERENCE, COLLOQUY, AND DIALOGUE.

A Conference is a discoursing between two or more，for the purpose of instrucion，consultation，or deliberation；or，it may，in a technical sense， instrucion，defined，an examination of a subject by comparison．It is a species of conversation，and is generally confined to particular subjects and des criptions of persons．

A Dialogue signifies a speech between two persons．It is mostly ficti－ tious，and is written as if it were spoken，It is always formal and contains an assertion or question with a reply and a rejoinder．
A Colloquy is a species of dialogue．It literally signifes，the act of talking together and is not confined to any particular number of persons nor subjects．

## Example of a Theme．

＂Est Dens in nobis，＂ovid，Lib．I．
Metaphysical speculations are，of all others，the most wild and most ex－ Mesed to error．The relation between volition and action，mind and body，
＊The specimens and models here presented，are taken，by the consent of the respective authors，from the files of one of our most respectable uni versities，To the highly respected President or that universty，tas auntor is greatly indebted for the kind facilities renderec，by which he was enabied
to examine the files of that institution，and to select such as had been pernitted to copy．He does not，however，consider himself nuthorized more particularly to name the institution nor its presiding officer．It is mine，also，to the gentlemen whose juvenile exercises he has been permitted here to present，to state，that their reluctant permission has been given with the understanding that their names will not be mentioned in connexion
with the exereises．The guestion mav，perhaps，be asked，wiy exereises with the exercises．The question may，perhaps，be asked，wiy exarenes
of this kind are presented at all．To this the author repiles，that a know． of this kind are presented done on any given occasion cannot be without its
ledge of what has been don ledge of what has to those who are called upon to exert their talents on any similar occa use to tan
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ing in the urts of poetry and fiction; for he embraces at a glance all the beauties of nature. A retentive memory is also naturally associated with one who hears and sees with difficulty. Thus, by a littie refinement, (1, think reasonably, we may refer the different faculties of the mind to the construction of the senses. The different bearings of these causes are obvious. They prove the importance of acquirng a ing. He who hears and sees with dificiculty, treasares up wat he kis with care. $\Delta$ partial blindness invites contemplation. A the is not liable to have his attention distracted by frivolous even. They are if some measure shut out. He finds a study everywhere.
ALERE FLAM Example of a Conference.*
Public Amusenents, Splendid Religious Cremomies, Wartike Preparatons and Display, and a Rigid Police, as means of Despotic Power.
public amusements.
Various as are the means by which an individual may acquire despotic potver over a nation; none are more easy in their application, or more poffectual in their resalts, than the mere act of providing and supporting what, in such cases, are most erroneonsly called public amusements. Public amusements! yes, - let but your tyrant, who would lord it with impunity, open his theatres, provide his shows, and procure every thing mpunity, open the fancy, and delight the eyes and ears of the people, then be may rest in seecurity, for those whom he would make slaves are placed upon the broad road that leadeth backward to dal harm soon overonwards to light. They may pause at first, but the fatal charm soon overzomes their strength, and, blind to all
madly on in pursuit of present pleasure.
It is easy to show how the people are so readily ar .1 so fatally de ceived, - it requires fey examples and little reasoning to prove that lemptations are strong, in\&algence ruinous, the truth is written within, egibly upon our hearts.
I cannot, however, pass over this subject without calling your attention to one of the most instructive, the most splendid, and, at the same time, most appalling portions of history, the latter days of the Roman Empire Weur.- that has exchanged the name of exiles and vagabonds for the deur.- that has exchanged the name of ex the world; yet, in this very proud title of conquerors and sovereigns of the seels of corruption.
peoppe, in their proudest dy
They had early acquired a taste for public amusements, that had evet been gaining strength, and that was soon to be employed as the certain been gaining srreng of working their destruction.
The Roman frame retained as yet too much of its former strength and The Roman frame retained as and attempt to force chains upon it would vave called forth a third Brutus full of the fire and patriotism of his anzave called forth a they who aimed at the imperial purple, knew this, and, avoiding ill violence, sought to accomplish their designs by craft and subtlety Roman citizens, in their amnsements, had already reached the limits, Roman citizens, in their amot be passed with impunity; the only work that remained for

## ATDS TO ENGLISH CJMPOSRHON.

syranny was to lead them beyond these limits, and to foster their growing carelessness and inattention to their dearest interests. This step was soon taken. Theatres were opened in all quarters of the city, loaded with every embellishment that the imagination could suggest, or that unbounded wealth could procure. We need not enter into a detaii of these amusements; it sufficeth our purpose to point ow she rin the folluwed ell into the snare, and how speci y 0 As had been rightly conjectured, the people soon gathered in crowds to these exhibitions,- hey pasess of all that was transacted in the world of the circus, utterly regardless of that was transacted in the world without.
Those whe had made this deadly preparation, whe lad tempted a nation to its ruin, now hastened to improve the opportunities they had acquired. Not in secresy and fear, but openly, and with full confidence they proceeded to fasten their chains upon a slumbering people. And
history informs us how perial, bows her to the shock," - the work of her slavery was finished, the entrance of the Goth into her gates was a mere change of masters, for she long before had fallen and was conquered.
The case we have just cited is a remarkable one, - few events in his tory can compare with it, - yet, for all that, it is not to be rejected as an unfair and too highly colored illustration of the truth of our positions There is nothing in it unnatural, there is nothing improbable, and should the like circumstances at any time occur, I had almost said a child might predict the ruin that would ensue.
When it can be shown how business and pleasure, attention and remiss ness, can go hand in hand together; in short, when we shall see a nation atterly devoted to am. terests, then we may be ready to give our example and positions to the wind.

## Example of a Colloquy.*

## Difference of Manners in Ancient Rome and Moden Civilized States

To a careful and attentive observer of human nature, the history of mankind presents an interesting and instructive but mournful pieture. It teaches him that man is everywhere the same; but however the picture may be varicd by circumstances, however different the light in which it
viewed, the leading features remain ever the same. In no portion of an viewed, the leading features remain ever the same. In no portion of an
cient history are we more struck with this important fact than in that of cient history are we more struck wifl tus imporanle, great care should be Rome. In considering the manners of cas associations of our boyhood to give us a too favorable opinion of their character; and again, that we do give us a too favorable opimion of their character, of depreciating their real worth. Cold, indeed, must be the heart, and dull the understanding, that can contemplate unmoved the history of the Eternal City, which, after ean contemplate unmoveads communicating to the world civilization and philosophy. It requires no extraordinary stretch of the imagination to marshal before us, in patriotic array, those venerable magistrates, who, manquilly seated in their curule chairs defied the fary of Brennus and
cilians found its way to his coffers, and their grain, whilst they were his barbarian hordes; or to hear Cicero declaiming with honest indigns tion against the vices and insolence of Anthony and Verres. Yet, out sdmiration must gradually subside, when we reflect, that the gory widaWhich they were surrounded, was purchased in their true colors, we should
tion of millions. Did we see the Romans in the tion of millions. Didere we see that they were in reality a selfish, perfidions, cruel, and superstiperceive that they ware ins, endued with the scanty and doubtful virtues of savage life, but deformed by more than its ordinary excesses, and whose original purity of manners and good faith among themselves did not endare a moment longer than it enabled them to subduc the rest of man kind. Of the many mistakes which our classical fondness for the Romans have led us into respecting them, there is not a greater or more umfound. one than the high opinion we are apt to entertain of their comestic majesty, The Queen of Cities, throned upon her seven hills, in marble majesty, the mistress of a world conquered by the valor of her sons, is ap all its of our imacination, which we are unwilling to spoil by flling apough is parts with too curious accuracy. Certain it is that in for a scene of much to be obtained from Roman authors to prepare us for a some them way more moderate splendor in the capital of Italy. From them wese with so learn that all the points upon which the imagination reposes with so much complaeency and delight, are perfectly consistent with misery, dis-
order, and filth. We may learn, that though their Venus never attracted order, and fith. We may learn, that though their Venus never aturacted public notice in a hooped petticoat, and though their Apollo never dashed
in a blue swallow-tailed coat with brass buttons, yet, that the costume of in a blue swallow-tailed coat with brass buttons, yet, that the costmon their the day, whatever it might be, was pretty generally bestowed upon ower, deities. We may learn, that the Romans, with all their wealthand powfer, and ingenious luxury, enjoyed but little real cleanliness and comich Nore of that most desirable and excellent article, com a Roman noble, by any one among us, than could have been enjoddles without stirrups, or who rode in carriages without springs, or on iad
dined without knives and forks, or lived in rooms without chimneys. And having duly weighed these and similar points of minute history, we And, having duly were sober views of the magnificence of may bring ourselves to adopt more Roman. In spite of their admiration ancient Rome, and of an ancient Roman ill-calculated for every elegant pursuit. After abandoning the rigid virtues by which Cincinnatus reached the summit of glory, they gave way to a corruption of manners, and an insatiable rapacity, which would have remained a solitary example of hat masatiable rapacty, which would havary france exhibited scenes still more man depravity, had not revolutionary of the Romans, and of the French nonder Bonaparte, is stamped with the same horrid features, the same unnounded and unprincipled lust of dominion rendered both the disturbers of human repose. By the pride and avidity of the descendants of Romulus, Greece was stripped of her pictures and statues; by the rapacity and evidity of the Directorial Government, and that Jacobin General, Italy was robbed of these identical statues, and of paintings more exquisiely beantiful even than those of Zeuxis or Apelles. If to plunder the vanquished of every thing that can contribute to the comfort, instruction, or the ornament of society be an object of merited censure, both nations are equally eulpable, both equally tyrants and robbers. The ravager, the exterminator, Verres, was not worse than many others of the Roman Proconsuls. Who can read the Verrine orations and nct curse from his beart this cruel and rapacious people? The money of the unhappy Si
starving, into his granaries. The axes of his lietors were blunted on their necks, and the favor of being put to death at a single blow was sold at a heavy price. Turn we from the cruelty, injustice, and rapacity of Verres? As we turn our eyes from the extortions of the Sicilian Pretor, they may perchance light upon the newspapers of the day, and they will there find seenes equally infamous and deplorable. The deeds of Verres stand not alone in the history of the world. What think we of those slaughtered at Vicksburg? "It was in vain that the unhappy men cried ont, We are American citizens; the bloodthirsty mob, deaf to all they could urge in their own defence, ordered the infamous punishment to be inflicted. Thus were innocent American citizens publicly murdered, while the only words they uttered amidst their cruel sufferings were, "We are American citizens." 0 sacred privilege of American citizenship! Once every American ear. O sacred Tell me not that the storms which now sacred, now trample of are institutions are preferable to the calm unruffled agitate the surface of Russia and Austria; give me the despotism of a sea of despotism and a Metternich, nay, even the tyranny of a Nero, or a Caligula, any thing bat the despotism and tyranny of an infuriated mob.
any thing bat the despotism and tyranyy of an infuriated mob.
The taste for cladiatorial murder, prevalent in Rome for centuries, and often indulced to the most extravagant excess, implies so wide a deviation from the common feelings and principles of lumanity, that it is to be regarded as an important fact, in the moral history of man. Moralists will tell us that the truly brave are never cruel; but to this the Roman Ampitheatres say, No. There sat the conquerors of the world coolly to enjoy the torture and the death of men who had never offended them. Twice in one day came the matrons and senators of Rome to the butchery and, when glutted with bloodshed, the Roman ladies sat down in the wet arena, streaming with the blood of their victims, to a luxurious supper But enough of these humiliating details.

The moral to be derived from Roman history, if properly applied, is most excellent, and cannot be too often, nor too strongly inculcated. I is that the loss of civil liberty involves a destruction of every feeling which distinguishes man from the inferior part of the creation, leaving his faculties to vegetate in indolence or to become brutalized by sensuality ; that public opmion, when surrecome one of the most subservient planse of faction or tyranny, may become one of the mestre ground ere the instruments of oppression, and even
foot of the tyrant be prepared to tread upon it.

## E BIBLIOT ixxax. S

ESSAY, TREATISE, TRACT, THESIS
An Essay, literally means nothing more than a trial, or an attempt. It is sometimes used to designate in a specific man 28*
ner an author's attempt to illustrate any point. It is corrmorly applied to small detached pieces, which contain only the general thoughts of a writer on any given subject, and afford room for amplification into details. Some authors modestly used the term for their connected and fimished endeavours to elacidate a doctrine.*
A Treatise + is more systematic than an Essay. It treats on the subject in a methodical form, and conveys the idea of something labored, scientific, and instructive.

A Tract $\dagger$ is only a species of small treatise, drawn up upon particular occasions, and published in a separate form.
A Thesis is a position or proposition which a person ad vances, and offers to maintain, or which is actually maintained by argument.

Essays are either moral, political, philosophical, or literary ; they are the crude attempts of the youth to digest his own thoughts, or they are the more mature attempts of the man to communicate his thoughts to others. Of the former description are prize Essayss in schools, and of the latter are the Essays innumerable which have been published on every subject since the days of Bacon.
Treatises are mostly written on ethical, political, or speculative subjects, such as Fenclon's, Milton's, or Locke's "Treatise on Education," De Lolme's " Treatise on the Constitution of England."
Tracts are ephemeral productions, mostly on political and religious subjects, which seldom survive the occasion which gave them bith. Of this description are the pamptlets which daily issue from the press for or agginst the measures of government, or the public measures of any particular party.
The Essay is the most popular mode of writing; it suits the writer who has not talent or inclination to pursue his inquiries farther, and it suits the generality of readers, who are amused with variety and superficiality. The Treatise is adapted for the student, who will not be contented with the superficial Essay, when more ample materials are within his reach.
The Tract is formed for the political or religious partisan, and receives its interest from the oceurrence of the motive. The Dissertation inter-
ests the disputant. (See Dissertation ests the disputant. (See Dissertation, page 334.)

* See Locke's "Essay on the Understanding," and Beattie's "Essay on Truth".
t Treatse and Tract have both the same derivation, from the Latin tratoo
to draw, marago or handle and its participle, tractus.


## Eaamvle 1st of an Essay.

## LIterature.

The developement of nind, the exertions of talent, the labors of industry, are all subjects intimately interwoven with the moral character of 2 rational and accountable being. It is a carious and interesting investigation to trace the history of man, as he emerges from a state of nature, and passes throngh the successive gradations, from mere animal existence, to a state of refined civilization and moral culture. And it is equally delightful to the man of letters, to behold the effects of learning in its various stages, in amending the inward state of mankind, as the refinements of luxury add to their external convemience.
It is a common remark with the historian, that the discovery of the use of iron is the first step from savage to civilized life. The remark is just, but must be received in a limited sense; for there is an internal as wenl as external history; a history of mind as well as or matter, an ntellectual eivilization distinct from the history of nations, and indepencent or the combinations of beauty of igure and of color. Wonition. The former supnature of man, literature is to his intellectual condition. The former supplies him with the means of defence, enables him to overcome the as insty of his organic powers, and endues him with factinious strength, as useful
as that which nature has conferred. The latter preserves the acquisitions as that which nature has conferred. The latter preserves the acquisitions of the former, guides its operations, concentrates its usemuiness, and enabies
him to avail himself of the achievements of genius struggling with the him to avail nimserf of the achievements or genius struggling with the inertness of matter, or fettered by the restrictions of ignorance and bar-
barity. The history of literature is the history of the noblest.powers of barity. The history of literature is the life, which affords but little intersts
man. There is a sameness in savage to speculation; and confines the investigations of the philosopher and man of observation within narrow limits. The scope of liis abilities is narrow and contracted. The construction of rude implements, the provision of he necessaries of life, the strifes, collisions, and bitter feuds of hostile and ambitious chiefs, deficient in interest, beeause deficient in incidents; the simple tales of love or the sombre stories of licentiousness, these form the material of the history of nations, upon whom science has never beamed, por literature shed its renovating rays. In the relation of these incidents there is no history of mind, no account of the progress of intellect, further than what is observed in the ingenuity of meehanical contrivance, limited by the ignorance of the properties of things. But the invention ot letters, preceded by the mysticism of hieroglyphic symbols, gave a new face to the world, enlarged mere animal to an intellectual being. The history of hiterature, from the invention of letters to the present day, involves all that is interesting in the history of man. To what purpose would the divine gifts of speech and reason have been conerreility than could exist as they float on the mecollections of $a$ single generation. The animal nature of man might, so far as posterity is concerned, be considered the nobler because the more permanent part of his being. The structures which his hands have reared, though still amenable to the laws of decay, would survive the shocks of ages, while no monument would exist of his immortal spirit; no recollee-
tion remain of that which distinguishes him from the inferior order 4 beings. Age would succeed to age without witnessing any accession un the fields of knowledge. Traditionary lore, like the rays of light, wouts could not be enriched by the acquisitions of its predecessor. But thy invention of letters has established a chancery by which the acquisitions of one age have been handed down as a rich inheritance to its successor; of one age have been handed down as a rich ancient family, has revelled in while riches entailed by its ancestors. Such are the effects of literature, the riches entained oy its ancestors. considered only as is entarges entectual faculties.
But there is another and a more interesting, because more important, view to be taken of its influence, as it operates on the moral nature of mankind. In the construction of implements of defence, in the arrangement of architectural convenience, in the pursuit of the objects of sense, man is superior to some species of the brute creation, only as his corporeal powers are better adapted to mechanical exertion. The bee, the beaver, the ant, and other inferior orders, rival the most successful efforts of man in the construction of a habitation adapted to the respective exigencies of each. But they operate by instinct, -his labors are the suggestions of necessity in conference with inventive powers; and it is a curious investigation to trace the gradations from destitution to comfort, from comfort to convenience, and from convenience to ease, and, in its proper commexion, the moral influence of each upon the character of mankind. There it will be found that the vaunted nobleness of savage nature, the magnanimity ascribed by some even of the present day, to the uncutivated states of society, are but the chimeras of prejudice, or at least but erroneous deductions from solitary examples. The listory of literature, will abumdantly show that such instances are but the taper in the dungeon, which appears the brighter from the darkness by which the brightness of learnin the improved forms of life, in those ages when the and day has dawned ing, has dispelled the clouas in the miseclipsed by brichter light, and is upon the because it is unfavored by the advantages of contrast.
Iaws owe their permaneney to their consistency; and their consisteney Laws owe their permaneney to their consistency; and their consistency society, deduced from the operations of cause and effect upon the human society, deduced from the operations is silent, their deductions must be made from a limited view of society; and, like all conclusions drawn from varions views, are likely to be erroneous. It is letters which give a tongue to history, and provide it with a distinet utterance. It is letters which make the past a monitor to the present, and the present a guide to the foture
The view which we have thas taken of literature is narrow and circum-
 is sisceptible, who is deaf to the claims of fiterature to his attention. or is blind to the importance and value of learring

## Example 2d of an Essay.

The Plassure derived from the Fine Arts, by the Artist and Conamon Spoctutor.
The pleasure derived from the Fine Arts is doubtless proportioned to our capacity of appreciating them; for they address themselves chiefly to the imagination and the sensibility. The mere pleasures of sense every man may feel; but those derived from intellect and sentiment are more his self and of a higher order. Hence it is, that we arbit the himosion created treasures, and lives on fancy's imagery, whilst the hieroglyphical daub of a sign-painter would be more attractive to the common spectavo than the hues of Titian, or the bold master-strokes of an of the sublime Maste is a sont united with genius, it even creates to and beaunal but in the pinter's and poet's vision-Guido coveted the winys of an angel, that he might behold the beatified spirits of paradise, and thereform arm aris such as bis to substitute. How sublime must have been the vision which gave the object his imagination soucht for! How intense the feeling which thus transported him fiom earth to heaven !
To express the passions by outward signs is the artist's aim ; and we may add, his envied privilege. What delight to see the cold and gloomy canvas expand with life; the dull void banished by the meling eye, the graceful form, the persinasive suppliant, the conquering hero! Every touch adds something to the souls expression, till the enraptured painter yields himself up to the delighiful contemplation of his new creation. "I, too, am a painter," exclained Correggio, with involuntary transport, while contemplating a work of the divine Raphael ; "I, too, am a painter." Such was the enraptured feeling which would, otherwise, have been chilled by the cold pressure of his wants and poverty.
To common observers, the most beautiful painting may seem but an assemblage of forms, and the most exquisite poem but doggerel rhyme. The higher efforts of art produce but little effect on uncultivated minds, It is (as Sir Joshua Reynolds observes) only the lowest style of arts, whether of painting, poetry, or music, that may be saic, intion, are the sense, to be naturaly pleasing. Laste, Steibell and Clementi would be results of education. The concertos of steibell and clenend woud or
jargon to the ear accustomed only to the monotonier of "Punchinello,"
Nob", and " Yankee Doodle," nor would the admirer No, and or "Jack the Giant Killer, Ve enrap Medicis.
an Apollo Belvercility and love of the sublime and beautiful are a source That a susceptibility and love of the sublime "A arora" of Guido? How of happiness, who can donbt, that has send the Aucs enchanting an asnicmbe all that is graceful and lovely and how animated, how ensempres the feelings of him whom a retined taste renders capabie of apraptures, the feelins or preciaing them. ${ }^{\text {del Borgo. He saw not, in that moment of enraptared feeling, a pictured }}$ flame, but the devouring element, raging, enveloping, and consuming the thelpless and despairing multitude. To look on such a production with helpless and despairing mualite. Apelles's critic was a competent judge
total irdifference is impossible.
of the representation of a sandal, and Molière's old woman could decide pon the nature of comic humor; but it is the artist and connoisseur lone, who can judge, appreciate, and feel the lighest order of color, mo ification, and expression.
The portrait painter also claims our attention and gratitude. He who gives to our weeping eyes the form of the beloved and departed friend; whose magic touch arrests beauty in its progress to decay, and whose pencil immortalizes the revered forms of the hero and the statesman;
azl-breathing expression of a Washington, a Franklin, and an Ames.
Painting may, perhaps, be said to be the acme of the arts, since it hams by so many various branches, and admits of such intinte variety If color and expression; but let not the "verba ardentas, of Bryant, and a robbed of their honors. The lyre of a Milton, a Cowper, a Bryant, and a Wordsworth, can never breathe other that mare gather light and color from words melt
the sun.
he sun.
Shall we not allow the poet, then, his joys and honors? Shall the emanations of his fancy shine on hearts cold and dead to its rays? No! Through the tear of sensiblity we see it po
Since the pleasures derived from the Fine Arts are so exquisite, both to Since the pleasures derived from the doubted that our sources of happithe artist and spectator, it cannot be their liberal cultivation. That arts ness might be greaty extended morals are materially comneted, there is no doubt. Horace observes:
"Ingenuas didicisse fideliter artes,
Emollit mores, nec sinit esse feros."
And could this spirit, this admiration of the beautiful, be generously cul tivated, the genius of our soil might proudly ascend the summit of Par nassus. Public favor is the most powerful stimulus to talent; exhibitions therefore, of the best productions, both in painting and scclpit of emuhave a tendency to dimuse a general results may be anticipated. Let us lanon, fior the artists who now grace our shores to forsake us, for the want or that patronage which it should be our pride and pleasure to bestow We jatronage which indeed expect to rival the treasures of the Louvre or the Ve cannot, from the exercise of native talent, and from the specimens of art we already possess, much may be expected. In the cabinets of private individuals in our city, may be found productions sufficient to private individuals in our city, may be choice collection for public exhibition, and it is to the liberality and patronage of their possessors that we look for such encouragement as shall stimulute the young artist to immortalize his name, and shed a lustre on his country.

## Example $3 d$.

The Seatinent of Loyally.
Loyalty, in its primitive signifiention, implies fidelity to a king. Hence, a loyal subject is one who promotes as far as possible the welfare of the is ever ready to defend the life and honor of his sovereign, and to sacrifice himself for the good of his country.

This sentiment is natural to the human race. If we analyze our varions reelings and emotions, we shall find that the sentiment of love is one of

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the most powerful passions which nature has implanted in the breast of men; it is the most powerful, because, when excited and kindied, it burna with an ardor almost unquenchable; it warms and spurs the whole mas on it overcomes all obstacles which rise before it.
The sentiment of Loyalty is one of the manifestations of this love ; springing from that noble source, it flows on ward till it meets the waters of other streams, which it deepens and purifies.
Since nature has given to man this sentiment of loyalty, it will always find suitable objects on which to bestow itsclf. Man was made for love; he must have something to honor, respect, and admire ; something nsually
higher and nobler than fimself; consequently, in despotic countries, honor and love are paid by a loyal people to their sovereign, who, being of a ligher station, of a more venerated name, or of nobler descent than themselves, is entitled to this respect.
In our own country, we venerate the wisdom and prudence of our ancestors, who, in framing the articles of our constitution, provided for the good devoting himself to the service of his country with that patriotic spirit which characterized our fathers, our affections are aroused, our lips send forth his praise, we hail him as the defender of the Constitution, and the whole nation rises up to do him homage.
In England, recently, that loyalty, which for two preoeding reigns had been slumbering, burst forth with redoubled vigor upon the accession of a female sovereign to the throne.
At the beginning of a new reign, the loyalty of a nation is always openly and warmly exhibited. But on that occasion, there was something in the
fact, that their future sovereign was a youthful and accomplished queen which excited in an unusual degree the hopes and sympathies of the nation. They hailed her accession as emblematical of peace and prosperity.
In the feudal times, in the times of chivaliry and the Crusades, the knights were distinguished for their loyalty to the ladies of the court. In
those days, the fame and beauty of the lady inspired her champion with courage and strength, and many a battle has been fought and many a vic tory won, under this spirit-stirring influence of loyalty,
Those were brilliant days for Europe, when chivalry stood forth in its might, and first gave birth to loyalty, - loyalty, which taught devotion and reverence to those weak, fair beings, who but in beauty and gentleness have no defence. "It raised love above the passious of the brrte, and by dignifying woman, made woman worthy of love. It gave purity to enthu
siasm, crushed barbarous selfisliness, taught the heirt to expand like a flower to the surshine, beautified glory with generosity, and smoothed even the rugged brow of war." But how have we degenerated? "The age of chivalry is gone; never, never more shall we behold that generous loyalty to rank and sex, that proud submission, that dignified odedience, that sub ordination of the heart, which kept alive, even in servitude itself, the spirit of an exalted freedom!"
But though the sentiment of loyalty has greatly degenerated, it is not wholly extinct; it is now occasionaly expressed in hand with patriotism, and will expire with that faith which gave it life.
To conceive truly what we should then lose, we need only reflect, that loyalty is the lond of society and friendship, it unites all the best affections of the heart in one common canse, it holds a sacred place not to be invaled with impunity, it is respected
valor delight the young, and
"Though well held, to foois aoth make
Our faith nere foliy, yet he that can endure
To follow writh allegiance a fillen lord,

## XC.

## LOLLEGE POEM.

## Example.

The Pleasures and Pains of the Studerut.
When envions time, with unrelenting hand,
Dissolves the union of some little band,
A band connected by those hallowed ties,
Taat rom the birth of lettered frendship rise,
Each limgering sou, before the parting sigh, One moment wais, to view the years gone by And all our pleasures and our ninins retrace.
The Student is the subject of my song,
Few are his pleasures, - yet those few arg strong. Not the gay, transient moment of delight, Unlike all cles the Stelents jovs endure Unlense, expansive energetic pure;
Whether oer classic plains he loves to rove, Midst Attic bowers, or through the Mantuan grove, Whether, with scicutific eye to trace
The varions modes of number, time, and space, Whether on wings of heavenly truth to rise,
And penctrate the secrets of the skies,
Or downwards tending, with an humble eye,
Through Nature's laws explore a Deity
His are the joys no stranger breast can feel,
No wit define, no utterance reveal.
Nor yet, alas! unmixed the joys we boast,
An peasures stil proportioned iabors cost.
Au anxious tear oft fills the Student's eye,
And his breast heaves with many a struggling sigh. His is the task, the long, long task, t'e explore
Of every age the lumber and the lore.
Need I describe his struggles and his strife, The thonsand minor miseries of his life,
How Application, never-tiring maid,
Oft mourns an achíng, oft a dizzy head ?
How the hard toil but slowly makes its way Here forced to explore some labyrinth withont end
And there some paradox to comprehend?
And eten hard words fraught with some meaning smsl
Here ten hard words fraught with some at all. Or view him meeting out with points and lines
The land of diagrams and mystic signs,

Where forms of spheres "being given" on a plaze, He must transform and bend within his brain. Or as an author, lost in gloom profound, When some bright thought demands a period round Pondering and polishing; ah, what avail The room oft paced, the anguish-bitten nail? For see, produced tmid many a laboring groan, A sentence much like an inverted cone.
Or should he try his talent at a rhyme, That waste of patience and that waste of time, Perchance, like me, he flounders out one line,
Begins the next, - there stops -.
lenough, no more unveil the cloister's griet, Disclose those sources whence it finds relief Say how the Student, pausing from his toil Forgets his pain 'mid recreation's smile. Have you not seen, - forgive the ignoble theme, The winged tenants of some hannted stream Feed eager, busy, by its pebbly side,
So the wise student ends his busy tay
Trbends his mind and throws buy,
To books where science reigs and toil sway. Sucededs where science reigns, and toil severe Or haply in that hour his taste might choos The easy warblings of the modern muse. Let mo but paint him void of every care, Flung in free attitude across his chair.
From page to page his rapid eye along
Glances and revels through the magic song
Alternate swells his breast with hope and fear Now bursts the unconscious langh, now falls the pitying tes) Yet more ; though lonely joys the bosom warm, Participation heightens every charm; And should the happy student chance to know The warmth of friendship, or some kindlier glow, What wonder should he swiftly run to share Some favorite author with some favorite fair! There, as he cites those treasures of the page That raise her fancy, or her heart engage,
Discerns the brilliant or illumes the dark,
Discerns the brilliant, or illumes the dark
And douling much, scarce knows which most to admire
And reading often crances at that face,
Where gently beam intellizence and grace
Where genty beam intelligence and grace;
And sees each passion in its turn prevail,
And sees each passion in its turn pr
Her looks the very echo of the tale;
Sees the descending tear, the swelling breast, When vice exults, or virtue is distressed; Or, when the plot assumes an aspect new And virtue shares her retribution due, He sees the grateful smile, th' uplifted eye.

Thread, needle, kerchief, dropt in ecstasy,-
Say, can one social pleasure equal this?
For sh! how oft must awkward learning yield To graceful dulness the unequal field
Of gallantry? What lady can endure
The shrug scholastic, or the bow demure?
Can the poor student hope that heart to gain Which melts before the flutter of a cane ? Or, of two characters, which shall surpass, Whiere one consults his books, and one his glass?
Ye fair, if aught these censures may apply,
Tis yours to effect the surest remeay,
Ne'er should a fop the sacred bond remove Between the Aomian and the Paphian grove. Tis yours to strengthen, polish, and secur The lastre of the minds rich garniture; This is the robe that lends you heavenly charms, And enyy of its keenest sting disarms, A rooe whose grace and richiness will outvie The woof of Ormus, or the lyrian dye. To count one pleasure more, indulce my muse,T is friendship's self,-what cynic will refuse ? 0 , I could tell how oft her joys we ve shared, When mutual cares those mutual joys endeared,
How arm in arm we've lingered through the vale, How arm in arm we ve lingeredilhrouge.
Listening to many a time-begumg to toil,
How oft relaxing from one commen
We've found repose amid one common smile. We 've Iound repose amme the task how vain! 'T would but increase our fast approaching psin; The pain so thrilling to a stadents heart, Couched in that talisman of woe, we part.

## IVERSIDA ${ }_{\text {xat }}$

## DISSERTATION.

A dissertation is a formal discourse intended to illastrate A dissertation is a rormal apocerly applied to performances a subject, and the term is
Dissertations are principally employed on disputed points f literature and science.*

## Example.

On the Causses which, independent of their Merit, have contizuted to ele vate the ancient Classics."
The ancient classies are elevated to a rank in the literature of the Forld, to which their intrinsic excellence cannot justify their claim. Adminug this position, which their most strenuous supporters will not deny, learning must deservedly hazard among its admirers I shall attemptical show some of the causes that have umited to produce this elevation The standard to which every one tred to produce this elevation.
is the measure of his own power. That work is not admired which he could equal or surpass. This standard, indeed, is soon extended, and similar efforts of genius of other ages are taken into the comparison. The barbarism in which the world was involved at the revival of learning, made the classics appear to its restorers in an unnaturally strong and dazzling light. Possessing themselves few of the advantages of progres. sive improvement, and destimte and ignorant of the resources of the ancient authors, they viewed their works as the efforts of transcendent genius, which had completely penetrated and exhrusted the mines of nature, - which none could ever after approach, and only the most exalted minds comprehend. They applied themselves to the examination of the treasures they had discovered, and burst forth into umrestrained admiration of authors from whom they had leamed to think and to speak.
All who have since justly appreciated the labors of these fathers of modern lierature, lave concurred in sentiments of gratitude and rever ence to their instructors.
the gear part of the time since the revival of letters, those who aimed at the reputation of scholars have been obliged to establish their claim tained respect and continued to cultivate it from the pride of displaving learning which was confined to a few, or from the ambition of expeclling learning which was confined to a few, or from the ambition of exceiling
in what constituted his chief or only distinction. This was necessarily the case when little other than classical learning existed; and it long conthe case when tittle other than classical learning existed; and it long con-
tinued, like the respect for hereditary succession, from the habit of paying honor to what our predecessors deemed honorable. While prejudices were thus strong in favor of the classics, few ventured to appear without their support and most that was written tended to preserve and strengthen their ascendancy. Regarded as having assisted the first literary efforts of the majority of the learned men of modern times, and being generally, by the nature of their subjects, better suited than most other books to the comprehension of the young, the classics have long been presented to the infant mind of the scholar, when in its most susceptible state. They have thus occupied the most powerful prepossessions, and been allowed to form and constitute the standard of intellectual beauty and excellence. They have intimately insinuated themselves into the mind, at a period when impressions received are most lasting and most forecible. They bait been memory of the sports and enjorments of childhood and the more affection tecollections of the attention of instructors and kindness of perents. Those whom the yonth was first taught to respect have becn men

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devoted o these studies, and employed to point out their beauties, and to direct the yet unformed taste to their perception and just admiration. It was under the guidance of such conductors, that the young imagination took its earliest flights. The first scenes of native shmpaly The happiness it sketched, were amidst the chassical vales of those of Athens first popular assemblies it regarded with interest, were those of Athens and lome. The first battles it pictured to itself were ought banners of a Grecian or Roman general. Commotion, or the tumult of other books, pastoral scenery, or popular back these impressions, were re war, presented themsere and the justice and elegance of description ferred to these exemp.
were deter mis be added the undefined sense of the greatness of an
To this may be added che unended, which continues to display beauties ect at irst imperiecty pa matity common to every work of merit, must be particu plated. This quadty, commin like the classies, are sufficiently intelligible arly exmited in those,
10 interest minds pot yet adequate we pay to antiquity; the records of her
Iinsist not on the respect that we pay , have long since been exposed to yisdom, thouge and scrutiny of the profane. Her voice is no longer listened to as speaking the language of inspiration. The charm that riveted attention is dissolved. Men of modern times affect to reverence the dictates of reason alone. But the fact has not always been thus; therewere times when the classics were respected merely because they contained the lega cies of ancient days.
Inductive philosophy has, indeed, taught other precepts; but to those gnorant of these precepts, or impatient of the long and weary path which this philosophy pointed out, some of the Greek classics ored to show a pleasanter and far shorter way to universal scist have rejected with ridia praced the theories of the philosophers, they must have rejected with ridicule the pretensions of other books to competition with the works of such as genius has admitted to the secret councils of nature. portion of the the Grecian philosophers construte, elassies. But how often are we, by our admiration of a
prepossessed in favor of the whole nation to which he belongs! But philosophy cannot boast herself; she is silent and contemplative and must borrow language to communicate her inventions. Ambitious ment cal science forms the solid distinction of modern times, it as an end. It may use science as an instrument, but is the ostentatious and imposing knowe of the language, and of the is the ostentatious and imposing knowledge or to sway the judgment by arts which orators and poets have emph after by these men; and this ronsing the passions, and in the classical relics of the days of imagination knowledge they
and enthusiasm.
and enthusiasm.
But if these relics contain more of the fictions of a poetical age, of the playful wanderings of the youth of human society, than of sober reasou playful wanderings of thoughtful experience, why do they still delight the wisest of ow and thoughing race?
thinking race? Our attention, on opening a volume of the classics, is immediately wot Our attention, on striking manner in which every thing is expressed Thoughts are pursued with ease as they present themselves in language full, Thoughts are pursued We ascribe wholly to intrinsic mexit an excellence
owing, in a degree, to extermal circumstances. In a language that has been so many centuries written only, the ideas connected with each word have become long since determinately fixed. The attention is not diverted by the numerous indistinct images with which every word of a living language is necessarily associated; nor is the mind liable to be misled by allusions to subjects foreign to the one in view. The application of each word appears strikingly appropriate and peculiar.

In a living language it cannot be thus. Where philosophy must borrow the garb of ordinary life; when she must converse in the same dialect that is employed in the usual transactions of business, and which must present many images that are low and disgusting, and more that are common, though she may please by her familiarity, she cannot but lose the charm of novelty, and the dignty of elevation. Nany of the thoughts in a modern translation. They lose their simple enercy of expression, in a modern transiation. thions with the erossness of sensible or the meanness of trivinl objects Hence it is thet thouch we may infuse into a translation from the classics all the sense, we cannot the grace and spirit of the original.
These are some of the causes to which the ancient classics owe their elevation. They are esteemed as having assisted the first efforts of re viving literature, and contributed to the highest distinction of modern scholars. They were venerated as the bequest of antiquity; they are still consecrated by their connexion with the pure enjoyments and tender affections of childhood. They are dignified by a lofty freedom from the imperfections of a fluctuating language, and from the analogies and asso ciations that combine obscurity and vulgar coarseness in a language which still continues to be spoken.


## XCII.

## DISQUISITION

A Disquisition is a formal or systematic inquiry into any subject by arguments, or discussion of the facts and circum. stances that may elucidate truth.
A disquisition differs from a dissertation in its form and extent. A dissertation may be more diffuse in its character, and consequently is generally protracted to a greater length. A disquisition should be sharacterized by its unity. Notiang should be introduced but what is strictly to the point; wnile : in a dissertation any collateral subjects may be introducea which have a bearing upon the point to be proved, or the subject to be elucidated.

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Disquisitions may be ethical, political, scientific, or literary. according to the nature of their subjects.
an ethical disquisition.

## Example.

The strit Application of Moral Rules to the Policy of States.
We all hold to the strict confinement of individuals by the rules of morality; nations are but nssemblages of individuals; why, then, should states be exempt from these rules?
tates be exempt from these rules?
Our rules of morality are laid down in the New Testament, as given Our rules of morality are laid down inde no distinction between man by Jesus Christ; the appears, to hege maded collectively, as existing in states.
considered as a single being, or regin considered as a single being, or regarded collectively,
The spinit, if not the letter, of his sayings, is in favor of the universal The spinit, if not the letter, of and it becomes all, who dispute this poapplication or
sition, to take upen themselves the outs proi sition, to take upon themseves he onjions.
moments in the survey of their objections.
They say, in the first place, that the maguitude of the interest at stake They say, in the first place, dhat wer mage rupture of treaties, the openyustifies them in resortiog to chicanery, other honorable exploits. This ing of ambassaders le of the community in worldly matters. Can it be interest is the welare : No! in the language of a most eloquent writer, "personal and national morality, ever one and the same, dietate the same "personal and national morainy, everes under the same circumstances
Moreover, the opposents say, that expediency requires the deception Moreover, the opposenty practised in national affairs, and laugh at the idea of any othcommony prachise those langh that win!" but remember that derision is no proof of the validity of one position, or the fallacy of another. Long enough has this world grovelled beneath pretended expedieney, as if sho sighted man could better frame regulations for the future, than a nation holds eternity within his grasp; let us, if no others $w$, mes a nnd shake off the chain; let ns stand forward in the pursuit or our bef interests, for, till the influence of Christianity is combined with that of philosophy, no system of policy can be perfect. The Holy Alliance is the only instance in which and as deceptive, yet it attempted, and althiough the title has been branded as decepiive, attempted,
affords the testimony of the most poweffal princes, that its object was just. Having thus done away with the principal objections of our oppo nents, we come now to a consideration of ue bencens wo ns to tonch upon a strict application of these rules; time will oniy ailluence upon our con
some of the most important, and point out their in some of the most important, and point out their influence upon our con uition. laws of the land first claim our attention; not, indced, as they
The now are, hased upon the narrow views of man, but fixed on the broad and sure foundation of morality. He Serests of his fellow-man; on the from his obligation to attend to the interests of his fellow-man; onld that rontrary, his especial command was, Do uno observed in all the laws, men should do unto you. If this precept were the longer see kings oppressing their subects, or men of ont
$\pi s$

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spinion rising to crush those of an opposite, in defiance of every princi ple implanted in the human breast
There is a spirit abroad in the land, which would fain do right, but overdoes in its eagerness ; men actuated by it do not wait to see if their ellow-men fully comprehend them, or their object. This is not the spiri of true morality, which makes its path as ceear as the perfect day, and leads the good man to consider not merely his own benefit, but also to relieve, as far as possible, the situation of the poorer classes; he would sccure their earthly happiness by the only sure means, firm and salutary laws. In these times it becomes every man to consider, that his infuence is something; when the wagoner applied his shoulder to the wheel, the cart was dragged from the miry slongh. Particularly in this country, where the poorest has an equal interest with the most wealuny, is it neces. power of low oupe the governed We heve thus briefly adserted to the poliey to be exerted by the stote towards its own subjects ; there is yet Tother point of viow the comperion existing between different govem ments.
In the first place, nations may be regarded as having the same feeling towards one another with individuals. The chicanery and fraud, practised by states towards each other, has already been adverted to; but after a consideration of the relation of state and subject, the matter is to all moed upon our attention. Not only are these practices opposed and the man whose suspricion induced him to open letters, or break the bonds he had voluntar ly given to another, would be ejected from the lowest society.
In the whole system of international morality, there is perhaps nothing so unsettled as thie rules for the construction of treaties, and yet the way seems clear. A treaty is neither more nor less than a promise between wo or more nations, commonly for mutual beneni.
Mankind in a body have no higher interests than they have as individuals; each member of society is anxions only for certain natural rights, and to insure these privileges to posterity; these, we have shown, can best be secured by a strict conformity to moral rules. It is no argument against the introduction of this policy to say, it would not succeed; on the contrary, we have every reason to che fole. let something new bo the effort; the old reasons are vain and futile; let something new bo tried; not a diplomatic, but a bold daring, based on the principles of divine justice. When this system of things is adopted, wars wil te thel ished; in the beaual a foir spears into pruning-hooks, and learn swords into ploughshares and their spears into pruning-hooks, and leath war no more." These principles, properly carried out, would check the bounmenly sive rise to the wanton destruction of God's creation; the poet conld no longer exclaim with truth, "Devil with devil damned firm coneord holds: men only disacree of creatures rational."
The common origin of war is from the pretended or real infringement of a treaty. How can this be remedied? First, by being careful before a a treaty is formed. Second, by a firm yet respectrul statement of the case treaty is formed
when ${ }_{a}$ Christian spirit, is far more likely to frame treaties that will endure, than the wily diplomatist, whose aim is merely to make as much money
as he an for his country, regardless of the injuries he may commit Such a man acts for a nation as he does for himself; he carries into prace tice the precept, "Love thy neighbor as thyself", Many writers have tonched upon war, and much has been said, both for and against it; those of the present day are, however, generally opposed; and the Congress of Nations, which, but a few years since, was nidiculed as an emanation from the brains of hot-headed fanatics, is already occupying the attention of the wisest legislators throughout the world
What a blisfful state of things, when all nations shall be at peace! when we shall see each pursuing its own interest with benefit to the rest! This shall be the consequence, and not the cause of the universal spread of Christianity. The situation of our own country is particularly favorable for the application of its rules. It may, indeed, be urged, that they would not yet be appreciated; let us then hasten the period, and not rest in the work of well-doing, till all tribes and nations shall be hrought to know their God, and his law: Onward! should then be the cry of every moral man; our time of action here is but short at the most, yet wich may be done, and is there one, who, with an immortals Nop that man is his grasp, is too indolent to put forth his hand for it is self, who regards unworthy the name his country, and his fellow-men throughout the world.
not his country, and his fellow-men throughour the introduction of moral Let us, then, as a nation, stand precepts to direct our relaterest at stake warrant us in the risk, if there can be danger, in preferring the dictates of conscience and our God, tc the precepts of short-sighted man.

## XCIII.

## A DISCUSSION.

A Discussion is the treating of a subject by argument, to clear it of difficulties, and to separate truth from falsehood. It is generally carried on between two or more persons, who take contrary sides, and defend them by arguments and illustrations.
Disoussions are of several kinds, such as philosophical, literary, political, or moral, according to the subjects of which they treat; or colloquial and deliberative, according to the style in which they are written, or the occasion for which they are prepared.

Discussions serve for amusement, rather than for any solid purpose; the cause of truth seldom derives any immediate bencfit from them, aithough the minds of men may become invigorated by a collision of sentiment.
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We of Ataerica conaplain, that we have no established literatue e; anc until more among us are willing to devote themselves to the canse of lit erature, we must be content to reflect the literary splendor of England Some of the brightest creations, indeed, of modern days, some of the fairest creatures of love, and poetry, and romance, belong to America, but they are not very numerons, and, ten to one, our poet or novelist, like the poor anthor's garment, which was, "a cap by night, a stocking all the day," pours forth his strain after completing the routine of a pleader ar the bar, a bank officer, or political editor! Among the respectable and vitally important cares of professional life, literature has a poor chance
of encouragement; the philosopher's speculations, or the poet's theory, having nothing to do with the brief or the dissecting knife.
"This is the language," says the objector, " of romantic folly; we must live, so let us labor for the readiest recompense; intellect will not sup-port life, nor secure comfort" Such an one, be it observed, mistakes the ambition of the literary man. Withont altogether neglecting, he seeks something infinitely better, than pecunary ease. Irue, Goldsmith was needy, and Chatterton was driven to despair, and Otway died of starvation. But I do not believe that either would have foregone one sublime conception, or erased from his writings one maxim a lying tombstone gain the wealth of the princes wio neace the - their memorials are tells the story of many a rich patron of theh time,- their memorials aro I an not advocating that sickly, sentimental, "love-in-a-cottage" kind of doctrine, which teaches, that mind is ahove ordinary necessities, and of doctrine, which the wants of life are not our common inheritance. But I do contend, that the wants of life are not our common inneritance. when a class of men whose wants are not extravagant, but attainable and refined, will meet with support. The human powers are unfairly and refined, wil meet with supported to many different subjects; and this truth should be better known in America. The lawyer has an end before him, which only a life can attain; so has the physician, the clergyman, and the author. Unite the duties of either two, and yon injure both. Assuming, what we need not enlarge upon, the importance of a high national literature, let any one observe, who are the supporters of that which adorns England. "Not those, he will find, who united two or three occupations! Goldemith was a professional man at first, but his patients were few, and he soon became what he was born to be, an author! Scott never figured at the bar, and Shakspeare was an indifferent aetor. The problem may be easily solved. Some minds are fitted to investigate by help of the data of others, and apply to God's work their conclusions, and others are designed more exclusively to create; a distinction rarely sufficiently observed. The author has no common work to perform; he who would instruct others, must untiringly improve himself; presenting no theories undigested, and familiar with the wildest speculations. In America, and everywhere else, we want a race of thinkers; men who will keep aloof from the eddy, which draws in politician and merchant, and even the professional man, and give us the results of long meditation. The mere words are no part of an author's labor; they but represent long previous mental action.
to mature the observations of the world.
位 to their race only in one capacity; the author, by enlarged views of life, and illustrations of moral truth, may
de a great reformer. Vice has long enough run riot; let the author, by moulding passion to bis will, make it of service to his race. Is he a phlosopher, - the wonders of the past, and the mysteries of the future, are his province. Is he a poet, - the freshness of nature, the fair holiness of woman, and the purity of truth, urge him to a life of thought and meditation. His influence spreads light about him; his pursuits soften his nature; he loves more heartily what is lovely, and is more ready to pity what is frail. The world says truly, he is poor; but what is that poverty which gives wealth to one's contemporaries, and bequeaths an inheritance to posterity!

PART II.

## The Expediency of malking Authorship a Profession

Almost universal experience proves the pecuniary reward of literary labor to be but trifling. In the throng of authors and men of genins, we find only here and there a solitary instance of well-requited endeavors $;$ and if, at the present day, it is not as formeriy quite true, unat che fuear of it is not because his reward is liberal, or in any degree proportioned to tils merits. Individual instances may, indeed, be brought up, to prove the success which sometimes attends literary pursuits; but for every one that could be cited, who had basked in the sunshine of prosperity, and enjoyed the smiles of the great and good among his contemporaries, we could marshal a hundred of equal power and genius, depressed by poverty, and treated with indifference and neglect; whose only rezompense has been the tribute paid to their memory and writings in after times.
If we judge, then, from the remuneration that has generally attended the labors of the author, we are justified in forming presages little flattering to his future success. And, since fortune and genins are seldom found in companionship, whimus devating themselves to the cause of truth and literature, and relying on the pratitude and favor of the public truth and literature, and relying on the gratitude and favor of the public
for support? It is useless to say what shoudd be the reward of the author: for support? It is useless to say what shotud be the reward of the author, and to speak of the diguity and importance of the part which he sustaing
in the public drama, so long as we witness what is, and what has boen the in the public drama, so long as we witness what $i s$, and what has $\begin{aligned} & \text { reen our } \\ & \text { requital of his labors. It is npon facts alone, that we must ground our }\end{aligned}$ requital of his labors. It is npon facts alone, that we must ground our
decision. And with these before our eyes, must we not fear the consequences to literature, if its existence and progress depend upon the exerquences to literature, if its ex disappointed and ill-requited genius? Consider the situation of that man, who, conscious of his own power, resolves to devote himself to the pursuit of letters, to become an author. Supposing, as has been the case with thousands who have preceded him, that his first attempts al the case with thousands who have preceded him, unsuccessful. His expectations are disappointed; the promise of fame and of support is withered and blighted; the world looks upon him with indifference; a rival regards him with contempt; and the sharp and cold words of the critic ring in his ear the knell of his first literary offspring. If he acquiesces in the decision of his judges, it is only confessing his poor claims to distinction. If not, if he feels that time alone can pronounce the true decision upon his writings, there is yet ne
resort for him, if he would obtain support from the profession which be has chosen, but to conform his writings to the popular taste. Follow that man to his closet, and witness the struggles of his mind, the contest between inclination and interest. The one prompts him to follow his own genius; to utter the dictates of his own feclings, to be true to his own the decision of the public and in future to lower his aspirations. It is the the would most deprecate the erils of making authorship a prohere that that we would warn the young aspiraat for literary distinction,
 with means inadequate to his support, against trussing to che ancertain reward of his excrtions, unless hie is wiling to degrade his gemius, and substitute for hiss own taste and inclinations, those of the capricious and
unthinking multitude. If, instead or relying upon the avails of authorunthinking multitude. If, instead or relying upon the avails of author-
ship, he looks to another profession for the means of subsistence, the ship, he looks to another protession for the means of subsistence, the
thoughts of his leisure moments may be given to the world, without be ing fashioned and moulded by the opinions of other men. How can we expect one to preserve his individuality as a writer, if it must be at the expense of his interests, his only means of support. He that does right only from interested motives, cannot rank among men of the highest moral excellence; nor can the author, who writes mainly with a view to his own support, be considered the most vigilant guardian of the cause of truth and letters.
Nor is this all. When an author has resigned his right of self-guidance, and has taken up the trade of writing to suit the public taste; whose desire is to write what may be popular; the kindred desire soon manifests itself of increasing, as fast as possible, the number of his works. Names are not wanting to prove, that this has often been the case, and that, too, with some of the most distinguished authors. We witness it in the thousand ephemeral productions, that appear but to attract the public curiosity for a moment, and then give way to works as worthless and short-lived as themselves; justifying the remark, "that authorship immoderately employed makes thie head waste and the heart empty, even were there no other and worse consequences; and that a person who sends away through the pen and the press every thought, the moment it occurs him, will, in a short hing an an journeys in of the pithe it would be as umecessary as umwies to trust it in the hands of those, who would support its interest, only to trust it in the hands of those, who
so far as they coincided with their own.
Wo war wald willingly join in the sentiment of Professor Henry that "we would willingly join in the sentiment of Professor Henry, that lectual high priesthood standing within the inner veil of the temple of truth, reverently watcling before the holy of holies for its divine ple of truth, reverently watching before the holy of holies for its aivine but if this priesthood and their inferior ministers must become the serbut if this priesthood and their metrior ministers must become ctice to
vants and dependents of the multitude, whom it is their great office
 shrine of truth had better be intrusted to inferior hands, or at once be desecrated and evertirown, than become the sanctuary of hypuerios and error.
streugth of government. For, let ve suppose the existence of such a state of things as has just been alluded $t$. Let us suppose a people iuvolved ir a barbarism the most complete and gloomy that the world ever knew; and that they are ruled with a despotism, compared with which the Ottoman despotism of the present day is very liberty. I allow, that so long as they can be continued in a state of such miserable slavery and darkness, so long wil the government stand, and stand firmiy. But who will answer for
it, that the light shall never break in? Who will vouch that they shall it, that the light shali never break in? Who will vouch that they shall
never ronse from this moral lethargy? Who is there that dares affirm that this Samson, though now blinded, and shorn of his strength oppressed, mocked, insulted, will not at some fature period, remote it may be, colleet the force of his energies, and hurl down the whole fabric of tyranny on the devoted heads of his followers? Station a guard, if you please, in every house, -set a spy over every man's actions; but tell me, of what effect will your guards and your spies be in restraining the current of men's
thonghts? Were they possessed of no other means of coming to a sense of their wrongs, the very circumstance that there are in the community those who do not feel these wrongs, (the ministers of despotism, this very circum stance, I say, would inevitably, though it may be slowly, raise in the minds of the people reffections on their own condition as compared with that of their rulers. It will then be but a short process for them to begin to desire full well that when men once begin to desire in earnest, it is not long ere they make an effort to possess themselves of the object of their wishes. A spirit of insubordination has thus arsen; and now tell me, student of his tory, tell me, politician, where will it end? Let tyranny, and the illiberai principles which have hitherto prevailed, in haughty assurance of their own might, tremble, for their downfall is at hand. All the experience of all ages shows full well, that when a people are once roused to a sense of injuries, opiates more powerful than man can tell of, are required to luil If, now, there be any
I have only to refer you to the revolution which reguired the best blood of France to wash away the illiberal principles which had hitherto swayed the throne, - to the free states of North America, who owe their independence to the blind and narrow policy which had actuated the British monarchy ever since the days of the first James, - to Greece, the last strong hold, west
of the Dardanelles, of those who once spread the terror of their arms from beyond the farthest stretch of the Caucasian range to the most distant shores of remotest Europe; but whose oppressive and impolitic principles are now, we confidently trust, about to force them, a disgraced and despised race, with a weak and irresolute government, into a corner of the earth, a terrible monument to all nations of the insufficiency of intolerance for tho support of power.
But, while in-
解 the most formidable springs of ruin, I believe that principles, the opposite of of government. It is supposed, of course, that the people are enlightened to the advantages and necessity of government in some shape or other; and to suppose that they would be willing subjects of a power whose constant aim was to oppress and restrain their energies, to reduce their prerogatives, to obstruct their interest, and to hinder their advancement in moral and intellectual improvement; or, to suppose that they wonld become willing instruments of destruction to a government, which, keeping pace with the progress of civilization, and the spirit of the age, would secure to them every privilege, in as high a degree as would be possible for them to enjoy,
would be to deny the very circumstance which has just been taken for ranted, namely, an enlightened condition of the people. So far, indeed, from overturning the government, their main solicitude. unless their motived
of conduct were strangely at variance with those which usually actuate men in other cases, would be as to the means of supporting it in its fullest strength; -so far from discarding it, their chief anxiety would be lest othe: powers, jealous of the influence o
It is, in fact, but the futile imaginings of a disordered brain, which see in the effect of liberal principles any thing approaching to the dissolution of goverument, For what are liberal principles but a disposition to keep pace
with the spirit of improvement which is constantly going on among men ? with the spirit of improvement which is constantly going on among men?
And, can any one, in his sober senses, aver that good government and And, can any one, in his sober senses, aver that good government and general civilization are things so enturely incompatible, that and stability in be enjoyed but at the expense of the other? That vigor and stabilty in progress of the mind? That if men insist on moving onward in the march progress of the mind. a firm and well-regulated state administration? And so, on the contrary, if they wish to be preserved from constant mnarchy and civil contention, they must be satisfied to remain in barbarism and degradation? Such doctines are too monstrous to be harbored for a moment; but yet, I dey any one to deny that they are the docthe strength of government. For myself prineiples are incompatible with the strength of government.
were such my belief, I would utterly discard all allegiance to society. wore such my betake myself to the obscurest corner of the earth; and there, divell tng aloof from the world, and inaccessible to any of my race, I would prose ate the culture of my understanding and my heart by myself, and undis turbed by that connexion with my species, which would, according to these doctrines, involve my mind in ill mankind. I would live alone; and should be no more known among all mankind.
none other should rule over me than the Almighty.
"Liberal Principles as affecting the Strength of Govermment."
That the rights which nature has bestowed upon man may be protected and enjoyed, he finds it necessary to subject himself to laws, and to part with some portion of his original freedom, for the maintenance of the rights and freedom of his fellow-men. The social system, of with is not enjoyed, ant entittes him to onds for which society was formed are not obtained. Those principles of government are liberal, which secure to man the rights of nature and of government are liberal, which secure prosperity of a nation; but it has been obscrved by political writers, and the observation has been so frequently made that it appears almost an axiom, that those very principles have a powerful effect in weakening goverument. Reason and experience confirm the remark. Though history has often and clearly proved to us that man is unwilling to be oppressed by man, and will not sacrifice his just rights, when the possed himself from abusing as soon others, he has unfortunately selill he finally subjects himself to oppression which he endeavored to escape.
It is in their liability to abuse, that the great danger of liberal prinepples is seen. To enjoy their advantages much precaution must be taken agains1 their evils. They are liable to be carried to excess. To establish the proper security and to mark out the proper limits for them, $\mathrm{s}^{\prime}$ em almost

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mpossible. The work will be imperfect. The examples of ancient gov srmments too plainly prove that it was so in them. Faction aud coruption were the constant companions of liberty, continually distracting and en feebling govermment. They soon exertec their pernicions influence, when Athens began the law by which they were to be coverned. That free principle people the law by which they were to be governed. That free principle
which declared the proud patricians and humble plebeians of fome equal, and gave the latter the enjoyment of public offices in company with the Cormer, added not to the strength of government. We find that the interval of tranquility was but short, and that the tumults of the people, and the opprassion of ambitious citizens soon followed. Sylla was the favorite, and became the tyrant of the people.

## "So every scope by the immoderate ase Leads to restraint."

The principal cause of the fall of the republic of Rome, has been ascribed to the excess of power which the favor of the people too often intrusted to unworthy hands.
As liberal principles allow the people some degree of power, the question may with good reason be asked, whether that power will content them;
whether it will not be intentionally abused, or imprudently exercised? They are forgetful of the relation in which they stand to each other the responsibility under which they are placed. Ignorant or thoughtless of the beneft of the whole, which the privileges of each individual enable him to render, they too readily sacrifice the good of the publie to their own partiality for some flattering demagogue. They are not sensible of the true value of the liberal principle which is put in their hands, but they are fully
sware that they possess power, and will misapply their possession to gratify aware that they possess power, and wiblice misapply their possession to gratiry
themselves, at the expense of the public safety, and the public happiness. Such is the abuse of the right of suffrage, an abuse to which the privilege is always exposed, however well informed the people may be of the true design of society, and of the happiness which it is in their power to confer.
We need not examine ancient history, and the imperfect constitutions of old governments, to be convinced that free principles will be dangerous. own days teach us the same lesson? We have seen the dangers of the press, In the words of one of our own writers, "Its freedom will be abused. It is a precious pest, and necessary mischie, that has spoiled the temper of our iberty, and may shorten its life."

Ariother effect to be feared from liberal principles, is a want of respect towards those who make and administer the laws. If the people are, directly or indirectly, the makers of the laws, do they the more wilingly
submit to them! The magistrates whom they have created, they will book submit to them ase magistrates whom be forgotten by the magistrates They will be approved by some, and disapproved by others. There wil arise opposition of party to party, and oppression of the one by the other The purposes of government are forgotten, while each looks with jealousy upon his opponent. There is none of that feeling of awe and reverence which the anthority of an hereditary ruler inspires, whose cradle is a throne of whase oppression it is dangerous to complain and the success of resist
It is the foundation of the political theory of a distinguished writer, thas honor is the support of a monarchy, fear of a despotism, and virtue of a republic. The strongest governments place their security in prineipiet which awe or captivate their subjects. They take advantage of every mode which will excite terror or delight. The will of a despot bows dows the victims of ignorance with fear and trembling, who hardyy dare to know that nature has bestowed upon them faculties and rights, which were giver
for their happiness, or the strength of government is derived from a fountait for their happiness, or the stre
$3)^{*}$

Ams to english composition.
of honor, and consists in ormaments of silver and gold, in the stars and grand crosses of nobility, of in the amusements by which men are charmed into submission. We may, then, say, though in a different sense from the origi nal, "Amusement is the happiness of those who cannot fomk., higher authority than the will of any mortal; in something more ennobling than all other honor; in the only true divine right of savereignty, the virtue of the people.
This is a strong foundation; but is it not one which is more to be desired than expected? It is liftle to the honor of human nature that the principle of fear has been found to have a more powerful influence than the principle of virtue. Such has been the case; and liberal principles, from the wau of power to preserve them in their purity, have too often produced ey may be beneficial to themselves, they will be corrupted, unless there is that degree of intellectual and moral cultivation in the community which we are not justified in expecting. It is true, that there is little hope of virtue and learning among a people without liberal , rinciples to encourage and support them. Some portion of freedom is certainly necessary before virtue can be expected to display herself, and exert her influence openly, and before the mind can exercise to advantage the facuities with which does it follow that this hiverty will always may be adopted too suddenly, before the character of a people is prepared for thern, and then, while they produce not the happiness which* they otherwise would produce, will create anarchy or oppression.
Thus it appears that some information and virtue are required for the protection of liberty. But, when free principles are established, and they are producing contentment, virue may not be secured, may not be pre served. All the effect which fear has over the mind is removed, and the faculties are roused to life and exertion from a state of tranquimty, out a
tranquillity like that of the tombs. To escape from the terror of despotism, tranquillity like that of the tombs, of escape rrom the terror of despotism, encouraged by liberty to come forward to the light, and to exercise herself for the benefit of man; but yice meets with like encouragement, and will readily seize its opportunity to gratify itself, and to exert its corrupting reafily seiz
influence.
The unfortunate terminations of many revolutions in favor of liberty, are to be found in the want of virtue and knowledge among the people, whe re consequently incapable of governing themselves.
since, then, liberal principles have been so constantly abused, uniess the people are, in a high degree, virtuous and enlightened, we must look for trength to the checks provided sgainst the abuse of power in the separata departments of goverament; not to the agreeable, though poisonous prin iples of liberty, but to the anticote which is constantly administered ageinst thsii dang3rous effects.

Ams to english composition.
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The unfortunate terminations of many revolutions in favor of liberty, are to be found in the want of virtue and knowledge among the people, whe re consequently incapable of governing themselves.
since, then, liberal principles have been so constantly abused, uniess the people are, in a high degree, virtuous and enlightened, we must look for trength to the checks provided sgainst the abuse of power in the separata departments of goverament; not to the agreeable, though poisonous prin iples of liberty, but to the anticote which is constantly administered ageinst thsii dang3rous effects.
influence, it follows, that poetry must, some day, in the progress of the world, be seen in the decline. The possibility of this, we should be uht willing for a moment to admit. Poetry is not the peculiar characteristi: of a rude and imperfect state of society; it is not a plant Whicen can thinive ouly in the soil of ignorance; on the contrary, an art, which I do not say keeps pace with the improvement of society, but is destuned rather to preceuc it; to be, as it were, man's Guide to indennite advancement. Yo pro itself our position, we need only refer to the elevais ine then mor lose an influence admitted by all, and one which everf breast has more or less experienced. The poets influence is through the feelings, and, as man kind in their nature have been, and always wi, ba cse to the sensibili the true poet in the excresce of ass pro. sho he touches the strings of hit ties and affections of his fellow-men; when he touches cue strongs obs is lyre, it is only to produce those notes with which every bosom throbs if unison. It becomes, then, an easy task for nice of worldly passions and purcall man away from the absorbing innuence or worn nature, and most noble suist to a view of what is mose wean him from the present, and fit him for in the creation This exertion of a refining and elerating influence is a pre the future. This exertion of a relining and ele a sho beliele, that, when
rogative of the poet admittad by all; but must, we also he is most successful in his glorious office, he is at the same ume anance tishing the power and will in his fellow-men to appreciate or countenance ishing the
his works.

The poet's peculiar liberty and privilege is to give free wing to his imagination; a liberty allowed by every one. In poetry, indeed, we look for fiction, though its legitimate object be truth Popula sen, and always therefore, afford an easy and ample subject tor the atraction of his works. must, to some degree, enhance the beauty and aam of the imagination For what are poppuar sof the poet's own brain? It is asserted by some pernaps the fantasireks were indebted for their mythology to the writings of Hesiod and Homer; that their religions notions were vague and un. settled until the fertile imagination of their poets devised for them a system of worship. Indeed, we may safely believe, that a great proportion, If not most of the superstitions, which have prevailed in the world, have sprumg into existence at the poct's calling. When this is not the casc thicy owe their origin to the disordered imagination of some less-gited
mind. From the wonders and beauties of nature, then, one of the poet's mind. From the wonders and beauties of nature, then, , when the float ing visions of superstition no longer surround them, when belier in that which ignorance, or the fancy of former poets, has generated, has been resigned for more rational opinions. The genius of poetry forbids such 3 sentiment. Does the flower which has blossomed and faded from the creation become destitute, in the poet's eye, of poetical associations, be cause he camot credit the imaginative betie of ancient bards, that rong bas it in her care, while the sporting Zanhyrus lans sits petars a place in the poets
the mid-day sun? Is the distant planet the mid-day sun? Is the distant planet less worthy a place in me poes thought becanse its secret influence, whether good or evil, can no more be credited? Does "old ocean" lose any of iss sub Tritons, Nereids, and longer, even in the poet's mind, peopled ber the theme of ancient pocts
fatther Neptume? Such, and like notions, were father Neptune? Such, and like notions, were the theme ales. The moden and their cruntrymen gave willing credence to their taies,
bard might as well stalk the streets in the toga and the buskin, as bring

## AIDS to english Comportion.

into his lines the dreams of heathen mythology. Yet he is not circumcribed by narrow bounds, because he may not follow, in the regions of imagination, the wild excursions of the ancients, or because his own light ancy may soar no higher than less active reason can accompany her.
The true poet, so far from requirinc, will decline the guidance or
ation of his predecessor. It is his office and his pride to present his sub ject in a novel and interesting view, to shed upon it new licht and invest it with additional attractions. If we admit this, we need have no appre hensions that the muse will be invoked in vain, though she may not bo courted, as in former days.
We would not willingly detract from the merits of ancient poetry, or that of any bard that has yet dawned upon the world; but as we would not limit the progress of any art or science by the advancement which they may have reached in former times, so we would not circumscribe the "divinest of all arts" within the narrow boundary of a few centuries in the world's infancy.

PART II.
Whether Popular Superstitions or Enlighitened Opinion be most favorable to the growth of Poetical Literatime.
"Good sense", says Coleridge, "is the body of poetic genius, fancy its drapery, motion its life, and imagination its soul," - and it is the remark of one who had learned to analyze with exactness the feelings of the poet. Let us see how well examination justifies the definition. Wi.may coniertion suited momote poetical literature? 2 If they are not camable opinion united promote poetical literature? 2d. If they are not capable The first point we shall not strive to establish. Popular superstitione The first point we shall not strive to establish. Popular supersitions are very few at the present day. Intelligence is widely diffused ; books and readers are multuplying, and enlightened opinion is setting up a very
wide dominion. It is now thought impossible for superstition and educa wide dominion. It is now thought impossible or supersution a thd edeca
tion to exist topether. Then are our ordinary oceupations, in the seond place, favorable to poctical literature? Admitting that enlightened opinion is gaining the ascendency, let us see whether it favors the imasination, - whether a prevailing shrewdness, and the common affairs of life, are sufficient, without the aid of superstition, for poets and noveliss.
Life is made up of realities; our wants, thongh continnally supplied, are continually to be supplied. The atmosphere of the world is the chilling atmosphere of reality, exertion, and disappointment. There is little poetry in common life; little poetry in unrewarded exertion, or unde served oppression, or disappointed ambition. Yet these make an essen tial part of life, and they are precisely what give such a minatter-offact anpoetieal tone to most minds. Hoir many feel, as they follow where their duties direct them, any thing of poetry or romance? Are not all disheartened at times by the plain realities of their lot? Notwithstanding many happy connexions, we somenims fect oumething to delight and en an naions, too much fettered, and wane simet is supplied by the emo tions springing from popular delusion; which, stealing like a mist ovet
etical. This is readily accounted for. We have been accustomed from childhood, and still continue, to regard chiefly what is necessary in life Interest and thrift are graven on every thing in America; the waves and the winds are unwelcome without the expected gain; and the eliff and stream, however beantiful, are unconnected with superstitious legends Do not the words of one of our poets apply to many of his countrymen?


Yes, even at this moment is the demon of utilitarianism throwing his bonds around the cataract of Niagara, - to scoop with a clam-shell the wicked, waste water, and substitute for the torrent's roar, the soul thrilling music of the elapper to a grist-mill! If this is plain common-sense it is not poetry. True, a few of the red man's race remain to wonder a the taste which ean so misuse their country; but their spirit has been Wh, and they are strangers in the land.
What, then, is the use of popular superstition? Not to bind man to $s$ reverence of rolly, nor to exact undeserved admiration, but to soften his make mind minister to happiness.

## PHILOSOPHICAL DISPUTATION <br> Example.

Whether Intellectual Improvement be favorable to the Productions of Imagination. Every age and every nation has its distinguished men. It has had its
heroes, poets, orators, philosophers, and statesmen. Whether we go to heroes, poets, orators, philosophers, and statesmen. Whether we go to
the abodes of civilization, or to the hannts of savages, we shall find men who are properly the master spirits of their aye, and who are destined to give direction to the opinions and actions of their fellow men. This arises
from the very constitution of society, and each of the several classes of from the very constitution of society, and each of the several classes of which it is composed are in some degree dependent on each other: the achicyements of the former afford the most fertile themes for the atter. Some periods, however, are more favorable than others for the atter. Some periods, however, are more favorable than others for the iron, a bronze, and a golden age, and no impartial reader of history can doubt the justness of such a clasification. The golden age was the age when literature and the arts flourished, wher civilization had gained the begun to be respectea.

There is, undoubtedly, an opinion prevalent, that intellectual improye ment is unfavorable to the imagination, - that the reasoning power meannot be cultivated without impairing it. But such an opinion has nu foundation in fact, and is entitled to no more respect than a thousand other notions that are handed down from age to age, and are regarded as true. The enemies of free government tell us, that learring cannot Hourish where all are acknowledyed free and eqzal; that learned men eannot grow up except in the sunshine of royal favor; and that religion cannot work its benign effects except on an ignorant community, and ander the guidance of an established church. The different relative progress of thie sciences and works of imagination can be accounted for without having recourse to the theory above mentioned. A science is nothing more thain the combined experiments and discoveries of men in all ages, while a work of imagination is, to a certain extent, the work of a single person. The pliilosopher can begin where B
There is another cause for the prevalence of this opinion, in the erroThere is another cause for the prevalence of this opinion, in the eno-
neous view taken of the works of an uncultivated people. That wild, neous view taken of the works of an uncutivated people.
figurative language, which arises from its barrenness, is often thought to figurative language, which arises from its barrenues, is onen
be conclusive evidence of a lively imagination. As civization advances, be conclusive evidence or a ively diagiancar, as language becomes more copious and fixed, those bold figures are no longer used. But does it follow, that the imagination is less lively? That that faculty, on which follow, that the imagination is hass iness se essentially depends is thus fmpaired by the very means
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Should we grant that intellectual improvement was unfavorable to productions of the imagination, then we should no longer look for the best works of that character among a civilized people, but should seek
them among our native Indians, or the Tartars of Siberia. We should them among our native Indians, or the Tartars of Siberia. We should apply the same rules to individuals as to nations. The least cultivated ninds would be the most imaginative. We should look to them for bolder fights than to Milton, Pope, or Byron; the absurdity of which is seen by the mere statement of it, and the principle is unworthy of serions argument. History as well as common sense refutes it. Who of those bards whose works are as immortal as the spirits which produced them had not a cuitivated mind? Which of them did not find their imagina-
tive powers increased by intellectual improvement? Though the age tive powers increased by intellectual improvement? Though the age
of Homer was an age of comparative darkness, yet the sun of literature of Homer was an age of comparative darkness, yet the sun of literature must have shone on Greece, or the inspired fountains of poetry would
have been frozen up. He never would have sung of the heroism of his countrymen had not their feelings responded to his. He never would have written with that correct taste which all succeeding poets have do
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Our own age bears ample testimony that intellectual improvement does not destroy genius to produce, nor diminish desire to read works of imagination; for there never was a time when so much fiction is written and read as at the present. Poetry is no longer the language of histort and oratory, but it is what it ought to be, the language of imagination, clothing in its varions dress human passions and affections. In proof of this we need only refer to that giant mind whose powers have been so successfully employed in the world of fiction, making an almost entire revolution in that department of literature. He has shown that the boldest flights of the imagination are not in the darkness of night, but in the clear sunshine of day; that as civilization advances, and the human mind makes progress, so will all its powers be strengthened, and all its facuities be enlarged. Science offers to us new realms, and the astrono-
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xCV.

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An Oration is a speech or discourse composed according to the rules of oratory, and spoken in public; or, it may be defined a popular address on some interesting and important subject. The term is now applied chiefly to speeches or discourses pronounced on special occasions, as a funeral oration, an oration on some anniversary, \&c., and to academie declamations.
The term oration is derived from the Latin oro, to beg or entreat, and properly signifies that which is said by way of entreaty.

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A speech is in general that which is addressed in a formal manner to one person or more. A harangue is a noisy, tumultuous speech, addressed to many; an oration is a sol31
emn speech for any purpose. An address is any +hing spoken or written from one person or party to another.

A regular oration consists of six parts, namely

1. The exordium or introduction, which is designed to gain the atten tion and good will of the hearers, and render them open o persuasion. 2. The stating or division of the subject, in which is expressed what he object of the speaker is, or what he designs to prove or to refute, what he intends to incoleate, \&c.
2. The narration or explication of facts or opinions comnected with the subject.
3. The reasoning or arguments. 5. The pathetic
ings of the hearers.
4. The conclusion, in which a general review may be made of what has been previously said; and the inferences drawn from the arguments may be distinetly stated.
It is by no means necessary that all of these parts should be included in an oration. Much depends on the nature of the subject, and what the speaker has in view. But in listening to a performance of this kind, it is expected that the mind will be informed, the reasoning powers exercised the imagination excited, and the taste improved. The subject should be one which requires a statement and elacidation of interesting fact and principles; a course of calm, dignified, and persuasive reasoning At the same time, it should allow of fine writing. There should be opportunity for description and pathos, for historical and classical allusions and illustrations, and for comprehensive and ennobling views. It should admit also of unity of plan. The style should be elevated and elegant the form of expression manly and dignified, and at the same time char acterized by force and vivacity. The ornament should be of a high kind -such as ennobles and exalts the subject. Diffuseness is likewist lesirable.

Example 1st.

## OF AN ENGLISH ORATION. *

NII
One of the happiest, as well as most useful, improvements whic the social system has received, since the earliest congregation of savage life, is the division of labor. While it insures to us the greatest promit the least cost, and of the whele it introduces among men such a variely to the advantage of the whole, it introduces among men such a variey of classes and cond on the minds of individnals. The great world has many mansions. In one there are the tools of industry and the bread of care ; in anothers the insignia of power - the diadem, the mitre, and all the aching luxury
of thrones, in a third, is hung up the unfading laurel of the Mise, whice as "it plucks all gaze its way," lets us not behold the cold neglect and starving penury which too often await it;-one looketh out upon the gren fields, with their blossoms, their full ears, their bending branches and another looketh out npon the broad sea, with its tall ships and it cunning merchandise; - all these and many more are wide open before us, and it requires but our own volition, to decide where we will enter in a abide.
there ins the manifold professions and employments of life, howeve in ind ene beside natural bias, to intuence a man's choice. The aples necessity of gaining a livelihood, binding upon most of is, is ample security that no one of them will be left vacant. Industry, lik weat, will find its own level. A deficiency in any of its channels wil this is not all ; and self-interest will ever be at hand, to supply it. Bni and calculating We are all, more or less, the slaves of passion. The cold precious and fictates of prudence are often overruled by the more straight-forward and fill pers of pride. The path of reason is too toil sowly toil slowly up hersteep and thorny way, for the quiet possession of scanty bread. The echoes of the silver trumpet have reached our ear, and we sigh that it may sound out our own name. The imperial purple has too mean and common for Pertaps there is no propert
Pernaps there is no prospect, which the imagination can present, so alluring to the mind of a young man as that of public life. The mere of popular favor to a station above one's fellows, - is of itself a boice of popular favor to a station above one's fellows, - is of itself a boon, than which, it would seem, the most ardent amkition could desire none
greater. But this is but the beginning of good things, - but the portal to the high places of fame. It is in the exercise of this trust, that the full harvest of glory is to be reaped. Oar mind is to counsel, - our voice to direct,-our arm to govern all ;-the sceptre of power is to be handled, - her royal robes put on - and we are to be the gaze of every eve. These are the rich privileges which our eager fancy holds out to us as the rewards of office; and it is not to be wondered at, that the coldest ambi tion should kindle at the view. It is no longer a strange thing, that pop ular favor should be courted and public station sought diligently after It is man's nature to look upward - "ut aquila, colum versus," - how then can he but long for this highest heaven of haman glory?
But let us strip off the gilded veil of fancy, and look in upon the con dition of office when the pomp and parade are over, and the robes are thrown aside. And here, it were a superfluous task to inquire into the comparative happiness and ease of public station. It needs not the eloquent philosophy of the wronged Duke, to tell us, that a life of even undeserved exile is sweeter far than that of painted pomp, - "the inhospi table woods more free from peril than the envious court," " the icy fang and churlish chiding of the winters wind, more trusty counsellors han the fawning flattery of court-sycophants. Nor need we the touching examples of Wolsey, of Buckingham, of Mary, and all that host of splendid misery which history supplies, to warn us how sore and galling " thers have told us - many of us are in the immedinte ead - our fa
re, like the apples of Asphaltum, but ashes to the taste; and when wits are, ikn from the excitements of busy life, and left alone to reflection, we are all ready enough to exclaim with the poet:-
$*$ T is better to be lowly born,
nge with humbie livers in content
Than to be perked up in a gilstering grief, Or wear a golden sorrow.
Than to berk ip in
But this is one of those fireside reflections which are apt to escape us, in the bustle of out-of-door life. Vain hope with all its specious and most plausible cheats, bids us not take upon trust so sad a truth. Am bition, winieh we strive in vain to "fling away," whispers us, that it is is such the motive of those who enter the lists of public life, were honor conferred in exact proportion to merit, and trust squared with integrity this were a sentiment worthy the extremest limit of indulgence. A this were a sentiment worthy the extrere glorious sacrifice was never made,- than to toil and suffer for the public good. Our country's call, made, - than to toil and suffer the voice of Fate crying out to us, should make "each petty artery in this body, as hardy as the Nemean lion's nerve!" But is it from pure and disinterested patriotism, that so many are daily clothed in the white robe of candidacy? Can we pretend, even in this land of oromise, that public honors are never capriciously, nay, are never unjast$y$, bestowed? We have not, indeed, here, that long line of titled aris tocracy, "state-statues only," whose rank, dating from the cradle, can be fornded, at most, only on a predestinarion estimate of future worth We acknowledge neither "Divine right," nor "original compact," as a claim to supremacy. Much less need we fear that the wise, the virtuous, and the learned should be banished from our land, as from Sparta of old, in very fear lest, by the unrestrained exertion of their pernicious weapons, they should work out for themselves an extravagant and dangerous influence. The wise, the learned, the good, stand here indee their chance with the rest, and it is an the see those noble when they struggle into power. But how often do we see those noble Nepter - who, seeking mor their rightful inhcritance of elory! It cannot be denied, though with their shame we coness it, ular favor, but at fearful and perilo
flattering tongue, the cringing soul
What, then, is there in office for which men are thus eagerly striving? What is this hichest prize of contention, in pursuit of which, happiness is sounted as nothing, and merit is content to be pitted against hypocrisy and intrigue? It is called Power. There are few more ludicrous mistakes, which this erring world exhibits, than those of a false and o'erleaping ambition. The redoubted Knight of la Mancha, though unequalled in story, is not alone in real life. We may, almost daily, behold the brazen basin of the barber, borne proudly along, in all its soapy iustre, as if 't were really the golden helmet of Mambrino! In most countries, we may see crowds, and even in our own practical land not a few of those dabblers in the pettiness of fame, whose official importance wouid serve only to remind us of that pretty device of Fsop, - a fly on the axle of a chariot, striving to exclaim "what a dust do 1 raise!" The
truth is, that in these times, and especially in our own land, the power. which office of itself confers, is most specious and shadowy. Even in the Old World, little else is retained, save the name, the show, the ceremony of power. In the most arbitrary governments of modern times, the pop ular feeling is respected and obeved, though it be not directly, and in terms appealed to. But with us, the very boast of our liberty is, that the people are supreme. They indeed do delegate certain of their number, to manage for them their great estate of 8overcignty :- but this delegated authority is divided off into so many branches, and so entirely checked of indivicual antice is ar these branches upon each other, that the power fact but public servants - mast service, but containing so much more of burden and, ane praiseworthy that we micht almost apply to them the old Greek proverb " "none in, that we might almost apply to them the old Greek proverb, - "none in But if public station do not actullly
it at least, affords him the most favorable opportanity for its possessor, office be not greatness, it surely must be the highest vantage-ground for achieving greatness. It was the answer of the Delphic oracle to Cicero, says Plutarch, when he inquired how he should attain to the highest earthly glory, - "by making his own genius, and not the will of the people, the guide of his life." To enter into an elaborate discussien of this great question, wonld far exceed our spare and strict allowance of time; but it may well be doubted, whether that close subjection to popular will, that contracted servitude to party, that unyielding bondage to public opinion, which public officers must necessarily undergo, be not far, very far, from the pure and perfect air of liberty, in which genius exults and thrives. It seems, too, a nobler, as well as freer, task to pro mote the mental improvement, than the physical welfare, of our race, -
to govern minds, than to govern men.
I know that history, an honorable m
I know that history, an honorable mention in whose pages is, perhaps, the proudest reward which mortal merit can aspire to, has hitherto devoted her exclusive praise to those who have led the armies or guided the councils of their nations. It hath now been the diary of princes, and now the "field-book of conquerors," and full rarely hath even the name of a private man, however splendid his talents or exalted his virtues, been worked out is not confined to the mere form and ceremony of covernworked out, is not confined to the mere form and ceremony of govern-ment-it not only pervades the whole atmosphere, but penetrates the very life-breath, and purifies the very heart's core of society, - and we
may confidently hope, that the Free Historian of Free America, pampered may confidently hope, that the Free Historian of Free America, pampered
in no court, pensioned by no crown, will pen with the golden pen of Truth, - that her history may be, as all history ought to be, - philosophy pure, uncompromising philosophy, "teaching by examples," - a history, pure, uncompromising phinosophy, "teaching by examples," - a history, genius, merit, may stand out in their own unfading beauty, the admiration and the model of the world! We would not, indeed, withhold their merited tribute of praise, their proud recompense of glory, from the "patriots who have toiled and in their country's cause bled nobly." The sweet lyre, the sculptured marble, shall have their names in holy keeping 1 But they are not alone patriots. This proud title of patriotism is no narrow distinction of birth or of fotune. Whoever promotes, or labors to promote, the interest and welfare of his country, be his means never so

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mall, his vocation never so humble, is a patriot. They are patriots whic bey and defend, as well as they who make the laws. They are patriots who strive, as they are able, to advance in the land the great cause of re ligion, of justice, of publie improvement. Every good man is a patriot They were patriots, whose names shall hereatution $H_{e} *$ is a patriot, founders and benefactors of this vencrable institution. He* is a patriot, and worthy a patriot's praise, whose wonted presence at the head of our University, on this high festival of letters, we may no longer look Ior. It the youth of our land be its hope and its promise, as their fathers ale its ttrength and its support - surey he sho have rengene, his instructions, an acceptable service to his country, who by his diligence, his nstroc. We bis example, has trained up so many to her duties and as the affectionate would yield him, then, the glory or a patriot, as wol and suffered in the thanks of grateful hearts, 1 or all that he has done
cause of edueation. His is a glory, "eui neque profuit quisquam laudando, cause of education. His is a glory, "eui neque prof uit quaqqua this ancient neque vituperando quisquam nocuit, Mect of his care and love, - increased in usefulness and power; standing in all the strength of sound wisdom, in all the majesty of virtue, in all the beauty of holiness, a blessing to the thildren, and an honor to the fathers of our land; and on its brightest tablet of record, among its best defenders, shall his name and lis praise De ever inscribed. May his years to come be full of comfort, and his and - peace!
It is one of the peculiar features of our republican government, that the loors of office, - which have hitherto been marely entered, but by those who could produce the passports of high birth or princely patronage are here thrown open to all. The natural consequence is, that all are eager to rush in. Imagination has pictured to us this exinsive coode abundant in all the loxury and spletion of Oxish an the prince of Abyssinia fêlt not more longings, - and, 1 venture 10 suter tried not more expodients, to gain a knowledge and a vievs of he of the world of man, than we to gain ad mittance into lhis av, hat this "political Blest. We do not
 tion in the minds of our peope, we cither the darkness of anarchy or the mote cloomy ligh of desnotism. We neither feel, nor feign, any such idle appehensions. We heve seen the flood-gates of ocean suddenly unidie apprehensiont We doshing waves leaped never so violently in devoiuring all they met - itwas but for a moment; the waters flowed again into their channel, and the sea was still. But though this temporary evil will ultimately be its own cure, it is well that all means should be employed to mately be its own cure, even now, see it in all the strength of its rage, fearfully agitating our land. The holy ark of our liberties is, even now, tossed on its angry bosom! It is time that men's eyes were opened to reason. It is time that they looked upon office as it really is; like the other professions of life, a place of honorable labor, conferring on its possessor no absolute superiority, -no exclasive privilege, - no peculiar blessedness; - an elevation where one's failings, as well as excellences, are displayed to a dangerous advantage. We woald render to the rulers and counsellors of our land all the respect

* Dr. Kirikland, who had recently retired from the University.

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and bomage that are their due; but we will not yield up to them the sole possession of that power - the only power worth having - the highest power of man - a power which angels from all their glory might stoop to enjoy - the power of doing good to mankind - of serving one's country all may possess - which requires no passport but of Heaven. This is the promotion which "cometh neither from the East, from the West, nor yet from the South." Mind asks not the seal of office for a sanction of its dictates, "nec sumit aut ponit secures arbitrio popularis aure." Its course will on, the way it takes, "cracking ten thonsand curbs of more strong link asunder," than the slender impediments of artificial society. It will speak out, wherever it exists, in tones than which God's thunder is not more andible!
To this power and this greatness let us aspire. Let the education and improvement of mind be the first object of our ambition. Let not the great harvest of our literature lie longer unreaped. Oar dizzy mountainpeaks - our green hills - our fertile vales - our thundering cataracts our pleasant streams, were never made for sealed lips. Our iinm hanas, our brave hearts, our bright eyes, hough eloquid and nated withot the a mute lyre. The fair brow of Liberty looks bald and naked without the laurel of the Muse !

## Example 2. $\square$ <br> the uthitarian system.* <br> "CuI Bono."

The spirit of the present strongly demands the useful in all its nbjects of pursuit; there is little reason to fear that men will neglect their interests, so far as their judgment enables them to perceive them; for tion, "Of what use is it? what advantage arises from it?" The wild visions conjured up by the heated imaginations of other times, are all viewed through this correcting medium, and stripped of all their bright and deceptive colors, are stamped with that value only to which their stility entitles them. The lance of chivalry rusts in obscurity and neglect, white the ploughshare is bright with honorabe the covered and shaftered by the storms of a thousand years, is of smane conbor,
quence, as it stands beside the smart, new-built of life are constantly flowing; the mountain, though it be the highest peak of the Alps, or Andes, cloud-capt, and snow-crowned, towering sublime over the domains neath, thie theme of poets, and the resting-place of the imagination, thought little of in comparison with the dark and gloomy mine at its base, whence a
prepared.
All things are estimated, not at the price set upon them by the children of poetry and romance, but according to their immediate subserviency in rendering comfortable the condition of the great majority of mankind And shall any one say that there is not much true philosophy in this valu ation? Shall any one sigh over the tendency of the age to look with Jimassionate eye on those wild schemes, and false ideas of honor an

- On taking the First Degree.
greatness, which in tormer times eansed such a waste of human life anu means? Shall any one for this denounce the times as forgetful of all that constitutes excellence or happiness ? Shall it be said that this spirit neces sarily smothers all the nob-er parts of mains-taking, money-getting animal? That it is incapable of being mere pains-taking, money-getting animal ? That it is incapable of being
turned and guided into any good course, and of forming the groundwork of a better state of things than the world has ever yet seen? Such desponding minds, -such prophets of evil, must have got their ideas of the summum bonum from tales of chivalry and romance, from the dreams and longings of a heated imagination, from any thing, in fact, rather than a comparison of the sources of happiness in the present and any former time. Should such an examination be made, that which appears so bright and enchant-
ing when viewed from a distance, will hardly bear a close inspection. Strip these bright visions of all the radiance thrown around them by the charms of an elegant literature, and how meagre do they stand before us, in all the barsh outline of a rude and unpolished nature ; the violent pas sions and harsh impulses of men stand forth, divested of that softening in fluence thrown upon them by a refined civilization. The courage of the ladies will pall upon the imagination, when it is considered how uninterest ing must have been their minds from the want of all those graces and re finements which a more enlightened age only can impart; while through out all classes the powers of the intellect were but imperfectly developed, and give us no very exalted idea of man and his powers. Let these things be but once thought of in such an abstract way, separated from all the bright associations that are usually wound about them, and the most en thusiastic admirer of antiquity will hardly wish that
in any of those periods that once seemed so delightful.
But though the present estimate of utility be on the whole so correct, is there nothing in it that may be cause of disgust to those of delicate feelings and at the same time injurious to our trnest, best-defined interests ? None but the most unhesitating, undiscriminating panegyrist would attempt to deny it. In their endeavors to reduce every thing to the standard of the useful, many have overstepped the limit. In their zeal to do away with culiar to no age or state of society, but whose seat is deep in the human culiar to no age or state of society, but whose seat is deep in che human ance of any stafe or order of things; connecting these with the really worthless objects, with which they are so often associated, with the intention of eradicating all the nseless weeds from the soil of humanity, they ruthlessly tear up some of the most beautiful flowers in the gardens of the heart ; they crush those buds that would expand, nnd blossom, and bear good fruit; that would exalt and purify, and refine life, and go far to rea We may see some signs of such
that would repress all the outbreakings of enthusiasm, and damp the ardor of the grateful heart in its admiration of the beautiful and noble, with a sarcastic and self-conceited manner of asking the question, What use? And if the object of this harsh ridieule cannot show some direct and visible operation of the ideas and sentiments he admires, it warns him to be advised by experience, and to have done with all such foolish and romantic notions, all that characterizes the man of feeling and sentiment, and retain nothing but the most esteemed maxims of a self-wise and selfish experience. Such a spirit would look upon this fair earth merely as one great farm, intended nly to maintain its numberiess denizens by its productive powers; it would grudge every acre not devoted to this purpose; it would look with an invidions eve upon lakes and mountains as useless incumbrances; in
the pleasant light of heaven, and the blowing of its breezes, it would recog
nuze only the means to promote vegetation, and bring the harvest to ma curity; men it would regard as mere instruments in these great operations as bound to their country, and to each other, by no stronger ties, no better
feelings than a low and selfish interest; to it all else seems superfinoas: all the glorions a low and selfish interest; to it all else seems superfluous: all and moral world are pnvalued and theared for be but too common, the mind that has not been subjected to it must revolt at its dictates. What! must all the refreshing gardens and pleasant walks of life be shat, all its delightful prospects obstructed, and all the gushing streams of the heart be sealed up! Could any one urge this in serions argument, no more concise and appropriate answer conld be given him, than the decision of the Creator himself upon the works of his hand, - that they are good, all good.
the use of argument seems altogether supars above their own limited vision, the use of argument seems altogether superfluons ; there are certain epithets
to which no definite meaning is attached, but which, when applied with a certain manner of sarcasm or ridicule, do more to injure their object, than the most direct and severe crimination: there is a vagueness about them that gives the imagination room to conjure up a thousand bad qualities, and apply them to whatever is the subject of obloquy. Of this nature is the epithet romantic, so frequently and indiscriminately applied to all the im generosity given them by nature; who are excited with a noble ardor at the mention of great examples of virta; or heroism; who can see and feel the sublime and beautiful in nature and in character; who can kindle with love, swell with pity, or weep in sympathy with another's woes; they are told that all these things woill not do in the world; that they are only found in silly novels; in fact, that they are all together too romanfic. The tendency or this spirit is to make the young distrust their own feelings, and anxious
to suppress every word and action that might come within the reach of to suppress every word and action that might come within the reach of
this far-sweeping romantic; restraint and affeeted indifference become but too fashionable, even among those who are formed for better things; their fetters, eariy and long-worn, at length cease to gall, and the man of a once warm heart and strong affections, becomes a frigid and unimpassioned thing, whose impulses are all of the lowest, commonest description. But is it really so? Is there any danger in giving way to any of those emotions which are so enchanting in the page of poetry or romance? Are they really incompatible with those necessary duties which are allotted to most bright visions of life, enlivened and ennobled by the exercise of those finer feelings we love so to dwell upon? In fine, are they all of no usc? Let the anxious inquirer look around, and mark the operation of some of those sentiments so harshly condemned as romantic and useless.
Is that feeling tuseless which entwines a love of his native land with every abre of a man's heart ? Which makes him look upon her monntains and lains, her rivers and lakes, or her rock-bound, sen-washed coast, with an
indescribable, and almost superstitious veneration? Shall all those associ ations which make a man look upon his country as something more than so much land inhabited by so many proprietors, whom convenience has led to form themselves into an organized, political body, be laughed at, as the relic of a bygone, barbarons age; as too fomantic to be induged even for a moment? Shall that enthusiasm which leads the traveller, weary of wandering, and longing for home, on beholding the rocks and cliffs of his native Bhore, to exclaim with maptarous joy, - "This is my own, my native land," sibility? On the contrary, is not such a feeling the foundation of that trre and reai patriotism, which makes a man lay down wealth and comfort, and pour forth blood like water for his country's good? Has it not been the all-pervading sentiment in those martyrs and patriots whom history and
fiction equally delight in honoring? Should we make Thermopyle and Marathon familiar as household words, had there not been some stronger mpulse in the breasts of the heroes who fought there than the mere desire to save their lands and property from unjust spoliation ? Interest, or fiction, may, for a time, excite men to action in behal of their country;
to arouse the undying flame of patriotism, to make such lovers of their country as time has shown, the "caritas ipsius soli," the clinging to all the marks written in memory by affection, the scenes of our youth, the monu ments and undying history of our ancestors, our heartustones, and objects f domestie affection, must all work together in a manner none the less ef fective, because it cannot be reduced to the cold and exact rules of statesmen or philosophers.
Is that love useless which exalts so high in man's judgment the worth of the flirar, softer portion of his race; that takes away so much of the harsh and low hom his character, and makes hum see every thing in a warmer purer ligat. Or are any of those other tender feelings, which purify his and false is that estimate that would say so which would divest life of so much that softens its hard and rugged track; which would stop all those fountains gushing fresh/from the heart, which sweeten and quicken the therwise insipid and sluggish course of duties and labors. And yet such of virtuons enthusiasm, or ardent love; or, if it cannot doubt their existence, it shows its contempt for them by a freezing interrogatory as to their advantage; it would conine all such romantic feelings to the pages of the poet or novelist, who, it thinks, first gave them birth, and insists, that however well they may do to "point a moral, or adorn a tale," they will nevel do in real life.
If such were real life, if none of the holiest and best affections could be who look with safety, well might the gloomy views of those be entertained
who the pleasant world as a succession of empty nothings, and all our boasted improvements and advancements as only tending to render them lighter and more empty, and to remove us farther from all that makes life worth the having.
Such a feeling of discontent, as it is particularly apt to seize upon minds most delicately tuned by nature, must have an ingurious effect upon the age, which has been represented as, on the whole, so discriminating as to
what is truly good and useful; since it withdraws from exerting a health ful influence those whose natural impulses would cause them to promote its best interests; but, disgusted by the false, utilitarian spirit just dweit upon, their minds sink into a morbid and repini $g$ state, which questions if there be any thing pleasant, or excellent, contents itself with railing a all around, and nursing its own misanthropic feelings.
How, then, shall we answer that cold and saraastic temper, which, in a. the confidence of superior wisdom, thinks to crnsh all the generous impul ses of an ardent nature, the aspirations of genius, or the buddings of ar
unfeigned love, or strong attachment, by a withering manner of asking the question, of what use are all these? We might answer with another ques tion; Of what use is the pleasant light of the sun? For, not more groping cold, and melancholy, would be an eternal, sunless night, than life without one ray of those warmer feelings to illumine its dark and tortuous paths, ogild the points of all the sterner, harsher duties, and cast a warm flush of happiness over all its varying scenes. We might tell them, that, banish
these, and the world would be a desert of so harsh and uninteresting an asthese, and the world would be a desert of so harsh and uninteresting an as-
pect, that the most stoical patience could sot endure it long; and, if their unsympathizing minds could not comprehend how this might be, we might ell them that to the feelings they so much despise they are indebted for the continuance of that state of things which appears to them so profita ble and excellent. That they are the great corner-stones on which society
s founded, the bonds that maintain its union; that, bnit for some of the enthusiasm they so much condemn, civilization would long since have stopped in its progress, the arts and knowledge would have remained undevel ped, and all Inat tends to exait and refine man's condition would still have are any others but their own beaten highways of Jife, they must remain in gnorance of all its better part, forfeit all the enjoyments which accrue to hose who can rightly estimate its blessings, and plod on in the way they have chosen for themselves ; - while, to those who have an undimmed per ception of the good and lovely, life spreads itself out like a verdant flowery feld, its paths enivened by the bordering green, the gemming dewdrops not yet dashed from its flowerets, and all beyond a vista of gladness and eauty. Happy those who choose this better portion, and enjoy that real y that true philosophy, which, while it hastens the step of improvement does not prevent the coóperation of our best nature !

Example 3.

## Public Opinion:*

On the return of this ancient anniversary, on this academical jubilet which borrows all its lustre from the countenance of a great community, am naturally led to the contemplation of the power of a community. It is public favor which has raised a humble grammar school into the greatest
collegiate establishment in our land. And we who are come up this day to make our last obeisance to our venerable parent, cannot consider without interest, that power out of which she sprang, and that power upon whose character our own fortunes must so much depend.
But the growth of a literary seminary is but an exhibition in miniature of that force of which I speak. Compared with some of its greater mani festations, it is the application of the force of steam to the cutting of dia monds, or the enchasing of plate. It is on the spacious stage of history, ples of the power of public opinion emblazoned. What is the great lesson ples of the power of public opinion emblazoned. What is the great lesson
we learn from the records of our race? What but this? That the true sovereign of the world, the only monarch who is never deposed, and never abridged of his prerogative,

## Who sits on no precarious throne, Nor borrows leave to be,

is Public Opinion. What is a legislature? What is a Congress? What
What is a throne? When is a constitution? Nere pipes, mere mouth pieces, for the expression of Public Opinion. The moment they cease to give it vent, the moment they resist and set up for original powers, it breaks in pieces these venerable ap the fragments before the startled nations, with the same dreadful irony, - "Lo, these be the gods ye worship."

One would think, from what has sometimes been advanced, on great authority, that Public Opinion was a neiv power. I am confident that it is a child of its old age. It has mingled in the public affairs since man first exchanged his cave in the woods for the arts and alliances of civilized life. Bom in the primeval conventions of uncouth savages, its infant fingers
race that social contract to which the proud monarchies of the Old World

* On taking the first degrea
nen grow dim with watching the doubtful balance, - when old systems ail, and old principles are a by-word, - when the strong attractions which keep society in its orbit are dissolved, and the winds of Passion go sighing by, - it is then that Public Opinion re-collects itself to meet the solemn and carries the kuman race forward to the mark they are prepared to reach It was in a crisis like this, that the keys of heaven were wrested from he suecessors of St. Peter, and the light of the Reformation let in upon a mourning church. And when the clearer light of another age revealed the abuses still unreformed, Public Opinion invaded once more the ground that was fenced with ecclesiastical interdietions, continued the heroic work, and finally launched its little fleet of pilgrims on the main, to follow the setting an, and lodge the floating ark on the mountains of a New World. y has unrolled the sky of half the globe, for her star spangled banner. I: is at the same high mandate, that Science throws across our rushing streams her triumphant arches; yokes together with a Cyclopean architecture the verlasting hills, and then leads over their giddy summits the peaceful car vans of commerce
But, with all its splendid triumphs, it is still an unsteadfast and tarbulent prineiple, as inconstant as an individual mind. And the annals of our race voluntary and ormipotent sanction tow how Public Opinion has given its great enterprises, and broken brave hearts. It has doomed to the faggot and the rack the champions of truth, and the children of God. It is as much the parent of the Holy Inquisition, and the Court of the Star-Chamber, as of Bible Societies, or the Royal Acalemy
What, then, is our security? Can we rear no bulwark? Cgn we dig no trench around our noblest and most venerable establishments of Church
and State? Are we all embarked in a frail vessel, and mav this blind Polyphemus sink us at pleasure with a swing of his arm? Where is the origin of Public Opinion? It is in private opinion. Each great nations eeling, wave after wave, has been first the opinion of a few, the opinion of one. Here, then, is the great check, and safeguard, and regulator, in indi vidual character and influence. Obviously, no external force can act on tries, or patrol a watch about this ummastered power. The way to explode a magazine is to apply the match to a kernel. The way to move the publie, is to affect individuals. Every honest citizen whom we can enlighten every mind throughout the nation, by which right views are entertaned, and proper feelings cherished, is one more improver or Panic opino Let it be deeply considered by us, since it thus originated, how much every superior understanding is its natural counsellor and gude; and to what extent such men as Swift, Burke, and Mirabeau were the ministerso: and Paris, on solemn days, wear crowns and solemn dresses, but Canning and Scott, and Malthus, are now the sovereigns of the world. It is in thil fact, that Public Opinion has grown wiser, and will continue to become more informed, that I find the superiority and the hope of our times. An the humblest individual, aware that his opinions are a portion of the sov ereign law of the land, would do wrong to conceive his influence to be in
significant. It is not insignificant. Not a thought you think, not a sylable you utter, but may, in its consequences, affect the prosperity of your coun you utter, but may, in its consequences, afhispering gallery, - one of those curious structures of human skill, where every breath is fudible, and the word that at first was faintly spoken, scarce trusted to the silent air, is sent wiftly onward and around the vaulted walls; a thousand babbling echoes repeat and prolong tha sound, till it shakes the glope with its the or. Come out of your individual shell. Give your thoughts to the interest Come out or your individ 32

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We come not to sweep down regiments of them with a sentence, or to blow up the country with a magazine of words. No; we would dwell upon this spirit, without taking the word "politics" upon our lips. These have entered into and contaminated every other place, -let the house of God,
the temple of literature, be sacred a little longer. Let there be one spot left, where rational, thinking man may retreat from political, talking mat. We will not be the first to tread it with a sacrilegious step. No; in the spint in which the prophet of old put off his shoes on Mount Horeb, "beeause the ground whereon he stood was holy," we would venture in this place to speak of that spirit which should guide and animate us in the enjoyment of our peculiar institutions.
And addressing, as we trust, nay, as we know, a republican assembly, born under the influence, surrounded and supported by the spirit of free
institutions, what inquiry can be more important than that which opens to them the way in which they can most safely keep, and most perfectly enjoy these institutions? The work of attaining them is accomplished. The battle is over, the victory is won, and our fathers are at rest. These institutions are now ours. Praise cannot make them more, nor detraction less so. They are ours, bought and paid for. But they are ours under a solemn responsibleness, - under none other than the trust that we will pre
serve, exalt, and extend them. But we shall discharge this high and hon serve, exalt, and extend them. But we shall discharge this high and hon proper principles. We speak not extravagantly, then, when we say, that in
maintaning and holding sacred that spirit which will adorn and perpetuate maintaining and holding sacred that spirit which will adorn and perpetuate
these institutions, and give them the only thing they want, their free course, consists the whole duty of our generation; and that when this ceases to be Important and interesting in our eyes, we cease to deserve them. Honor and gratitude have been to those who attained, - honor and gratitude shall
be to those who preserve them. be to those who prescrve them.
a spirit of national modesty. We use the term in distinction from that national arrogance or vanity which we deem unbecoming and dangerous. We are aware that the history of our country is a peculiar one, - peculiar mits interest and importance, and not to us only, but to the world. We nave read, with a thriling interest, the story of our father's doings, dwelt
upon their glorious anticipatious, and hailed the fulfilment of them, as year upon their glorious anticipatious, and hailed the fulfilment of them, as year
after year they have been developed. But where, in all this, is the occasion after year they have been developed. But where, in all this, is the occasion only elevation, and, what is more, had reached that elevation ourselves? Our duty, we have said, is to adorn our instntions; ostentation is its very opposite, - to diffuse them abroad; detraction of others will defeat us. But who are they who would thus stride the earth like a colossus? Where is the history of their toil, and danger, and suffering? Where are the
monuments of their personal valor and heroism, and splendid achievement? Where is the record of their martyrdom? We have seen the conceited descendant of some rich ancostor, decked in the robes which that ancestor has toiled that he might wear, - fluttering about, the puppet of an hour, yet waiking, as he imagines, a god amidst the surrounding pigmies, talking as it the world were made for him alone, because, forsooth, he really cannot conceive, as certainly no other can, -how he could have been made for the world. We have seen, I say, this poor imitation of humanity, and looked with contempt on what we conld not pity. But what do they
more, or better, who, in the costume of national vamity, more, or the nations of the earth, vainly declaming about their institutions, amongst the nations of the earth, vainly declaming about their institutions, and sweeping down the institutions of others, for the modest yet cogent reason of the Pharisee, that they are not as their own.
But we would see amongst us, as a nation, that modesty which we adming so much in domestic life. Individual modesty, - we have all seen ber, -
is a lovely damsel, with simple mien, retirng manners, and chaste array There is nothing about her to remind one of a flower garden in distress, on a rainbow bewitched. What is gaudy, she hates, - display is her abomi nation. The scene of her glory is at home, acting, not speaking her praises This is individual modesty, and national modesty is the same damsel grown into a discreet and stately matron. She has changed her robes, it is true,
but not their character nor her own. She is still the same, only more perbut not their character nor her own. ©ne in her prineiples, as she is more extended in her influence, - seen only in the unassuming deportment of her children, - heard only in the voics of their enterprise, known, as every good tree is, only by her fruits. We would honor the matron, as we courted the damsel. We would hold her fast, for she is our ornament; - we would love her, for she is altogether lovely. We wonld not, - for it is the spirit that, in the seeond place, we wonld
ndvocate, - we would not, for we dare not, decry that national pride, hon ndvocate, - we would not, for we dare not, decry that nationa, pride, hon est, open, ligh-minded pride, which originates in sell respect, is nur native land, and which brings forth as its fruits national enterprise and strength and what is more, national virtue. National pride in this sense is patriotism, and who shall decry patriotism? But the vanity that we condemn is opposite in its every look, feature, and gesture, to this honorable virtue, and it is beoause we think it so, that we do condemn it. Vanity is mean, patriotism is noble. Vanity is dangerous, - patriotism is our bulwark. tongue, - that of the other the heart. An old poet has said of a somewhat different passion, - and there are those who hear me who can baar witness to its truth, - that

> Passions are likened best to floods and streams So shallow murnur, - but the deep are dum Thig tottom is but shallow whience they come
They that are rich in woris most needs discove

nd thers is philosoplyy as well as poetry in the idea. Is it asked, then, who is the friend, the firm, true-hearted, evet-te-betrusted friend of our institutions? We would ansswer, not he who is perched upon the house-top, shouting hosannas to the four corners of the earth, and proclaiming to the world, "Lo, here, and here alone, perfection has taken
up her abode;" but rather he who has placed himself at the bottom, in the most honorable of all attitudes, that of strenuous yet unassuming exertion; most honorable of all attitudes, that of stranuous yet unassuming exertion; then, are we to look for the praises of these institutions at home, and their receptance and diffusion abroad? We would answer again, not to the dangerons sweeping panegyrics of us and ours, or the more dangerous sweeping denunciations of all others and all things else, but to the good they have done, the evil they have prevented, the happiness they have dif fused, the misery they have healed or mitigated. Ask of honest industry, Why she labors with a strong hand and a smiling face. Ask of commerce, ten to the busy, gladsome hum of art mingling with the voice of nature on every stream, and the song of contentment blending with and perfecting the melody. Behold education, the inmate of the hamblest dwelling man enlightened, thinking for limself, and worshipping his maker in the only acceptable way, his own way. Look st yourselves, your children, your homes. And if you see not, hear not, feel not, the praises of these in stitutions in all these, eloquence cannot varnish them. Let them begone, they are not what they seem to be.
of our institutions, is a spicit of nation would advocate as an accompaniment It ever be the practical eflect of these institations, is this, that eve $y$ free
nember of the community, be he high or low, rich or poor, has a right, qual and unquestionable, to think, speak, and act upon every measure or ginating among and interesting us as a people. And, still further, the ful)
development of these instituti)ns demands the fair and unslackled exer tion of this right. Take this single fact in connexion with the history of man. What is the history of man, we mean political man, as he is a mem ber of the community and the subject of government? It is but a history o parties, -of this side and that side of somg undefinable line, the direction of which no earthly philosophy can trace. Yes; strange as it may seem, and nconsistent with that rame cration the mane to the right hand sind the once the time when Abraham and Lot wont one to the right hand amd of which the human tongue falters, and the human understanding shrink aghast. And this has been the case, while, instead of a general freedom of speech and action, a few only of men, a very few, have been acknowledged to be human beings, and all the rest have been left to make themselves ou so. What is to be the consequance now, when all are admitted to be so Jarring and confusion, and consequent destruction, have made up the story a dead weight upon their spirits. What is to be the result now, when tyranny and despotism have been hurled "to the moles and the bats," and the tongue and the spirit of every man are admitted, required to be free ? The history of our race, we perceive, reads us but a sorry lesson upon the subject. And the history of our own country forms by no means a perfect exception to the rule; for an old Spanish author, not a huadred years ago, dxclared, "that the air of that country ycleped America, was marvellously afectious, and
But the spiritwhich ties, is nowhere to be found in history, but which must spring up with an protect them, is a spirit of national moderation, - that generous, Christian spirit, which is cool while it thinks, and eharitable while it speaks and acto - that spirit which, if experience does not sanction, reason does, and which, if to be found in no other record, is yet found and enforced in that ation, - and we need no other, - the single consideration of the broad extent of our liberties, is in itself the most eloquent advocate of moderation. Perfect freedom must take her for its handmaid, for wherever it has started without her, it has failed. That which, if any thing can, must distinguis he history of the present from that of all past time, is the operation of th true republican upon thie moderate use of it by each.
But why argue an abstract principle? Who are they that appose re that we ever should. - a spirit of free, open discussion. On the contrary we advocate it as the life-blood of our institutions, the very promoter of moderation. It is an abandonment of this fair discussion chat we condem as fatal to it, - a willinguess to act in obedience to other than our own unbiassed judgment. It is they who would a wher sacrifice their sacred birth ence for the bondage of patizana, who rignt oflaves of anther who miswer for the discord and confusion that tary slaves Who is he that talks of freedom and equality and rights, and ye thinks as another man thinks, acts as he acts, and simply because tha other bids him so think and act? If this be liberty, that liberty of whic we have heard so much, give us back again the dark ages, for then, at leas we shall not see the chain that binds us to the earth.
Opposed also to this spirit of moderation, is that desire of controversial upposed also to younger members of the community, which, when it has distinction in the younger
well spiced their tongue and embittered their pen, produces what is called a yourg politician. I know not a more amusing, were it not so dangerous a specimen of our race, as this class of inexperienced yet fiery combatants.
They come into the world, and the first cry you hear is, "We must fight. They come into the world, and the first cry you hear is, we must fight,
Our fathers and our grandfathers fought, and why should not we? True, we have nothing very special to fight about, but still we must fight. The old party fires have been burning only half a century; why put them out so soon? And the questions that kindled them, though a little out of date, have still two sides left and what need we more?". And so the battle begins, - would that it mighit end where it began, -in simple, unattained, and unattainable nothing. We admire their zeal, applaud their ingenuity are
astonished at their more than Quixotic valor ; but we Iaugh at their simastonisied at their more than Quixotic valor; but we laugh at their sim-
plicity, we wonder at their folly, we deprecate their effects. We would plicity, we wonder at their folly, we deprecate their effects. We would
trust our institutions to cooler heads and safer hands. Experience, - that grey headed old gentleman, who followed time into the world, and who was cotemporary with wisdom, ere the foundations of the earth were laid, is altogether the safest guardian of such precions treasures. True, he may not harangue with quite so much rapidity and fierceness as these fluent usurp ers of his place ; but the words which drop slowly from his honored lips are
full as wise and full as worthy of preservation as theirs. And though he full as wise and rall as worthy of preservation as theirs. And though he
stand leaning upon his staff, and looking with straining eyes, we would trust to his vision quite as implicitsy, as to that of the stately, elastic youth,
who, with younger and brighter eyes, does not always see. We would call who, with younger and brighter eyes, does not always see. We would call back this venerible seer from his obscurity. He is growing old fashioned. We would array him in a modern costume, and set him in our high places, The free air of our country will renew his youth, and he, in return, will build up our institutions in the spirit of wisdom and moderation.
We wonld banish from amongst us, then, these and all other dispositions
which stand in the way of that national moderation which we deem so es. sential. And then, behold a contrast! Place yourself upon the highest elevation that overiooks your country. Banish moderation from the mul titude beneath you. You may have heard the roar of the thunder, and the lashing of the ocean, but you have heard music, literal music, compared with the roar and lashing of an immoderate, uncharitable, angry, free people. But look again, - she has returned. Behold the sublimest sight
which the earth can afford, - ten millions of freemen, different each from the other, yet with a common country, a common interest, and a common hope, meeting, discussing, differing indeed in opimion about common measures, - but the time for action has come, - they have gone up like Christian men to discharge their duty to their country, - it is over, - they have gone, like Christian men, to discharge their duty to themselves. Be the
latter picture ours, and freedom will indeed be a goddess; be it ours, and latter picture ours, and freedom will indeed be a goddess; be it ours, and
we could almost say that a litttle yanity wonld be excusable. we conld almost say that a little yinity wonld be excusable.
From speaking of the spirit which should animate us as members of our great republic, the oceasion naturally brings us for a moment to the spirit with which we meet as members of that smaller republic of letters, whose anniversary has this day brought us together. To those of us who here meet again, where a short time since we parted, the occasion is one of mingled feelings. We have gathered again in this great congregation, and around this sacred altar; but not all. In the little time that has elapsed since our separation, three of our number, and among them one who, in
the event which has placed him whom you hear before you, would have so the event which has placed him whom you hear before you, would have so
much more ably filled the spot where I am standing, have joined that much more ably filled the spot where I am standing, have joined that greater congregation, around a holier altar. Providence, they were not per-
melancholy one. But as, in the wisdom of Prover nitted to enter upon the public stage, the feelings at their loss belong not to the public. It is not here that we should speak of their virtues, which we loved, -or of their talents, whieh we respected. These feelings belong to us as individnals, and as members of that little circle, their connexion with which we shall always hold in pleasing recollection

But we look round again and bshold another wide breach has been made vithin this short period, in which all of us have a common interest. The venerable head of our institution, , - the guardian, instructor, friend, the and completed our collegiate career, and who dismissed us from these hos pitable walls with a parental blessing, no longer occupies that seat which he filled so long, so honorably, and so usefnily. We would mingle our regret with the general feeling that has gone with him to his retirement. We Would send to him the grateful remambrance and filial affection of those who will ever be proud to remember their comnexion with him. We would
bid him farewell on this spot, consecrated by associations which will ever bring him to our remembrance. In the name of that education which he advanced, of that literature which he encouraged, of that religion which he adorned, we would bid him an affectionate farewell. We pray that the old Age of that man may be serene and cheerful, whose youth has been so brilliant, and whose manhood so useful. The smiles of a kind Providence be ever with him. The conscience of a faithful steward is his reward here, his reward hereafter he has learned from higher authority
may it not have been well for us to have occupied it in dwelling unon the spirit that should accompany those institutions, into the midst of which we are hastening. It is to the young men of our times that the call of our in stitutions on this subject is the loudest. Be it theirs, then, to cuitivate and diffase this spirit. And then, what if no trumpet-tongued orator shall rise up to proclaim their praises, - what if eloquence be dumb, - the tongue of man silent? They have a heaven-born eloquence, sweeter than music, yet which, though it speak not, is heard through the universe, - the argument of a good cause, on a sound bottom. Let the spirit that should accompany of a good cause, on a sound bottom. Let the spirit that should accompany
them be abroad, - let national modesty, moderation, charity, independence, and, above all, the spirit of Christianity, be their guard, and then, like Christianity, the powers of nature may strive against them, but they will stand, for they are founded upon a rock. Man cannot overthrow them, and the Almighty will not.

## Example

## OF A VALEDICTORY ORATION IN LATIN.

Omnibus nunc rite et feliciter peractis, restat, auditores speetatissimi, ut robis pro hac benevolentia gratias agamus, omnia fausta precemur, et pace decedere et valere vos jubeamus. Si spectandi et audiendi vos tædet, ut
cissime abeatis prestabimus.
Sed primum, omnibus qui adestis, quod tam frequentes convenistis, attente audistis, tam benigne plausistis, gratias bene meritas agimus;vobis precipue, virgines dilectæ, matronesque honorate, juvenibus virisque spes et solatium. efuid nostra comiar an oculisque vestris nos commendequentes denique efficeret
remus? Etsi nounullæe

- $\mathrm{A}^{2}$ "Speotatum veniunt, veniunt spectentur at ipse," -
et ignoscimus et probamus. Cur venimus nos javenes, nos viri, nisi nt spectemnr, audiamur et ipsi? Sed plures, nimirum, ut audiatis, ut oculis, inguis, votis faveatis. Igitur grates, sed

Non opls est noostrae. ${ }^{\text {Grate }}$.

- Rev. John Thomton Kirkland.

Vir excellentissime, nostræ reipnblice princeps, te ex animo salutamus, ac virum tantum, bonisque omnibus tam probatam, nostris adesse comitiis gaudemus.
Virum tibi conjunctissimum, patriæque et virtutis fautoribus carissimum, ac, dum vixerit, integritatis, prudentix, omnisque virtutis exemplum, in
sedes altiores arcessitum, tecum lugemus. Sed bonorum animis, omnium sedes altiores arcessitum, tecum lugemus. Sed bonoram animis, omninm
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Preclara quidem nostræe reipublicæ felicitas videtur, quum inter tam multos virtute eximios nemo ob amorem erga illam insignem se reddere potest; quum omnia prospere pulehreque eveniunt. Florentibus rebus, summâ hu jus reipublice tranquilitate, summa concordiâ, respublica mihi quidem et terris nunc re et legibus a vobis disjuncta; ut aliam sese libertatis vindicem exhibeat, alium amicitix vinculum adjiciat. Perduret atque valeat. Vale, vir excellentissime.
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lumen veritatia, patrum auspiciis in nostre Academiæ penetralibus olim ac censum, fulsit fulgetque novo semper purioreque splendore. Esto sempiter num.
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Qud ego non mudio tantum? Eorum quos inter-lectissimos habnimus, alter morti occubuit, alter in terris externis abest. Quid illos aut alios quos amavimus a me nominari necesse sit? Quisque vestrum eos requirit, quisque desiderat. Valeant omnes qui absumt, et vos, amici frairesque
Vos quoque yalete, omnes qui adestis, - senes atque quibus sit decor quibus Jue desit; - vobis adsint ante omnia virtus,
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"Lis nnnquam, toga rara, mens quieta,
Vires ingenue , salubre corpss;
Quod sifis esse velitis, nitilque malitis."
$\rightarrow$ Anno 1820, resp. Maine a rep. Mass. se separa rit.
DIRECHOM (HIMERAI

## XCVI.

A BOWDOIN PRIZE DISSERTATION.

Essay on the Literary Character of Dr. Samuel Johnsom.
While an author is living, it is not extraordinary that mankind should Sorre an erroneons estimate of his works. The influence which prejudice patible with a correct decision of his merits. It is not until time has efpaced the recollection of party feelings, when the virtues and foibles of the man are forgotten, and the warm emotions of friendship or resentment are no longer felt, that the merit of an author can be fairly ascertained. So variable is public opinion, which is often formed without examination, and liable to be warped by caprice, that works of real merit are frequently left for posterity to discover sud admire, while the pompons efforts of in pertinence and folly are the wonders of the age. The gigantic genius of his productions were then little read and less admired. There were few who could understand, and still fower who could relish the beauties of a writer whose style was as various as his talents were surprising. The im mortal Milton suffered the mortification of public neglect, after having enriched the literature of his country with a poem, which has since been esteemed the most beautiful composition in his language; and his poetical talents, which entitled him to a reputation the most extensive and gratify
ing, could scarcely procure for him, in his own times, a distinction above contemporary authors who are now forgotten. Ignorance and interest, envy and political ranoor, have concealed from public notice works, which the enlightened intelligence of after ages have delighted to rescue from oblivion ; and it is no less common for posterity to forget ephemeral productions, which were the admiration of the day in which they were pro duced.
In a retrospect of the literature of any age, the mind views the respec live authors as a group of statues, which a cusory glance of the eye liscov-
ers at a distanco; and although, on a nearer examination, it could admire ers fentures and beauties discoverable in those of a diminutive appearance, yet the energetic expression and lofty attitude of some who overtop the rest, exclusively attract our notice and command attention. Perhaps there has been no age concerning which this remark is more justly applicable, than the eighteenth century. In that period, a most numerous army of authors took the field, greater perhaps in number, but not exceeding in height of
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It will not, perhaps, be hazardous to affirm, that wither
cient and modern history, it is difficult, if not impossible, 20 point out a single individual, in whom was disvoverable so various a com pation of literary accomplishments. It may also be safely affirmed, that he seemed to possess a mind which actalily containg a greater and worn to possess. It mass of knowledge than any other person has astonishment of mankind, when we reffect, that he had a memory which at any moment could furnish him with all that he had ever read, and a judg ment which could exactly combine and compare, analyze and aggregate, the most subtle reasoning, and a love of learning never satiated by mdul gence. A clear head and nice discrimination, a logical method and mathe matical precision, rendered him one of the most powerful reasoners of his age. A character so eminent, it is not likely could pass his own times
without much animadversion and much praise. As he was the most conwithout much animadversion and much praise. As he was the most conwritten of him more than it weuld be safe implicitly to credit, and presump tion universally to disbelieve Soon after his death, he was very justly compared to the sick lion in the fable, whom, while living, few had the temerity to attack, but against whom, when in the defenceless state of a corse, all in whom the malignancy of envy, or the voice of prejudice, or the excitement of resentment existed, united their asssults was like the fury bitterness. In many, the gratification of these feelings was like the fury
of canine madness. They bit with the mordacity of the viper; but the of canine madness. They bit with the mordacity of the viper; but the
impassive metal rendered retributive justice to their efforts, and the good impassiye metal rendered retributive $j$
sense of mankind reprobated their folly.
It is a delightful employment to trace through the stages of infantine im becility, the growth of a genins, which, in the progressive gradations of its maturity, expands like the majestic branches of "the Pride of the Forest," by slow degrees, and native hardihood, acquiring strength and enlargement,
and becoming at last a sublime emblem of independence, of fortitude, and and becoming at last a sublime emblem of incependence, of fortitude, and
durability. The development of Dr. Johnson's mind, is a sulject, from durability. The development of Dr. Johnson's mind, is a subject, from ment. It was not like a sickly and tender plant, to be nursed with the most anxions solicitude. It possessed a native vigor and energy, which neither the disadvantages of an unpropitious calture could retard, nor the blasts of adverse fortume could depress, The tempestuous storms, to which a nature ess hardy wonld have yielded, it bore with irflexible firmness; and, like a it is sometimes overflowed, and at the refluence of the billows, with haughty pride becomes again visible, it withstood the conflict of contending elements. Undaunted by difficulties, from which a mind not underserving of respect would involumarily have recolled, we observe it, in the progress of his life, stemming the current of adversity, rather in the pride of triumph, than in the humiliation of despondence. In following him through the observe how wonderfully his mind gained effieiency by resistance; and observe inow wonderruly his mind gained emeiency by resistance; and, wated strength he overwhelmed opposition.
The ninth year of the eighteenth century gave birth to the man, who was afterwards to become the glory of his country, the ehampion of his lan guage, and the honor and ornament of the literature of his age. Among some of the biographers of Dr. Johnson, we discover a disposition to in dulge in tales of absurdity; ascribing to him a jingle of boyish rhymes at the age of three years, and leading readers to suppose him to have mountec
his Pegasus before he was entirely out of the cradle. Little appears te his Pegasus betore he was entirely out of the cradle. Little appears $u$
have been known respecting his early childhood, and much less with re gard to the progress he made in learning under his earliest teachers, both of which were perhaps of no consequence; stories of such strange precocity asually carry with themselres their own refutation. The earliest intellf

AIDS TO ENGLISH COMPOSITION.
ence upon which we may rely, informs us, thet Johnson, while at the which he was then in atanding scarcely respectable. The only talent by nemory. This it wany wise distinguished, was a remarkable tenacity of ter a preparatory course in classical liternture importance to him. Af nineteen, entered as a commoner in Pembroke College, Oxford, assisting the studies of a young gentleman, by whose aid he was maintained. The performance which first brought him into notice, was the translation of Pope's "Messiah" into Latin, which possessed no other poetical merit than purity of diction. Circumstances occurred, which deprived him of the only upport upon which he relied; the gentleman under his charge changing in his pecuniary resonrces, he was compearagements, and embarrassment his residence, with little interruption, had to quit the aniversity, where years. Having endeavored to obtain the means of living by nearisting three public school, in a short time he relinquished an employment, which yield ed him little pleasure, and which became the more irksome from a disgus: ehad taken with the person by whom it was patronized. It was at this period, that a resort to his pen became necessary for the support of his life. A translation of a voyage to Abyssinia, by derome Lobo, a Portaguese to raise a revenue. In this production, Jolinson discovers much of that purity and energy of diction, by which he was afterwards distinguished An easy flow of language, with a strength of expression, gave a dienity to the translated author lie did not naturally, possess. The flexibility and harmony of the English tongue added an importance and interest to the In March, 1737 , Jolhnson its subsequent reputation, it was much indebted. In March, 1737 , Jolnson, in company with David Garrick, made his entry into London, each to try his fortune on the extensive theatre of the me
tropolis. The former, hitherto the child of disaster determined to enlarge the sphere in which to crowd his way; and both were equally undaunted by the failure of their schemes.
The biographers of Johnson are unable to fix with certainty the period at which the Tragedy of "Irene" was finished. Thongh there appears some vidence of its completion prior to his arrival in London, it was doomed, if ritten at that time, to slumber in obscurity, until the fortune and friend Thip of Garrick, who, in 1747, became one of the managers of Drury Lane of this production, an observation which was judiciously applied to Addison's "Cato," may, with equal justice, be made: "It wants much of that ontrivance and effect, which is best understood by those who are skilled in writing for the stage." It is, in a great measure, destitute of that atyle, and will much bett, which would render it interesting to an audience; and will much better delight a reader in the retirement of the closet, than the confused assemblage of the theatre. The language is dignified and forci pleased with "chill philosophy", and "unaffecting elecance," will, who are readers of taste will be delighted with the beauty of some of its sentiments, and many elegant passages which it contains, which will long preserve it from oblivion. Garrick, upon being asked why he did not produce another tragedy from his Litchfield friend, replied "when Jotnson writes tragedy, passion sleeps, and declamation roars." Johnson bimself appears to have in some degree sensible irst and only attempt. Having had a run of thirteen nights, Irene was never after revived.
About the year 173s, we find him again invoking lis muse, in an imita cion of Juvenal's Third Satire, to which he gave the name of "London." It
has been thought, that, under the name of Thales, he addresses his friend Savage, whose life he subseqentiy wrote, and witti whom he had previously
passed mauy of his dissipated hours. Savage was a man of very great genius, bnt of an irregular and dissipated life, from the contamination of which, nothing but good principles, deep rooted wh
bibed, could have preserved the morals of Johnscn.
If not among the most important of his efforts, this poem, and "The anity of Human Wishes," another similar to it, in imitation of the Tenth Satire of Juvenal, may be esteemed among his most happy attempts. The pirit and energy with which he wrote, fully equals the poignancy of th Roman satirist, Juvenal and Joimson were both engaged in the cause of irtue, and the poetic fire and sarcastic severity of the imitation is well worthy of the original. The lines of the English author flow with all that grace and dignity with which the Latin poet abounds. That he should atorial strain of invective in which he writes, does ample justice to the censorial department of the satirist. It is related that Mr. Pope, after read ng his "London," observed, in allusion to the passage from Terence, which was once applied to Milton, "Ubi, ubi est, diu celari non potest," - a re mark which proved truly prophetic.
It is a melancholy reflection, that the superior talents of this eminent writer, at the age of thirty, were scarcely able to provide him with an in pelled to resort to his pen as a last resource. Many of his schemes in pub ication filled for want of encouragement, and others, in which he succeed ec, proved of little benefit to him. We find some of his fugitive pieces at this time appearing in the "Gentleman's Magazine," and among them severul very masterly tonehes in biographical delineation. In biography Sohnson peculiarly excelled. The "Lives of the Poets" which he at a much rater period sent into the worle, Few perhaps, more feelingly illustrated is genius, and criom,

## Haud factle emorgunt, suorum virtutibus obsta Res angusta doonf.

But the independence of his spirit, and the native energy of his mind, ren dered him little sensible to the sombre shades by which fortune had surdered him litt
rounded hím.
His parliamentary speeches, which appeared about this time, are a model of purity of diction, copiousness of language, and flowing eloquence. in reflecting how scanty were the materials from which they were written, our surprise and admiration are equally excited. His biographers relate, that frequently he was only informed who were the speakers, the order in which they spoke, and the sides they took. At best, the notes which were pro cured were of but little nse to him; and it is well known, he was butignity
in Parliament-honse for this purpose. We are charmed with the digne in Parliament-house for this purpose. We are charmed with the dignt them may be compared to the ancient specimens of the Grecian and Roman orators. In force of style, harmony of diction, and copiousness of expresaion, they equal any instances of ancient or modern eloquence.
There is no view in which Johnson appears less advantageous than as a polizical writer. His warmest friends are ready to acknowledge, that his repntation would have suffered no loss, had he never meddled with politic. His argnments, indeed, were ingenious; but strong prejudices and partial and, in moments of cooler reflection, his conscience must have condemned With the sentiments of a warm tory and rigid bigh-churchman, his charac ter was frequently exposed to much severity of aspersion ; but, possessed with the genius and reputation of the greatest scholar of his age, and the virtues of a man, over whom morality and religion had much influence, he might well defy the attacks of his enemies.

At about the age of forty, he commenced a work which added to his rep tation, and gave him, with no inconsiderable degree of justice, the name of the Euglish moralist.
With very little assistance, he completed, in a course of two years, the pubrication of the "Rambler," giving to the world, on stated days, two papers in a week. It appears, that, though those essays amounted to two hundred and eight, he received but ten numbers from the pens of his
The disadvantages under which an author labors, in periodical publica tions, whose frequency leaves little time for the interruptions of recreation
or necessity, he has most feelingly described. "He that or compose on a stated day, will often bring to his thatk condemns himself pated, a memory emb crrassed, an imagination overwhelmed, a mind dis racted with arxieties, a body languishing with disease; he will labor on a arren topic till it is too late to change it; or, in the ardor of invention diffuse his thoughts into wild exuberance, which the present hour cannot uffer judgment to examine or reduce."
For depth of moral reflection, the "Ramblers" of Johnson must ever uable mass of moral instruction; and in vain not stored with a more val ciples of the purest philosophy, so beautifully blended with the loveliness f virtue. It was not probable that the frailties or peculiarities of mankind sould escape hls acute penetration, which was ever on the alert,

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From an early period, he had accustomed himself to a habit of close think ing. His active and vigorous mind always first matured what he had to savance, and his confidence in his assertions was owing to deductions
which resulted from the deepest reasoning. The resulted from the deepest reasoning:
it. in inferaizes, and energetic in his style. Thified in his sentiments, logical assume a gravity which forbids trifling, his remarks are sententious and orcible. They do not always partake of the sombre shades of melancholy, nd seldom seem to participate of a cynical severity. The strain of morality which flows from his pen, discovers a mind at times under the influence of gloomy reflections, and finclined to indulge in the sober feelings of a man rone to look upon the darkest side. Instruction and sublimity may be trement of the closet, when the mind is inclined to serious advice ; and he friends of virtue will ever rejoice that the great learning of the critic and scholar has so successfully labored in her service. The papers of the "Idler," and those of the "Adventurer," written by Johnson, exhibit the same powers of mind, and fewer of his peculiar faults. As a Latin poet, he can only be ranked with other admired writers, whe The most successful writerce in s language that allows no new expressions. ne has discovered on classic ground, and display to the world his acquaintance with its productions. He may heat his mind with the spirit with which the poets of antiquity have written. He may mbibe a portion of their taste, and, as far as he is able, copy their style. His productions, in thoir language, will still fail of originality, and savor of imitation. There can be litfle doubt but that the affair in which Joinson was con nected with Lauder, was always to himself a source of regret. His integ fity, it may safely be presumed, would have withholden him from giving asd he been at first, as he afterwards was, convinced of the injnatice of the cause in which he engaged. The recantation he extorted from the person

Who had thus inveigled him into this infamous plan, made honorable amends to the injured character of the poet. That he had been made a dupe to the duplicity of the enemy of Milton, could, in his own feelings, be but
little alleviated by an acknowled ment of his crime. As he harboured no malevolence of feeling towards this sublime writer, posterity have little of which to accuse him; as the best men may at times be deceived, especially when the infinence of party reelings fosters their prejudices, an gives to the juagment, ior a moment, a bias, which cilm rellection, and dispassionate examination, afterwards perceives, acknowledges, and cor rects,
His "English Dictionary" will long remain a lasting reecrd of the powerful mind of Dr. Johnson. By it, he has fixed the standard of our language, and, with the most indefatiguble labor and acuteness, given precision to the meaning of our words, which, hitherto, had been too much neglected by the lexicographers who preceded him. He has pruned of their excre cences the indeterminate siguification of many terms, and placed in appro priate gradations the fluctuating import of many expressions. Until his ime there had been no author upon whose juage the stupendous labor and powerful talents of Johnson have left nothing for succeeding lexicographers to do in defining the English language.
his bemevolent feelings often engaged him in the service of many for whom he had little friendshir, and who could lay no claim to the assistance of his pen. The number of dedications, prolognes, and recommendatory elfusions when issued rom it, in benal of inggent menit, or unaspiring modesty, at once iliustrates the kinaness of mis
edness of his motives.
During a season, in which his mind was oppressed with the gloomy reflections of afliction, occasioned by the loss of his aged mother, to whom he was tenderly and affectionntely attached, it is reated, that he wrote his
"Rasselas." This elegant specimen of Oriental ir qgery, we are told, was "Rasselas." This elegant specimen of Oriental irr sgery, we are told, was written during the evenings of a single week, to entble him to defray the funeral expenses of his deceased parent. Perhaps there is no prosaic effu
sion, in which the exuberance and harmony of our language has been more sion, in which the exuberance and harmony of our language has been mor those surprising powers of imagination, which were the astonishment and admiration of mankind. Though the strain of moralizing reffection, which pervades the whole story, seems to partake of the gloomy shades which casionally oversher mind it may yet be questioned if the worl will again soon be favored with a trife, from any pen, in which it may be, at the same time, more delighted and improved. delights a musical ear, we are fully compensated by an energy of expression, a lofty style, and a critical elegance of diction. The majesty of his numbers resembles the tones of a powerful instrument, not discordant by the strength of their parts. His versification cannot boast of an unbroken melody, but his measures flow like the slow and solemn progress of a mighty river, rather than like the graceful glidings of a shallow stream. I he does not possess the smoothness of poetical numbers, the ear is not fawith the variety and dignity of his expressions, when we should be glad to be relieved from the monotonous harmony of poets of more musical ears. Johnson had for some time been solicited by his bookseller to undertake the editorial department in a splendid edition of the British Poets. Thit was the last great effort of his mind. His reputation needed not, at this poriod, an accession to give permanency to his fame; yet another laure. This stapendous publication
umes, in the course of a few years was offerei to the world, with the live
$f$ each author prefixed, containing critical observations on their writings. Fhese prefaces were afterwards republished in four separate volumes, to which was given the title of Johnson's "Lives of the Poets." It is here vigorous understanding, a sound judgment, a scrutinizing penetration, com prehensive knowledge, and a discriminating sagacity, were qualifications for such an undertaking, it would have been difficult to discover an indi vidnal whose native energy of mind, and critical talents, more pecuilarly fitted him than Johnson. He possessed the ability to discern, the judgment to commend, and the taste to admire the excellences of his authors, while
at the same time, he had the independence to condemn their failings, even at the same time, he had the independence to condemn their failings, ever
shis animadversions be in opposition to public opinion. The who would singly dispute the admiration of his contemporaries, chooses for nimself a hazardous undertaking. But the mind of Johnson did not deigu to stoop to vulgar prejudices, and his nobleness of spirit spurned at oppos ing the dictates of truth and sound judgment, though error was popular in the best of company. When we compare the decision of his criticisms
with the rules of taste, and the learned Institutes of Aristotle and Onintil with the rules of taste, and the learned Institutes of Aristotle and Quintil
ian, we are irresistibly compelled to revere his opinions. The "Lives of the English Poets" may justly be considered as the noblest specimen of elegant and solid criticism which any age has produced. It is, however, matter of surprise, that he should have included many in his list of Eng lish Poets, who are much less entitied to this distinction, than others, who are omitted. In all his work he gives no excuse for excluding the admire author of the Fairy Queen.
warped by unmanly prejof writing, in his life of Milton, with a mind and bigotry in his delineation of the mingling the feelings of party spirit meed of panegyric as the biographer of Milton, all must allow that he has done him ample justice as his commentator. His criticism of "Paradise Lost" would have done honor to any pen. As that poem is a production which the genius of Milton only could have produced, so the criticism of Johnson is such as only Johnson could have written.
skill. He was, perhaps, as justly able to estimate the genint and critical talents of that English bard, as any man living. Friendship had induced him to write the "Life of Savage," which is prized as one of the finest pieces of biography now extant. His other lives more or less partake of the genius of a writer, who, for nervoús elegance and justness of sentiment has scarcely a competitor. His two prefaces, the one to his "English Dictionary," the other to an edition of Shakspeare, which was published under
his superintendence, will long remain the astonishment and admiration of mankind. Few writers have obtained any approach to competition with these pieces. Though entirely different in their subject, the same close ness of thought, purity of diction, nervons strength, and dignity of style in each are equally conspicuous. Never had an estimate of the genius and merits of Shasspeare been given to the world, to which it would have been safe to yield implicit credence. The truth was, no one had perfectly un
derstood him. He threw light upon parts of his character, which had rever before been exposed to view. Learned investigation enabled Johnson to see his author in an aspect which previous commentators had either never noticed, or never had the sagacity to discern. -He compares his perform ances with the rules which the genius of antiquity had discovered and il lustrated, and not with the prejudices of modern arrogance and imbecility He gave the most exalted commendation to a mind, whose intuitive intell gence rendered the laborious acquirement of knowledge, and the culture of
study, as but a secondary assistance to its operations; and, though mankind should place but little value upon his commentaries on the text, they may instly feel indebted for his development of the genius of Shakspeare. It is
not a matter of wonder, that the exquisitely beautiful preface to the edition of Shakspeare's plays, should lay claim to such superlative merit. Whethcuracy and justice of the criticisms, or its just appreciation of the excel lences and defects of the poet, it is equally the subject of admiration.
The literary character of Dr. Johuson, may, pertaps, receive illustration by examining his life, as well as by criticising his writings. That prejudica should have found no place in a mind of such astonishing energy, would seem as wonderful as it pust have been rare. It would seem equally strange, the ardor of debate. The Seotch and Dissenters, the scholars of Cambridge and the Whigs, were often mentioned with more acrimony than discretion. There was, perhaps, no man who more strenuously advocated the principles of subordination, and few who displayed them less in practice. The tempers of men are more under the infuence of external circumstances than moral writers in general are disposed to allow. Dr Johnson too severely felt the weight of disappointment and penury in his early years. At a later period, he was gratified by applause and unversal adulation. Can it oe wonderna, failings of human natare, he should, at times, be carried away in conversation, and in hasty compositions, farther than his maturer judgment would sancticm, or the better feelings of his heart approve. There were few men whose colloquial powers could give more delight to those around him, and scarcely another whose insulted feelings were more awfully dreaded. Though he might not pass for a scientific scholar, the world can have little reason to doubt the extent of his learning, or the unbounded range of his
information. His desultory manner of reading made his knowledge more comprehensive than minute; and his quickness of perception gave him an astonishing facility in grasping the fideas of an author without tiring his patience by perusing a whole book. His extraordinary powers of understanding were much cultivated by study, and still more by reflection. The aecuracy of his observations, and the justness of his remarks, were the result of mature deliberation and depth of meditation, before he uttered his
sentiments; and his memory furnished him with an inexhaustible fund fontiments; and his memory furnished him with an inexhaustible fund,
from which his reasonings were assisted and enforced. The aptress of his from which his reasonings were assisted and enforced. The aptness of his
Illustrations was a strong evidence of the sagacity of his perceptions, and the soundness of his judgment. His observations received additiona veight from the loudness of his voice, and the solemnity with which they were delivered. The sophistry of an antagonist always fell a prey to the piercing glance of his penetration; and he became the more elated by
triumph when his opponents had been most decided. The great originality which appeared in his writings, resulted from an activity of mind, which nabit had accustomed to reason with precision. His conceptions of things sprang not from idle thought or indolent reflection, but from the keen en ergies of a vigorous intellect, assisted by the efforts of a soaring imagination.
His conversation was striking, interesting, and instructive, and required no exertion to be understood, from the perspicuity and force of his remarks and his zeal for the interests of religion and virtue was often manifested in
bis discourse. He was expert at argumentation, and the schools of decla dis discourse. He was expert at argumentation, and the schools of decla-
mation could not boast of a more subtle reasoner, or a more artful sophist, when lis side was a bad one; for he often disputed as much for the sake of victory as of truth. His answers were so powerful, that few dared to engage with him. Universal submission, it is likely, gave an apparent dogmatism which he otherwise might not have possessed. If there was an aspect of harsh severity in his retorts, it should be remembered, how fre quently they were provoked by the insults of impertinence and the conceit of ignorance. The specious garo of dissimulation he despised. A noble spirit
of indeperence actuated his demeanor. He did not violate the integrity of tis feelisgs by stooping to gratify the pride of rank, when unaccompanied
by a superiority of intellect commensurate with its dignity. His utter abhorrence of flattery and adulation lost him that patronage of the great,
which he otherwise might probably sooner have aequired; and he rose to which he otherwise might probably sooner have aequired; and he rose to eminence rather by the unassisted effiorts of his own genius, than the en-
couragements of the rich and the learned. He was little indebted to the assistance of his friends for his great reputation. The irresistible energy of his character carried him through all his difficulties with an unbroken spirit and an unblemished fame. If he paid not his court to the noble, it was not from disrespect to the subordinations of rank in society, but a dislike to the arts of dissimulation, and an aversion to the degradation of science at the hrine of patronage. His sarcastic letter to the Earl of Chesterield is a vile arts of adulation. It is a felling exposition of the hardithins he had endured, until royal munificence placed him beyond the boundaries of want, and smoothed his descent to the grave.
His knowledge of the Greek language, in comparison with his nequaint ance with the Latin, was superficial. In his early years, he had devoted himself so closely to the study of the ancient poeks, that it may be questioned, if his familiarity with them in his ownimes of Osin a superior lis decisive many never been established, or fallacy detected."
It is not a little strange, that, in many instances, the biographers of Johnson have appeared like enemies. It may, however, be observed, that few men could have stood the ordeal to which the minuteness of Boswel exposed him, with so much honor to the reputation of their heart and their head. This mighty Caliban of literature is here stripped of every disguise, and held up to public view. Thongh the world has been delighted and improved by the record of his converation, in which his learning, nis genis, but be allowed, that it is informed of much, which it was not important, and, perhaps, was not proper for it to know; and that the coloring which the painter has given to his portrnit, will admit of many different shades, from which the partiality of friendship should hnve guarded his pencil. It s here, however, that we may trace the incredible vastness of an intellect destined to become
literature.
We may contemplate the gigantic powers of Johnson's mind with feel ings similar to those sublime emotions with which we view the boundiess expanse of the ocean, fathomiess to human measurement, and whose ca pacity exceeds our conception. In his writings appears more conspicuonsly than in his conversation the compass and extent of his understanding. His faculties were vigorous, his curiosity and avidity for knowledge insatiable
and unlimited, his mind vehement and ardent, the combinations of his and unlimited, his mind vehement and ardent, the comoinations of his ed by the discipline of study, or the misfortunes of life. His readers are delighted and astonished at the wonderful beauty of his conceptions, and the depth of reflection which his opinions discover. In his style he is dig nified and forcible, in his language elegant and copions. He gives to every word its true meaning, and its illustrative purport. His epithets are used with judgment and discrimination. Every thing which he says has a deter
minate significancy, and lis words convey no more than the import of his minate significancy, and his words convey no more than the import of his conceptions. If he introdnces hard words, their peculiar adaptation to his that Cicero introduced Greek terms, when treating upon learned subjects to supply the deficiency of the Roman language, and that the "great and comprehensive conceptions of Johnson could not easily be expressed by common words."
Should it be thought that the style of this lasned author has injured ur $33^{*}$
lauguage, he must have committed this injury by making it more subor dinate to grammatical rules. Foreigners and future generations will be more capable of understanding it, since he has excluded expressions which are only to be found in colloquia to give to their style energy, perspicuity and elegance. They may acquire a habit of close thinking, and become accustomed to express their ideas with forec and precision.
His political writings will be read and admired only for the dignity and energy of their style. His compositions are a most valuable addition to the literature of his country, and will confer a lasting reputation on his name.
They are replete with "useful instruction, and elegant entertainment," and They are replete with "useful instruction, and elegane entertainmeat, The by perasing them, mankind may advance in knowedge and eftorts of his mind discover a life of study and meditation. His writings display a genius cultivated with industry, and quickened by exertion. His multifarious productions are an honor to the English nation; and his answer to his sovereign might more fairly be allowed, "that he had written his share," if ho hod not writter so well. His mind has been laid open to the public in his printed works, without reserration or disguise;
all his faults and failings, he is still the admiration of markind.


## XCVII.

## ON THE COMPOSIIION OF A SERMON.

## On the Choice of Texts.

There are, in general, five parts of a sermon: the exordium, the con nexion, the division, the discussion, and the application; but as connexion and division are parts which ought to be extremely short, we can properly we will just take notice of connexion and division after we have spoken a little on the choice of texts, and a few general rules of discussing them 1. Never choose such texts as have not complete sense; for only imper tinent and foolish people will attempt to preach from one or two words which signify nothing.
2. Not only words which have a complete sense of themselves must be taken, but they must also include the complete sense of the writer whose you explain, For examp his language, and they are his sentiments, which ${ }^{\text {you }}$ Blessed be God, the Father of our Lord Jesus Christ, the Father of mercies, and the God of all comfort," and stop here, you will include a complete sense; but it would not be the Apostle's sense. Should you go farther, and add, "who comforteth us in all our tribulation," it would not then be the complete sense of St. Paul, nor would his meaning be wholly taken in, of the sacred writer is taken, you may stop; for there are of the sacred wrich do not afford matter sufficient for a sermon, and it is equally inconvenient to take too much text or too little ; both extremes must be avoided.
*These directions and remarks are taken from Hannam's "Pulpit Asslstant. ; The stadent will also ind much ald from Gresley's "Treatise on Preaching."

General rules of sermons, 1. A sermon should clearly and purely ex plain a test, make the sensa easily to be comprehended, and place things before the people's eyes, so that they may be understood without difficulty.
This rule condemns embarrassment and obscurity, the most disagreeable thing in tie world in a gospel pulpit. It ought to be remembered, that the greatest part of the hearers are simple people, whose profit, however, must be aimed at in preaching: but it is impossible to edity them, unless you be very clear. Bishop Burnett says, "a preacher is to fancy himself as in the room of the most unlearned man in the whole parish, and must therefore put such parts of his discourses as he would have all understand, in so plain will certainly study to do, if his desire be to edify them, rather than to make them admire himself as a learned and high spoken man."
2. A sermos must give the entire sense of the whole text, in order to which it must be considered in every view. This rule condemns dry and barren explications, wherein the preacher discovers neither study nor invention, and leaves unsaid a great number of beautiful things with which his text might have furnished him. In matters of religion and piety, not to
edify much is to destroy muoh; and a sermon cold and poor will do more mischief in an hour, than a hundred rich sermons can do good.
3. The prencher must be wise, in opposition to those impertinent people who utter jests, comical comparisons, quirks, and extravagances ; sober, in opposition to those rash spirits who would penetrate all, and curiously dive mito mysteries beyond the bounds of modesty; chaste, in opposition to those bold and imprudent geninses who are not ashamed of saying many
things which produce unclean ideas in the mind. things which produce unclean ideas in the mind
4. A preacher must be simple and grave. Simple, speaking things of goots of vulgar and proverbial sayings ought to be avoided. The pulpit is the seat of good natural sense, and the good sense of good men.
5. The understanding must be informed, but in a manner, however which affects the heart; either to comfort the hearers, or to excite them tc acts of piety, repentance, or holiness.
the One of the most importa is phocepts for the discussion of a text, and the composition of a sermon, is, above all things, to avoid excess:-

1. There must not be too much genius. I mean, not too many brilliant sparkling, and shining things: for they would produce very bad effects sparkling, and shining faings: the auditor will never fail to say, The man preacles himself, aims to dis play lis genius, and is not animated by the spirit of God, but by that of
the world." the world."
2. A Sermon must not be overcharged with doctrine, because the hearers? 2. A Sermon must not bo overcharged with doctrine, because the hearers
memories cannot retain it all; and by aiming to keep all, they will lose memories cannot retain it all; and by aiming to
all. Take care, then, not to charge your sermon with too much matter.
all. Take eare, then, not to charge your serman any particular part, either in attempting to exhaust it, or to penetrate too far into it. Frequently in at tempting it, you will distil the subject till it evaporates. 4. Figures must not be overstrained. This is done by stretehing meta phor into allegory, or by carrying a parallel too far. A metaphor is changed into an allegory when a number of things are heaped up, which agree to
the subject in keeping close to the metaphor. Allegories may sometimes the subject in keeping close to the metaphor. Allegories may sometimes
be used very agreeably: but they must not be strained: that is, all that be used very agreeably : but they must
zan be said of them must not be said.
man be said of them must not be said.
3. Reasonirg must not be carried too far. This may be done many ways; either by long trains of reasons, composed of a number of proposi tions chained together, or principles and consequences, soning is embarrassing and painth and ensy way.
to be conducted in a more smooth and easy
Of connerim. The connexion is the relation of your text to the forego Of connexion. The conniexion is the relation of your the of the discourse and consult commentators; particularly exercise your own good sense
lauguage, he must have committed this injury by making it more subor dinate to grammatical rules. Foreigners and future generations will be more capable of understanding it, since he has excluded expressions which are only to be found in colloquia to give to their style energy, perspicuity and elegance. They may acquire a habit of close thinking, and become accustomed to express their ideas with forec and precision.
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## ON THE COMPOSIIION OF A SERMON.

## On the Choice of Texts.

There are, in general, five parts of a sermon: the exordium, the con nexion, the division, the discussion, and the application; but as connexion and division are parts which ought to be extremely short, we can properly we will just take notice of connexion and division after we have spoken a little on the choice of texts, and a few general rules of discussing them 1. Never choose such texts as have not complete sense; for only imper tinent and foolish people will attempt to preach from one or two words which signify nothing.
2. Not only words which have a complete sense of themselves must be taken, but they must also include the complete sense of the writer whose you explain, For examp his language, and they are his sentiments, which ${ }^{\text {you }}$ Blessed be God, the Father of our Lord Jesus Christ, the Father of mercies, and the God of all comfort," and stop here, you will include a complete sense; but it would not be the Apostle's sense. Should you go farther, and add, "who comforteth us in all our tribulation," it would not then be the complete sense of St. Paul, nor would his meaning be wholly taken in, of the sacred writer is taken, you may stop; for there are of the sacred wrich do not afford matter sufficient for a sermon, and it is equally inconvenient to take too much text or too little ; both extremes must be avoided.
*These directions and remarks are taken from Hannam's "Pulpit Asslstant. ; The stadent will also ind much ald from Gresley's "Treatise on Preaching."

General rules of sermons, 1. A sermon should clearly and purely ex plain a test, make the sensa easily to be comprehended, and place things before the people's eyes, so that they may be understood without difficulty.
This rule condemns embarrassment and obscurity, the most disagreeable thing in tie world in a gospel pulpit. It ought to be remembered, that the greatest part of the hearers are simple people, whose profit, however, must be aimed at in preaching: but it is impossible to edity them, unless you be very clear. Bishop Burnett says, "a preacher is to fancy himself as in the room of the most unlearned man in the whole parish, and must therefore put such parts of his discourses as he would have all understand, in so plain will certainly study to do, if his desire be to edify them, rather than to make them admire himself as a learned and high spoken man."
2. A sermos must give the entire sense of the whole text, in order to which it must be considered in every view. This rule condemns dry and barren explications, wherein the preacher discovers neither study nor invention, and leaves unsaid a great number of beautiful things with which his text might have furnished him. In matters of religion and piety, not to
edify much is to destroy muoh; and a sermon cold and poor will do more mischief in an hour, than a hundred rich sermons can do good.
3. The prencher must be wise, in opposition to those impertinent people who utter jests, comical comparisons, quirks, and extravagances ; sober, in opposition to those rash spirits who would penetrate all, and curiously dive mito mysteries beyond the bounds of modesty; chaste, in opposition to those bold and imprudent geninses who are not ashamed of saying many
things which produce unclean ideas in the mind. things which produce unclean ideas in the mind
4. A preacher must be simple and grave. Simple, speaking things of goots of vulgar and proverbial sayings ought to be avoided. The pulpit is the seat of good natural sense, and the good sense of good men.
5. The understanding must be informed, but in a manner, however which affects the heart; either to comfort the hearers, or to excite them tc acts of piety, repentance, or holiness.
the One of the most importa is phocepts for the discussion of a text, and the composition of a sermon, is, above all things, to avoid excess:-

1. There must not be too much genius. I mean, not too many brilliant sparkling, and shining things: for they would produce very bad effects sparkling, and shining faings: the auditor will never fail to say, The man preacles himself, aims to dis play lis genius, and is not animated by the spirit of God, but by that of
the world." the world."
2. A Sermon must not be overcharged with doctrine, because the hearers? 2. A Sermon must not bo overcharged with doctrine, because the hearers
memories cannot retain it all; and by aiming to keep all, they will lose memories cannot retain it all; and by aiming to
all. Take care, then, not to charge your sermon with too much matter.
all. Take eare, then, not to charge your serman any particular part, either in attempting to exhaust it, or to penetrate too far into it. Frequently in at tempting it, you will distil the subject till it evaporates. 4. Figures must not be overstrained. This is done by stretehing meta phor into allegory, or by carrying a parallel too far. A metaphor is changed into an allegory when a number of things are heaped up, which agree to
the subject in keeping close to the metaphor. Allegories may sometimes the subject in keeping close to the metaphor. Allegories may sometimes
be used very agreeably: but they must not be strained: that is, all that be used very agreeably : but they must
zan be said of them must not be said.
man be said of them must not be said.
3. Reasonirg must not be carried too far. This may be done many ways; either by long trains of reasons, composed of a number of proposi tions chained together, or principles and consequences, soning is embarrassing and painth and ensy way.
to be conducted in a more smooth and easy
Of connerim. The connexion is the relation of your text to the forego Of connexion. The conniexion is the relation of your the of the discourse and consult commentators; particularly exercise your own good sense

When the coherence will furnish any agreenble considerations for the Illustrations of the text, they must be put in the discussion ; and they will very often happen. Sometimes, also, you may draw thence an exordium such a case, the exordium and connexion will be confounded together. Of cuvision. Division in general ought to be restrained to a smail num admired sermons have only two or three parts.
There are two sorts of divisions which we may very properly make; the first, which is the most common, is the division of the text into its parts the other is of the discourse, or sermon itself, which is made on the text.

1. This method is proper when a prophecy of the Oid Testament is handled; for, generally, the understanding of these prophecies depends on handled; for, generally, the understanding of these prophecies depends on
many general considerations, which, by exposing and reluting false senses, open a way to the true explication.
2. This method is niso proper on a text taken from a dispute, the under standing of which must depend on the state of the question, the hypothesis of adversaries, and the principles of the inspired writers. All these lights are previously necessary, and they can only be given by general considera tions; for example, Rom. iil. 28 . "We conclude that a man is justified
by faith without the deeds of the law." Some general considerations must precede, which clear up the state of the question between St. Paul and the Jews, touching justification, which mark the hypothesis of the Jews upon that subjeet, and which discover the true principle which St. Paul would establish; so that, in the end, the text may be clearly understood. 3. This method also is proper in a conclusion drawn from a long preced ing discourse; as for example, Rom. v. 1. "Therefore being justified by aith, we have peace with God, through our Lord Jesus Christ." The dis course must be divided into two parts; the first consisting of some general
considerations on the doctrine of justification, which St. Paul establishes in the preceding chapters; and the second of his conelusion, that, being Thus justified, we have peace with God, \&c.
is the same may be said of the first verse of the eighth of Romans, "There is, therefore, now no condemnation," \&c., for it is a consequence drawn 1. what he had been establishing before.

Testament from the Old. You must prove by general considerations thew estament from the Old. Cou must prove by general considerations that cation. Of this kind are Hebrews i. 5,6 . "I will be to him a Father," \&c. "One in a certain piace testified," \&c., ii. 6. "Wherefore as the Holy Ghost saith," \&c., iil. 7. There are many passages of this kind in the New Testament.
5. In this class must be placed divisions into different regards, or differ ent views. These, to spak properly, are not divisions of a text into its parts, subjects. Typical texts should be divided thus of the same texts to ber of Passages in the Psalms, which relate not only to David, but also to Jesus Christ. Such should be considered, first, literally, as they relate to David; and then, in the mystical sense, as they refer to the Lord Jesus.
There are also typical passages, which, besides their literal sense, have also figurative meanings, relating not only to Jesus Christ, but also to the church in general, and to every believer in particular. unto us confusion of face, as at this day " must not beongeth to thee, but unto us contusion of face, as at this day," must not be divided into parts, In regard to the Jewish Church in Daniel's time. 3. In regard to ourselves at this present day.

So again, Heb. iii. 7, 8. "To-day, if ye will hear his voice," which is To David's Psalm xcv., cannot be better divided than by referring it -1 To David's time. 2. St. Paul's. And lastly, to our cwn

As to the division of the text itself, sometimes tha order of the words is so clear and natural, that no division is necessary, you need only follow simply the order of the words. As for example, Eph. i. 3. "Blessed be he God and Father of our Lord Jesus Christ, who hath blessed us with al siritual blessings in heavenly places in Christ." It is not necessary to解 of our Lord Jesus Christ." The reason for which he blesses him, becnus "he hath blessed us." The plenitude of this blessing, "with all blessings." The nature or kind signified by the term spiritual. The place where he hath blessed us, "in heavenly places." In whom he hath blessed ns, " in Christ."
Most texts, however, ought to be formally divided; for which purpose you must principally have regard to the order of nature, and put tha ivision whaturaly prec ow, eace ar
elves; the other natural in regard to us.
lease, yet the in general, you may follow which of the two others you It is God who worketh effectually in you, both to will and to do of hi own good pleasure." There are, it is plam, three things to be discussed
 the effect of this grace, "to will and to do;", and the spring or source of
the action, according to "his good pleasure." I think the division would not be proper if we were to treat, 1 . Of God's good pleasure; 2. Of his grace ; and 3 . Of the will and works of men.
Above all things, in divisions, take care of putting any thing in the firs' part which supposes the understanding of the seconri; or which obliges you treat of the second to make the first understood; for, by these means you will throw yourself into great confusion, and be obliged to Make many other as well as yon can; and when your parts are too elosely connected with each other, place the most detached first, and endeavour to make tha serve for a foundation to the explication of the second, and the second to the third; so that, at the end of your explication, the hearer may at glance perceive, as it were, a perfect body, a well fimished building; for on of the greatest excellences of a sermon is, the harmony of its component parts; that the first leads to the second, the second serves to introduce the third; follow.
When, in a text, there are several terms which noed a particular explan ation, and which cannot be explained without confusion, or without divic ing the text into too many parts, then I would not divide the text at all but 1 would divide the discourse into two or three parts $:$
pose, first, to explain the terms, and then the subject itself. There are many texts, in discussing which, it is not necessary to treat ot sumeategoremiatica (words which, of themselves, signify nothing, but, ia conjunction with others, are very significative). For example, John iii. 16, "God so loved the world." The categorical proposition is, God loved the world; yet, it is neither necessary to insist much upon the term God, nor to speak in a common-piace way of the love of Gou, but, divide the text into two parts ; first, the gift which God in his love hath made of his son ; secondly, the end for which he gave him, ". should not perish, but have everlasting life."
There are texts of reasoning, which are composed of an objection and an answer and the division of such is plain; fo they naturally divide into the
objection and solution. As, Romans vi. 1, 2, "What shall we say then," \&cc There are some texts of reasoning which are extremely difficult to divide Ascause they cannot be reduced into many propositions withont conn mion. not be improper to thou knewest the gits of the first including the genera propositions coltained in the words; and the second, the particular application of these to the Samaritan woman.

There are some texts which imply many important truths without ex pressing them; and yet it will be necessary to mention and enlarge upon eause they are important of themselves. Then the text may be divided into two parts, one implied, and the other expressed.
In texts of history, divisions are easy; sometimes an action is related in sll its circumstances, and then you may consider the action in itself first, and afterward the circumstances of the action.
To render a division agreeable, and easy to be remembered by the hearer, endeavour to reduce it as often as possible to simple terms,

As to subdivisions, it is always necessary to make them, for they very it is not always necessary to mention the perspicuity into a discourse; but very seldom mentioned, because it will load the hear's Disctusion. There are four methods of discussion. Clear subjects must be discussed by observation, or continued application; difficult and important ones by explication or proposition.
I. By Explication. - The difficulty is in regard to the Terms, to the sut ject, or to both.

1. Eaplication of Terms. - The difficulties of these arise from three causes; either the terms do not seem to make any sense, or they are equi vocal, forming different senses; or, the sense they seem to make at first appears perplexed, improper, or contradictory: or, the meaning, though elear, may be controverted, and is exposed to cavil.
Propose the ratio dubitandi, which makes the difficulty; then determine it as briefly as you can.
2. Of things - Dinic
false senses, refute and remove them; then establish the truth. If from the intricacy of the subject itself, do not propose difficulties, and raise objections, but enter immediately into the explication of the matter, and take care to arrange your ideas well
3. Important things, though clear, must be discussed by explication, be cause they are important.
There are two sorts of explications ; the one, simple and plain, needs only it speak of fact, by proofs of fact; if of right, by proofs of right; if of both, proofs of both. A great and important subject, consisting of many branches, may be reduced to a certain number of propositions or questions, and dis
cussed one after the other. one or more simple terms; of ways of speaking peculiar to Scripture; of particles called syncategorematica; and sometimes of different propositions. vices, faith, hope, \&c. Simple terms are either proper or figurative; if figurative, give the meaning of the figure, and, without stopping long, pass fgurative, give the meaning of the figure, and, without stopping long, pass
on to the thing itself. Some simple terms must only be explained just as they relate to the intention of the sacred author; in a word, explain simple terms as much as possible, in relation to the design of the sacred author. Sometimes the simple terms in a text must be discussed professedly, in order to give a clear and full view of the subject. Sometimes, when there are many, it might be injudicious to treat of them separately, but beauti fully to do it by comparison.

Example.
of the skeleton of a sermon.

## The existence of God.

"The fool hath said in his heart, there is no God." Psalms xiv. 1.
"The fool hath said,"-it is evident that none but a fool would have said it.
The foob, a term in Scripture, signifying a wieked mann ; one who hath lost his wisdom, and right apprehension of God; one dead in sin, yet one
not so much void of rational faculties, as of grace in those faculties ; not one that wants reason, but one who abuses his reason.
"Said in his heart;" i. e. he thinks, or he doubts, or he wishes. Thoughts are words in heaven. He dares not openly publisht it, though he darres se eretly to think it; he doubts, he wishes, and sometimes hopes.
"There is no God," - no judge, no one to govern, reward, or punish. Those who deny the providence of God. Ao, in effect, deny his existence; they strip him of that wisdom, gocdiess, mercy, and justice, which are the
Men who desire liberty to commit works of darkness, would not only have the lights in the house dimmed, but extinguished. What men say against Providence, because they would have no check, they would say
in their hearts against the very existence of God, beause they would have no judge.
ing totters if the God is the foundation of all religion. The whole buld ing totters, if the foundation be out, of course. We must believe that he
is, and that he is what he declared limself, before we can seek him, adore ism, and love him.
It is, therefore, necessary we should know why we believe, that our be lief be founded on undeniable evidence, and that we may give a better reason for his existence, than that we have heard our parents and teachers tell us so. It is as much as to say, "There is no God," when we have no better arguments than those. That we may be fully persuaded of, and established in this truth, on deavour
I. To bring forward a few observations in the defence thereof.

1. All nature shows the existence of its Maker. We cannot open one eyes but we discover this truth shine through all creatures. The whole universe bears the character and stamp of a First Cause, infinitely wise, infinitely powerful. Let us cast our eyes on the earth which bears us,
and ask, "Who laid the foundation?" Job xxxviii. 4. Let us look on that vast arch of skies that covers us, and inquire, "Who hath thus stretched it forth? "Isaiah x1. 21, 52. "Who is it also that hath fixed so many lumintons bodies, with so much order and regularity ?" Job xxvi. 13. The va rious works of creation proclaim to us "His etermal power and godhead" Romans i. 20 ; Acts xiv. 16, 17; xvii. 26. Every plant, every atom, as well as every star, bear witness of a Deity. Who ever saw statnes, or pictures but concluded there had been a statuary and limner? Whio oan behold garnients, ships, or houses, and not understand there was a weaver, a car whence they are. A man may as well doubt whether there be a sun when he sees his beams gilding the earth, as doubt whether there be a God when he sees his works. Psalims xix. 1-6.
The Atheist is, therefore, a fool because he denies that which every
reature in his constitution nsserts; can be behold the spider's net, or the silk-worm's web, the bee's closets, or the ant's grananes, without acknow edging a h'gher being than a creature, who hath planted that genius in them? Job xxxix. ; Psalms civ, 24. "The stars fought against Sisers." Judges v. 20. All the stars in heaven, and the dust on earth, oppose the Atheist. Romans i. 19, 20.
2. The dread of conscience is an argument to convince us of this truth 'Every one that finds me shall slay me," Genesis iv. 14, was the language fury of an eiraged conscience. The psalmist tells us concerning those who say in their heart, "There is no God," that "they are in fear, where no feat is," Psalms liii. 5. Their guilty minds invent terrors, and thereby confess a Deity, whilst they deny it, - that there is a sovereign Being who will unish. Pashur, who wickedly insulted the prophet leremiah, had this for his reward, "that his name shomld be Magor-missabib," i. e. "fear round bout," Jeremiah $x=.5,4$. When Belshazzar saw the hand writing, "his there is a "law written in the hearts of men," adds, their "consciences also bear witness," Romans ii. 15. The natural sting and horror of con science are a demonstration that there is a God to judge and punish.
The Atheist is a fool, because he nsetu violence to his conscience. The operations of conscience are universal. The iron bars upon Pharaoh's cunscience at last gave way. Exodus ix. 27.
3. Universal consent is another argument.
4. Universal consent is another argument. The notion of a God is found among all nations; it is the language of every country and region; the
most abominable idolatry argues a Deity. All nations, though ever so barbarous and profligate, have confessed some God. This universal verdict of mankind is no other than the voice of God, the testimony of reason, and the language of nature; there is no speech, nor tongue where this voice is not heard.
Is it not, therefore, folly for any man to deny that which nature has en
raven on the minds of all? 4raven on the minds of all?
crimes, especially when the judgment is suited to the follows abominable made legible by the inflicted judgments. "The Lord is known by the udgments which he executes," Psalms ix. 16. Herod Agrippa received the flattering applause of the people, and thought himself a God; but was, y the judgment inflicted upon him, forced to confess another. Acts xii -23: Judges i. 6, 7; Acts v. $1-10$.
5. Acconppushments of prophecies. To foretell things that are future, as
if they did already exist, or had existed long ano, must be the resnlt of mind infinitely intelligent. "Show the things that are to come hereafter." Isaiah xli. 23. "I am God, declaring the end from the beginning." Isaiah xlvi. 10. Cyrus was prophesied of, Isaiah xliv. 28, and xiv. 1, long before he was born; Alexander's sight of Daniel's prophecy concerning his vieto ries moved him to spare Jerusalem. The four monarchies are plainly deciphered in Daniel, before the fourth rose up. That power, which foretells predictions, must be an infinite power: the same as made, sustains, and governs all things according to his pleasure, and to bring about his own ends; and this being is God. "I am the Lord, and there is none else," ssidh xid, 6,
What foly
In
What folly, then, for any to shut their eyes, and stop their ears ; to at tribute those things to blind chance, which nothing less than an infinitely wise and infinitely powerf
II. A few observations.
6. If God can be seen in creation, study the creatures; the creatures are he heralds of God's glory. "The glory of the Lord shall end ire" Psalms civ. 31 .

34

The world is a sacred temple; man is introduced to contemplate it. As prace does not destroy nature, so the book of redemption does not blot out grace does not destroy nature, sture nature is a friend to truth.
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"They professed that they knev God" Titus i. 16. Men's practices are the best indexess to their principles. "Let your light shine before men." Matthew v. 16. AI

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1. The wonderful condescension of God in assuming this character to wards man, - not, however, according to the usual reasoning, - man's greatness, - his progressive faculties will eqnal angels, \&c. Surpass all nteliigence except God,- but there wil still an ence
II. The emphasis of the text, - present, very present, -our mechanical habits, - the divine presence not realized, - a man first awakened or convicted feels it, - but soon is lost, - suppose a pure and holy being were present at your sins, - as an angel, - but God is present! See the Christ lan in a storm at seen - hearing the crash, indulging sin. -
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Ohall we weep and repine even in a garret, whien God is with us?
III. Cautiousness of the text. - He is a help, - not sole deliverer, there is something for us to do, - prayer is one reason of it.-Nothing therwise. - Farmer. - Mechanic, - health by medicine.
IV. Applicability of the text to all the poor unfortunate, - stranger, widow, -orphan, - mourner, - Christian in temptation, -quality of all a guilty conscience.

Rev. vii. 17, "God shall wipe away all tears from their eyes." Context;

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Thay are, In fact, the notes of a distingulshed extemporaneous preacher

II This discipline is preparatory to another which shall be exempt from 1. The Scriptures assert the existence of such a place called heaven Kingdom of God, Paradise, New Jerusalem, \&cc. It is implied in the docrine of immortainty
2. It is consistent with all rational supposition. - Analogy between thi world and other planets. - 3. All causes of sorrow shall cesse there. - 4. It is everlasting in its duration. -
Application

Do I address the mourner who has lost friends, estate, health ? the aged ? - youth declining in early life? \&o.

Gal. iii. 18, "But it is good to be zealously affected always in a good thing.
Christianity is designed to call into activity the noblest sentiments of the zeal. - The Christian's life is a daring and undaunted perseverance, Apostle lays down the proposition, that if anything is good, it is good to be zealously affected in that good cause, - Christianity is good considered.
I. In respect to its orign,-divine,- - bears its marks, --it is interestin to contemplate nature, - but much more revelation, - the noblest gift of II. In its nature
never equalled by - its theory of doctrines, - its code of moral rules was failed without it. - Its nature renders it efficient in its effects, - its preser
vation, - triumph over infidelity, -
III. Its effects, -individual effects,-1. Benevolence, - 2. Death. - 3 . Peace of conscience.
2. General effiects, - 1. It prevents crime. -2 . Elevates society. -3 . Sustains good government. - 4. War.
We should be zealous, 1. Because God commands us to be so. 2. The
wants of the world call for it. 3. Our happiness herenfor will tioned to our zeal, - a philosophical as well as Scriptural fact - We have wigh examples to copy, - the apostles, martyrs, and reformers, - Weslev Whitfield, \&c.

## IA DE Nu xcomo ros <br> SUBJECTS FOR COMPOSITIONS OF ALL SORTS

1. Mythology.
${ }_{3}$ Rural happines
3 Our native land.
2. Description of a storm.
3. Scene at a summer's roon
4. A winter landscape.
5. A market day.
6. An evening walk.
7. The entrance of Chrst into Je, rusalem
8. Ruins of Rome,
9. Twilight Greece.
10. Twilight. 12. A winter evening. 13. Spring.
11. Summer
12. Autumn
13. Winter.
14. The equator.

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Christianity is designed to call into activity the noblest sentiments of the zeal. - The Christian's life is a daring and undaunted perseverance, Apostle lays down the proposition, that if anything is good, it is good to be zealously affected in that good cause, - Christianity is good considered.
I. In respect to its orign,-divine,- - bears its marks, --it is interestin to contemplate nature, - but much more revelation, - the noblest gift of II. In its nature
never equalled by - its theory of doctrines, - its code of moral rules was failed without it. - Its nature renders it efficient in its effects, - its preser
vation, - triumph over infidelity, -
III. Its effects, -individual effects,-1. Benevolence, - 2. Death. - 3 . Peace of conscience.
2. General effiects, - 1. It prevents crime. -2 . Elevates society. -3 . Sustains good government. - 4. War.
We should be zealous, 1. Because God commands us to be so. 2. The
wants of the world call for it. 3. Our happiness herenfor will tioned to our zeal, - a philosophical as well as Scriptural fact - We have wigh examples to copy, - the apostles, martyrs, and reformers, - Weslev Whitfield, \&c.

## IA DE Nu xcomo ros <br> SUBJECTS FOR COMPOSITIONS OF ALL SORTS

1. Mythology.
${ }_{3}$ Rural happines
3 Our native land.
2. Description of a storm.
3. Scene at a summer's roon
4. A winter landscape.
5. A market day.
6. An evening walk.
7. The entrance of Chrst into Je, rusalem
8. Ruins of Rome,
9. Twilight Greece.
10. Twilight. 12. A winter evening. 13. Spring.
11. Summer
12. Autumn
13. Winter.
14. The equator.

15. Virtuc and vice.
16. Hope and fear. piodigality.
17. Hope and fear
18. Benaty and punishment.
19. Affection and hatred.
20. Arrogance and humility.
21. Order and Confusion.
22. Carelessness and cautio
23. Contentment and dissatisfac.
24. Emulation and sloth.
25. Cleanliness.
26. Religious intolerance.
27. Contentme
28. Courage.
29. Hope.
30. Perseverance.
31. Conscience.
32. Death.
33. Life.
34. Sickness,
35. IFealth.
36. Good humor.
37. Omniscience of God.

206 . Tripresence of God.
200. Truth.
208. Procrastination
209. Trust in God.
210. Pleasures resulting from,
proper use of our facnlties
211. Modesty.
212. Application.
214. Discretion.
215. Enristianity
217. Forgiveness,
219. Filial affection
220. Harmony of natur
222. Adversity.
223. Sources of kncwled.
224. Conjugal affection.
225. Filial piety.
226. Generosity.
227. Heroism.
229. Government.
230. Dramatic entertainments

222 . Figles and aliegories.
233. Commerce.
234. Chivalry.
236. Natural histor
337. Astronomy.
235. The invention of the mariners ${ }^{\prime}$ compass.
239. The invention of the telescope.
240. The application of steam.
241. The invention of the steam engine.
243. The mathematics.
243. Astrology,
244. Modern discoveries
246. The law.
246. The law.
247. The learn
245. Curiosity
250. Att.
250. Art. .infuence and importance of the female character
251. The influence and importance or the fear of punishment the greater in
centive to exertion?
253. The value of time, and the use 254. The character of the Roman Emperor Nero, of Cilius.
255. The tus, - of Julias Cxsar, - or kis, and the consequences of a neglec
256. How blessing brighten as they take their flight.
257. How dear are all the ties that bind our race in gentleness together. 258. How dear are all the ties rising; and the arguments which may be ad duced to prove it a duty
259. Misery is wed to guilt.
260. A soul without reflection, like a pile
261. Still where rosy pl, to ruin runs,
201. Stee where rosy pleasure leada

See a kindred grief pursue,
Behind the steps that misery treads
Approaching comforts view.
In every change, both mine and yours.
263. Virtue alone is happiness below.
64. Prayer ardent opens heav Whatever is, is right.
When begears die there are no comets seen
The heavens themselves blaze forth the death of princes.
207. Friendship is constant in all other thingo
268. Man, proud man Drest in a little brief anthority,
Most ignorant of what he 's most assured.
260. NG might nor greatness in mortality
Can censure 'scape; back-wounding calumny The whitest virtue strikes.
270. They say, best men are monot to the worth

Whiles we enjoy it; but being lacked and los Why then we rack the value; then we find The virtue that possession would not show a Whiles it was ours.
272. All delights are vain; but that most vain

273 Light, seeking light, doth light of light beguile.
274 Too much to know is to know nought but fame. Where is any author in the world
276. The hind that would as a woman's eye?
275. The hind that would be mated by the lion Must die for love.
oft in ourselves do lie
Which we ascribe to heaven.
278. The web of our life is of mingled yarn, Good and ill together: our virtues would be Proud, if our faults whipped them not; and our Crimes would despair if they were not
Cherished by our virtues.
279. Let's take the instant by the forward top; For we are old, and on our quickest decr
The inaudible and noiseless foot of time Steals ere we can effect them.
250 . They lose the world that do buy it with much cars
281. I can easier teach twenty what were Good to be done, than be one of the twenty to Follow mine own teaching
252. All things that are

Are with more spirit chased than enjoyed
The petty follies that themselves see
284. The world is still deceived with ornament
285. The man that hath no music in himself,

Nor is not moved with concord of sweet sounds,
Is fit for treason, stratagems Is fit for treason, stratagems and spoils.
6. The nightingale, if she would sing by day, When every goose is cackling, would bo
No better a musician than the wren. No better a musician than the wren.
How many things by season seasoned are This our life praise and true perfection. Finds tongues in trees, books in the running brooks, Sermons in stones, and good in every thingOftentimes, to win us to our harm, The instruments of darkness tell us truthe, Win us with trifles, to betray us I dare do all that may become a man, Who dares do more is none.
290. If it were done, when 't is done, then 't wero moll Memory, the warder of the brain.
291.
2. Memory, the warder of the brain
292. Noughts had, all's is pet without content.
293. Things without remedy
294. When our actions do not,
201. Our fears do make us traitors.
295. Angels are bright still, though the brightest fell.
296. The grief that does not speak Whispers the o'erfraught heart, and bids it break
97. Courage mone means to men most
. When lortune m tham with m threatening aye
299 He that stands upon a slippery place Makes nice of no vile hold to stsy him up.
300. Often times excusing of a fault

Doth make the fault the worse by the excuse, As patches, set upon a little breach
Discredit more in hiding of the fault
Than did the fault before it was so patched.
301. How of the sight of means to do ill deed

Mikes deeds ill done !
102. That which in mean men we entitle patiense,

Is pale, cold cowardice in noble braasts.
303. Woe doth the heavier sit Where it perceives it is but faintly borne.

The man that mocks at it and sets it like
305. O who can bold a fire in his hand

By thinking on the frosty Cancasus? Or cloy the hungry edge of appetite, By bare imagination of a feast? Or wallow naked in December's snow,
By thinking on fantastic summer's heat? By thinking on fantastic summers of
Of, no! the apprehension of the good, Gives but the greater feeling to the worse: Fell sorrow's tooth doth never rankle more
30*. Than when it bites, but lanceth not year were playing holidays,
To sport would be as tedious as to work.
307. Te better parr

30s. He that but fears the thing he would not know, Hath, by instinct, knowledge from-others' eyes, That what he feared, is chanced.
309. Nought so vile, thitt on the earth doth live, But to the earth some special good doth give; Nor aught so good, but strained from that 1 isi
Revolts from true birth, stumbling on abuse. Revoits from true birth, stumbling on abuse Virtue itself turus vice, being misapplied,
And vice sometimes's by action dignified.
310. Striving to better, oft we mar what's well.
311. 0 reason not the need; our basest beggars

Are in the poorest thing superfluous:
Allow not nature more than nature nesds, Man's life is cheap as beast's.
912. Give thy thoughts no tongue,
313. The friends thou hast and their adoption trisa, Grapple them to thy soul with hooks of steel.
314. Grapple them to thy soul witti hore
Of entrance to a quarrel: but, being in,
Bear it, that the opposer may beware of thee
315. Give every man thy ear, but few thy voice.
310. The apparel oft proclaims the man.
17. Neither a borrower nor a lesier and friend,
For loan oft loseth both itself And borrowing dulls the edge of husbandry
318. To thine own self be true;

And it must follow, as the night the day,
Thou canst not then be false to any man
319. Trifles, light as air,
ans confirmations strons As proofs of holy writ.
28. The political reformer, the schoolmaster, and the missionary. 29. The country gentleman and the plebeian.
30. Ancient and modern honors to the dead.
31. Common sense, genius, and learning, - their characteristics, compara tive value, and success.
32. The prospects of a scholar, a politician, and an independent gentleman 33. Contemporary and subsequent narratives, of historical events.
34. Franklin, Davy, and Fulton. The comparative value of their discove ries and improvements.
35. The comparative influzance of netural scenery, the institutions of socie ty, and individual genius on taste.
36. Heraelitas, Demiocritus, Epicurus, and Diogenes. Oueen Anne, and 37. The ages of Queen Elizabeth,
the present age, considered in a literary point of yiew, the Augustan 33. Egypt as described by Herodotus, Greeee ualy in the fifteenth and sixage of Rome, Span under saweer Louis the Fourteenth.
39. Reading, writing, bbservation of men and manners, and the study of 39. Reading, wis means of intellectual development.
40. Popular elections, a free press, and general edncation. 41. The Roman ceremonies, the system of the Druids, the rel

Hindoos, and the superstitions of the American nider bys. efforts of in-
12. The literature and morals or a country, as aniected
dividual minds, the prevailing reigious faith, the established form of dividual minds, the prevaling reig,
43. Actions, words, manners, and expression of countenance, as indicative of character.
44. The poets of England, Spain, France, and Italy.
45. The military character of Napoleon, Washington, Wellington, Freder
46. The ages of Augustus, Lorenzo de Medicis, Louis the Fourteenth, and 46. The ages of Aug
Queen Anne.
47. The religious institutions of Egypt, Greece, and Rome.

4s. Politics war, literature, and हcience, as a field for the exercise of talents.
49. Astronomy, Anatomy, the instinct of animals, and the moral and intel leetual nature of man, as affording proof of an intelligent Creator.
50. History, biography, and fiction. fashion, of business, and of public 51. The evil
52. On classical learning, the study of mathematics, and of the science of the human mind as contrib
53. On the operation of climate on the moral, intellectual, and military
54. On the power of the oriental, Gothic, and classical superstitions, to af On the power of the oriental, Gothic, an
fect the imagination and the felings.
55. On pastoral, epic, and dramatic poetry. 56. On the rank and value the Earl of Chatham.
Locke, Newton, and the
57. Roman, Grecian, and Egyptian remains.
58. On the influence of spring, summer, autumn, and widter upon the 58. On the infuence or sprimg, thoughts, feelings, and imagination.
59. Britain, France, Italy, and Greece, as interesting to an American trav

60 On the pleasures of the antiquary, the traveller, the literary recluse 61. On the the maneficial effects of mechaniss, ciemistry, astronomy and agri culture.

AIDS TO ENGLISH COMPOBITION.
22. On the influence of peace upon the condition of the agreulturist, the manufacturer, the merchant, and the professional man.
3. On the views of life taken by Democritus, Heraclitus, Diogenes, and
4. On the t
the tendency of poetr
, provement in virtue.
55. On the influence on personn hampiness of natural temper, coltivated taste, external condition, and social intercourse.
6. On novelty, sublimity, beauty, and harmony, as sources of gratification. . Ancient ethics, considered as pictures of manners, as proois of gennus,
18. or as sources of entertainment.
8. The union which a harmony of motive produces between men of dif. ferent pursuits, and that which results merely from a similarity of action
. 0. Personal memoirs and formal histories, as illustrations of national pro 71. An old a
2. The and a new country, as fields for enterprise.
2. Ancient and modern notionce to human laws.
74. The scientific traveller and the missiona
7. A profonnd philosophy and a wide observation of men, as elements © a statesman.
76. The pastoral and the hunter's life.
77. The war spirit in republics and in monarchies
79. The influence of devotion to the person of the
and to that of a popular faverite in republics 80. Explorations by sea and by land.
51. The study of grammer, logic, and the mathamatics, as contribating to
52. Personal beauty, elevation of
passports in society.
63. The animal, the mineral
E. entinc discayery
54. The pulpit, the prers, and the school room, as efficient agents on the 5. The horse, the cow, and the sheep, as contributing to the comfort and
56. The expectation of reward and the fear of punishmoart, as affecting a 6. The expectation
moral agent.
87. The pursaits of agricuitrev, the profession of arms, the bosiness of trade, and the labors of the mechanic, as affecting the taste sid morals of a people.
69. Quickness of perception, retentiveness of memory, and z'cd ining fer severance, as contributing to mental advancement.
. The six follies of science. The quadrature of the cirlis cation of the cube; perpetnai motion ; the philoncote rumiden cation of the cube; perpetual motion; the philoncplaits stane
O1. Skepticism and creduiity compared as obstacies to 'iviltosirdi im
P2. Prifry and history considered as sources of amzseme .

SUBJECTS FOR COLLOQUYS, OR COLLOQUIAL DISCUSSIONS

1. Attachment to party as a ground of action, for an upright politician. 2. On the defects and advantages of history, as affering a knowledge of the motives and actions of individuals, and of the character of hu man nature.
2. Din the good and bad effects of emulation.
3. On the moral inflaence of the Christian Sabbatn.
4. On the influence of fashion on the judgment of right and wrong
5. On the influence of the multiplicity of books, on the interests of hitera
6. ture and science.
7. Deference to great names in philosophy, and to high rank in the social state.
and the matter of fact man.
8. On the advantages and disadvantages resulting to a scholar, from fre On quent intercourse with mixed society.
9. On the effects of literaxy reviews, as at present conducted. ty and independence in man
10. On the character of ancient and modern patriotism.
11. Of establishing a University in the country or in a city.
12. Foreign traveliers in the United States.
13. On the different views, which literary men take of the world at their first entrance upon it.
14. The difference of manners in Rome and in modern civilized states.
15. On active profession, as injuring or assisting the efforts of a literary
S. The comparative influence of govermments and of individuals, in effect ing great public improvements.
16. The views taken of a nation by itself ac.
17. The moral effects of public, and of and others.
18. The effects of controversy on partisans, and on the public
19. The influence of the Roman Gladiatorial shows, and of the Greek
games, on the character of the people. 25. The effect whic
originality of acquaintance with foreign languages has upon the 26. The comparative infion's literature.
ing the literary chance or individuals and learned societies in form 27. The influence of the multiplication of books upon literature
20. The study of nature, and of man, as affording a proper field for the 29. poet.
21. The standard of taste
22. The novels of Fielding, Richardson, and the anthor of Waverley. North 31. Whe comparative impertance of the expeditio
23. Intellectual, moral, and plysical education
24. The prospects of Christianity in Ind
25. The satires of Horace ard Jivenal.
26. How far the right should be controlled by the expedient 36. On the comparative value of contemporaneous and posthumons fame 37. On the evils of anarcliy, and of an arbitrary government. 38. Diligent observation of facts and philosophical use of them. 39. On superstition and skepticism.

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21 Whether a State have a right to recede from the Umon.
22 Whether, in times of political discussion, it is the duty of every citizon to declare his opinion, and attach himself to some party.
23 Whether there were greater facilities, in ancient times for an individual acquiring influence, than there are now.
24. Whether the inequalities of our social conditiou be favorable to the progress of knowledge.
26. Is the cause of despotism strengthened by the extermination of the 20. Poles.

27 Whether the inequalities of genius in different countries be owing ts moral causes.
25. Whether inflicting capital punishments publicly has any tendency to di
9. minish crime.
x9. Whether the personal dependence, incident to a minute division of
30. Whether the influences which tend to perpetuate, be stronger than those
30. Whether the influences which tend to of the United States.
which tend to dissolve, the union of
31. Whether we should abstain from publishing the truth, from a fear lest the worla be not prepared to receive it.
32. Whether the popularity of a liternry work is to be received as an evn
33. Is there any objection to a man's proposing himself for public office, 33. Is there any objection to a man's
and using means to obtain it.
and using means to obtain it.
35. Whether privateering be incident to the right of war.
36. Whether a written constitution be efficacious in seeuring civil liberty. 37. Whether the progress of knowledge lessen the estimation of the fine 38. Whether the exclusion of foreign artieles, to

解. Whather the world be advancing in moral improvement.
49. Whether the world be advancing in moral improvemon. 41. Whether personal interest in a subject of investigation be favorable to 42. Whether the power of clonuence be diminished by the progress of lit 43. Whether the prevalence of despotism in Asia be occasioned principall 43. Whether the prevalence
44. by physical eauses
an essential amelioration of human Eurfoir.
45. Do facts, or fietion, contribute most to mental enjoyment.
45. an essential amelioration or human amairs. Whether writers of fiction be morally responsible for unch
17. The policy of requiring property qualifications for office.
48. Ought eapital punishments to be inficted in time of peace.
49. Does the system of modern warfare indicate any advancement in civi ization.
50. Is the existence of two great political parties in our countiy desirable. 51. Has her union with England been detrimental to Ireland.

BUBJECTS FOR DELIBERATIVE, POLITICAL, CRITICAL, PHILO
SOPHICAL, AND LITERARY DISCUSSIONS, DISQUISITIONS INQUIRIES, \&C.

1. On the right of legisintive borlies to provide by law for the support of religion. (Deliberative Discussion.)
2. The character of a philosophical historian. (?hilosophical Disquisition.

AIDS TO ENGLISH CJMPOSITION.
3. The effect of prevailing philosophical views on the style of elegant liter 4. On the alleged degenerncy of animals and vegetables in America (Philosophical Discussion.)
5 Whether works of imagination should be designed to produce a specifio moral effect. (Literary Discussion.)
6. The English styles that have attracted the most imitators. (Literary
". "Mahomet Ali."
8. Whatomet Ali," (Political Disquisition.)

Whether national literature is to be regarded more as a cause or a con sequence of national refinement. (Deliberative Discussion.)
. Ongaiti in literature, as affected by sound criticism. (Literary Dis
0. The influence of superstition on science and literature. (Philosophica) 1. Disquisition.)

1. On the materiality of light. (Philosophical Disputation.)
2. Is the preservation of the balance of power a justifiable cause of war
3. On the causes of the variety of complexion and figure in the human
4. On the policy of encournging manufacturing establishments in the United States. (Deliberative Discussion.
5. The merits of geological systems. (Disquisition.)
6. The comparative interest and importance of Grecian and Boman his
7. The canses of the present pecuniary distresses of the commercial world
8. (Disquisition.) (Literary
9. The effeets of the crusades. (Literary Inquiry.) (Literary Discus
10. Changes in English style, since the time of Milton. (L) sion.)
11. Comparative advantages of politics and literature as professions in thi 21. Country. (Deliberative Discussion.)
12. Charles the of the dramatic writers on the age of Elizabeth anc
13. The restoration of Greece to political independence. (Deliberative Dis
14. The liten.)
chary influence of the early English prose writers. (Literary

The literary influence of the early
Disquisition.)
24. Of presenting literature and science in popular forms. (Literary Dis
25. Manual and intellectual labor. (Philosophical Discussion.)
25. Will the present proposed pariamentary reform endanger the monarch Will the present proposed pariamentary reform endanger the monarch
ical and aristocratical portion of the British constitution. (Deliber ative Discussion.)
Importance of independent criticism to the growth of national literature
(Literary Disquisition.)
25. Causes of ill health in literary men. (Philosophical Disquisition.)
29. Ths influence of superstition on science and literature. (Philosophica D scussion.)
30. English biography and French memoirs. (Literary Discussion.)
31. Are politiea
(Deliberative Discussion.)
32. The influence of ancient art on ancient literature. (Literary Disqui
33. The poet of an early age, and of a civilized one. (Literary Discussion.
34. Comparative utility of the moral and physical sciences, in the presen
35. On what does the sopurity of our institutions depend? (Political Die quisition.)
36. The exr edrency of intervention by one nation in the civl and publio 37. The evilests of others. (Deliberative Discussion.) Discussion.)
38. Skepticism and love of trath, as indications of mental character ard vigor. (Philosophical Diseussion.)
39. Tendency of free institutions to bring first principles into question. (Deliberative Discussion.)
40. The influence of Lord Bacon's writings on the progress of knowledge
41. An anthor's (hriting many books, or resting his fame on a few. (Liter 42. Universal susfinme.) (Political Disquisition.)
43. The resources and encouragements of elegant literature in the Old and Nov World. (Literary Discussion.)
44. The comparative power of moral and physical causes in forming the American character. (Philosophical Discussion.)
45. Are short terms of pailical ince Geainle? (Deliberative Discussion.) 47. The real or supposed decline of science, at the present day (Philos ophical Disquisition.)
48. Engish novels in the reigns of George the Second and George the Third. (Literary Discussion.)
49. The expedieney of making authorship a profession. (Philosophica 50. Whether patriotism was meulcated to excesss in the ancient republics 50. Whether patriotism was inculcated to excess in 51. The life and services of Linn
52. The observance of poetical justice in fictitious writings. (Literary Dis quisition.)
53. Greek and Roman comewes. (Critical Disquisition.)
54. Education as aiming to develope all the faculties equally, or to foster individual peculiarities of taste and intellect. (Phlosophical Diseus-
55. Utility of chemical knowledge to professional men. (Philosophical Disquisition.)
56, The expediency of religious establishments under any form of civil goverment. (Deliberative Discussion.)
57. On the practicability of reaching the North Pole, and the advantages which would attend such an expedition. (Philosophical Disputation.)
53. Should the right of suffrage in any case depend upon different prin ciples, as it respects diferent cios.
55. On the probs.aility of prolonging the term of human life, by the aid of 60. Uponstheal or Huttonial causes. (Philosophical Discussion.) Wernerian theories of the earth. (Philosoph pon the Huttonian
ical Disputation.)
61. On the nise of heathen mythology in modern poetry. (Literary Discus sion.)
62. On the tendency of a legay provision for the support of the poor, to 63. The mornal tendency of the matural sciences. (Philosophical Discas
64. The merits of the histories of Hume and Lingard. (Literary Discus sion.)
65. Liberal principles, as affecting the strength of a government. (Deliberative Discussion.)
66. Political patronage in Republics, (Politicel Disquisitions.) ${ }^{67}$. The poet of an early, and of a civilized age. (Literary Discussion; Bee No. $3^{2.2}$ )

b. Ars mental resources and moral energy most developed in unprincipled 69. Whether heat have an independent existence. (Philosophics1 Dispu
70. On the erobable disposition and mutual relation of the fixed stars.
71. On the alleged improvement in the
71. On the alleged improvement in the art of composition since the age of
73. On the expediency of a national university. (Deliberative Discussin. 73. Whether the climate of any country have undergone any permanent
74. Whether extensivenesss of territory be favorable to the preservation or
75. What peisons form of govermment.
75. What reasons are there for not expecting another great epic poem 76. The probability of the
tial to a liberal education
Why are men pleased with
. What grounds are there distinct from and disgusted with mimiery?
9. 0 ,
79. On the comparative utility of the moral and physical sciences, in the
United States.
80. The views entertained of the duties and objects of public offices by the 1. The use of a diversity of languages.
82. The nmount and character of crime in an age of barbarism, and an age
of laws. 83. An inquiry
83. An inquiry into the cause of the growth of the power of aucient Rome.
The favoring circher The favoring circumstances, -charscter of the people, - - loeal situa 54. The use of ballads and nopular sonfs in a - condetion of other statos. 55. The assistance derived prom friends, party and wand in a civilized age. The assistance derived from friends, party, and weath, in a democracy;
and from ancestry, court favor, and tifle in a despotism. 86. The favorite of nature, and the creature of arth
57. The comnexion of religioas celebrations with publiy festivities, as seen both in Pagan and Christian countries.
s8. Comparison of Horace's reasons for abandoning irreligion, (See Book 1st, Ode 28 th, Parcus Dessm,) with those that might affeet a modem
skeptic.
9. Comparison
90. Sketches of of Hume with Sallust in the delineation of character. the dramatis'ts) mer, as given by the historian, with Shakspeare's (or

1. Spoken and writt mode of acquainting us with men.
munication.
(2. ach admired in hearing )

The advantages and dissadvantages of negative character. (Note. "Deficiency of character is oftener taken for positive perfection; want of and indifferent never command and superior prudence. The cola and indiferent never offend by zealous interference, and never get
into difficalties.")
x. The causes which have checked progress, or improvement in moral and
94. The physical science, or in arts and government.
95. Alevation of rank, as aste andecting turvier.
6. The influence of successive genertions in
97. The English language as it is spoken, and as it is written.
98. Of what classes of pleasure and gratification are those unfortunate beings susceptible, whio are destitute of the senses of sight and liear
ing, as well as the ing, as well as the faculty of speech?
99. Is the loss of sight, or of speech, the greater deprivation?
00. Of making changes in the political constitution of free states, easy Deliberative Discussion.)
101. The history of Astronomy, (Disquisition.)
102. The grounds for thinking that the Malaria will eventually depopulate
102. The grounds for thinking that the Malaria will eventually depopulate
Rome. (Philosophical Disputation.)

England. (Literary Discussion.)
104. The comparative advantages of Western Africa and Hayti, for coio

05 nizing free blacks. (Deliberative Discussion.)
1C5. A history of English Literature, in which some notice may be taken of the origin and progress of the language, the influx of different terms; the peculiar styles which from age to age have been predominant;
the writers who have contributed to vary, and those who have assisted in fixing its present form, structure and character; the influence of the introduction of scientific terms, - the Latin and Greek style, the French style; the Saxon peculiarities, - an enumeration of the writers who may be considered as of standard authority, -the poets the historians, - the essayists, - the moral, metaphysical, religious philological, philosophical and scientific writers, - the copiousness, precision, force, and elegance of the language; the prospects of ite beanties, defects and influence of the writings of the respective dis tinguished authors of each age, - the subjects which they treated and the interest felt by the civilized world in general on these subjects respectively. These hints will probably furnish subjects for many dissertations, disquisitions, \&o., connected wito the histery of English Literature.]

SUBJEOTS FOR POEMS IN ENGLISH, LATIN, GREEK, \&C

1. Numina Veterum, or the Ancient Divinities
2. Nature, the source of poetic inspiration.
3. On the discovery of Herculaneum. (Greek.)
4. On the pleasures and pains of the student.
5. On the pursuit of fame.
6. Ode to fancy
7. Anticipation.

A vision of ambition
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DEBIBLIOTECAS




[^0]:    *There are about sixty words in the English huguage that are thus dis \#There are about sixty words in the English haguage that are th
    tinguished by the accent alone. Sec Rice's Composition, page 21st

[^1]:    *There are about sixty words in the English huguage that are thus dis \#There are about sixty words in the English haguage that are th
    tinguished by the accent alone. Sec Rice's Composition, page 21st

[^2]:    * A finite verb is a verb that has a subject or nominative. Verbs in the * A finite verb is a verb that has a smbject or nomominative, are not consudered finite verbs.

[^3]:    *The word diceresis is derived from the Greek language. and signifies
    taling away, or a division.
    t The word accent is derived from the Latin langunge, and signifiee tis phe of the voice.

[^4]:    *The origin of this word is the Latin verb facio, and its supine factum, whioh signifies to make, to colo, or to cause, and it enters, , in sume form, into
    the composition of more than five hundred of our Engish words. The
    word pono, and its supine positum, furnish 250 words; plico, $200 ;$ fero and latum, 198; specio, 177; mitto and missum, 174; temeo and tentum, 188 ; capeo and captum, 197 ; tendo, tonsum, and tentum, 162; duco and ductirm, 150; $\operatorname{logos,}$, (rrom the Greek language, $156 ;$ grapho, 152 . These twelve
    words enter, in some shape, into the composition of nearly 2500 English words. From 154 Greek and Latin primitives, nearly 13,000 English words Mre derived, or are afiented in their signification. See Towne's Analysis of
    Derivative Wards.

[^5]:    * The judicions nse of periphrasis or circumlocution, often involves an ac taintance with figurative language, onder which head it properly belongs is taken from that connexion in order to be applied in other exercises
    tich precede the subject of tigares
    $\dagger$ His father was Eno eh, who never died, but was translated.

[^6]:    * It is to be observed, that, in the practice of the principle involved in * It is to be observed, that, this exercise, the cosity, or redundancy. The object of the exerciere is to give a command of language, and it will be well, when this object is pantay offected, to require the learner to take cis own secises. the principles explained in the preceding exercises.

[^7]:    $\cdots$

[^8]:    * Pilate's questis to Jests, "Quid ett veritas?" (What is truth ?) has

[^9]:    There are seven principal rules for the preservation of propriety.
    There are seven principal

    1. Avoid low expressions.
    2. Aupply words that are wanting.
    3. Be careful not to use the same word in different senses.
[^10]:    There are seven principal rules for the preservation of propriety.
    There are seven principal

    1. Avoid low expressions.
    2. Aupply words that are wanting.
    3. Be careful not to use the same word in different senses.
[^11]:    * "Metaphore is an alteration of a worde, from the proper and minturill meaning to that which is not proper, and yet agreeth theremnto by some bikenesse that appeareth to be into it." - Wilsen - The Arte of Rheionguk p. 175.
    $10^{*}$

[^12]:    * The reverse of Hyperbole or Exaggeration, is Liptotes or Diminition, which is a figure by wiich, in seeming t) lessen, we increase the force of the expression. Thus, when we say, "The man is no focl," we are under stood to assert that he is wise. "Y eannot praise such conduct," means that I despise it.

[^13]:    Oh Liberty ! oh sound once deligstful to every Roman ear Oh sacred privilege of Roman citizenship! - once sacred, now trampled upun.

[^14]:    * The hookk of Iob abounds in beartiful instances of this figare

[^15]:    * The Forty Thieves.
    + See the Book of Judges, chapter xii., verses 5, 6.
    $\ddagger$ See the story of Ariadne, in Lempriere's Classical Dictionary. In the ase of this figure (Allusion), it may be observed that the subject to which allusion is made, should be readily parceired, and adit in recompense it
    veauty or its utility, the digression necessarily made in

[^16]:    * It will be noticed that Mr. Walker designates simple themes as Regulan * Itbects; while he embraces, under the term of Theme, those only which in Sutbects; while he emmrace themes. This accords with his definition of a goneral are caned samp is the "proving of some truth."
    theme, which he say

[^17]:    * The rules are thus versifled by Mr. Walker

    The Proposition, the Reasom, the Confinmation,
    ho Testimony, and the Conclusion. The Theme at large the Proposition gives,
    And the same thought in other words conceives And the same thought in other words con
    The Reason shows the Propasition true, By bringing arguments and proofs to view; The Confirmation proves th' opinion right,
    By showing how atsurd 's the opposite. If that 's not to be done, it tries to explore Some proof in aid of what wals given before. The Simile an apt resemblance bitings, Which shows the theme is true in other things; The Example instances from History draws, That by mankind's experience prove our cause: The Testimony to the wise appeals, Some useful observations come at loast As a conclusion drawn from what is past.
    (18

[^18]:    * In musical compositions, a song consistung of two perts is called a Duse If in three parts, a Thio, if in four, a Quartetie, \&c.

[^19]:    *The change of persons in these rales, If not absolutely tanlty, is cortainly incle
    
     The student who wishes for spectmens of tho varions kinds of strle men The student who wished abore, will ind uite a cullection of them arranged under their agproprrate
    
    
    
    
    

