using them often; nay, there are few sentences of considerable length, in which there does not occur some expression that may be termed a figure. This being the case, we may see the necessity of some attention, in order to understand their nature and use.

At the first rise of language, men would begin with giving names to the different objects which they discerned, or thought of. The stock of words would, then, be very small. As men's ideas multiplied, and their acquaintance with objects increased, their store of names and words would also increase. But to the vast variety of objects and ideas, no language is adequate. No language is so copious, as to have a separate word for every separate idea. Men naturally sought to abridge this labour of multiplying words without end; and, in order to lay less burden on their memories, made one word, which they had already appropriated to a certain idea or object, stand also for some other idea or object, between which and the primary one, they found, or fancied, some relation. The names of sensible objects, were the words most early introduced; and were, by degrees, extended to those mental objects, of which men had more obscure conceptions, and to which they found it more difficult to assign distinct names. They borrowed, therefore, the name of some sensible idea, where their imagination found some affinity. Thus, we speak of a *piercing* judgment, and a *clear* head; a *soft* or a *hard* heart; a *rough* or a *smooth* behaviour. We say, *inflamed* by anger, *warmed* by love, *swelled* with pride, *melted* into grief; and these are almost the only significant words which we have for such ideas.

The principal advantages of figures of speech, are the two following.

First, They enrich language, and render it more copious. By their means, words and phrases are multiplied, for expressing all sorts of ideas; for describing even the minutest differences; the nicest shades and colours of thought; which no language could possibly do by proper words alone, without assistance from Tropes.

Secondly, They frequently give us a much clearer and

more striking view of the principal object, than we could have, if it were expressed in simple terms, and divested of its accessory idea. By a well chosen figure, even conviction is assisted, and the impression of a truth upon the mind, made more lively and forcible than it would otherwise be. We perceive this in the following illustration of Young: "When we dip too deep in pleasure, we always stir a sediment that renders it impure and noxious:" and in this instance: "A heart boiling with violent passions, will always send up infatuating fumes to the head." An image that presents so much congruity between a moral and a sensible idea, serves, like an argument from analogy, to enforce what the author asserts, and to induce belief.

Having considered the general nature of figures, we proceed next to particularize such of them as are of the most importance; viz. Metaphor, Allegory, Comparison, Metonymy, Synecdoche, Personification, Apostrophe, Antithesis, Interrogation, Exclamation, Amplification, or Climax, &c.

A Metaphor is a figure founded entirely on the resemblance which one object bears to another. Hence, it is much allied to simile or comparison, and it is, indeed, no other than a comparison, expressed in an abridged form. When I say of some great minister, "that he upholds the state, like a pillar which supports the weight of a whole edifice," I fairly make a comparison: but when I say of such a minister, "that he is the pillar of the state," it now becomes a metaphor. In the latter case, the comparison between the minister and a pillar is made in the mind; but it is expressed without any of the words that denote comparison.

The following are examples of metaphor taken from Scripture: "I will be unto her a wall of fire round about, and will be the glory in the midst of her." "Thou art my rock and my fortress." "Thy word is a lamp to my feet, and a light to my path."

Rules to be observed in the use of metaphors.

1. *Metaphors, as well other figures, should, on no occasion, be stuck on profusely; and should always be such as accord with the strain of our sentiment.* The latter part of

the following passage, from a late historian, is, in this repect, very exceptionable. He is giving an account of the famous act of parliament against irregular marriages in England. "The bill," says he, "underwent a great number of alterations and amendments, which were not effected without violent contest. At length, however, it was floated through both houses on the tide of a great majority, and steered into the safe harbour of royal approbation."

2. Care should be taken that *the resemblance, which is the foundation of the metaphor, be clear and perspicuous, not far fetched, nor difficult to discover*. The transgression of this rule makes what are called harsh or forced metaphors; which are displeasing, because they puzzle the reader, and instead of illustrating the thought, render it perplexed and intricate.

3. In the third place, we should be careful, in the conduct of metaphors, *never to jumble metaphorical and plain language together*. An author, addressing himself to the king, says:

> To thee the world its present homage pays;
> The *harvest* early, but mature the *praise*.

It is plain, that, had not the rhyme misled him to the choice of an improper phrase, he would have said,

> The *harvest* early, but mature the *crop;*

and so would have continued the figure which he had begun. Whereas, by dropping it unfinished, and by employing the literal word "praise," when we were expecting something that related to the harvest, the figure is broken, and the two members of the sentence have no suitable correspondence to each other.

4. We should avoid making two inconsistent metaphors meet on one object. This is what is called *mixed* metaphor, and is indeed one of the greatest misapplications of this figure. One may be "*sheltered* under the patronage of a great man:" but it would be wrong to say, "*sheltered* under the mask of dissimulation:" as a mask conceals, but does not shelter. Addison, in his letter from Italy, says:

> I *bridle* in my struggling muse with pain,
> That longs to *launch* into a bolder strain.

The muse, figured as a horse, may be bridled; but when we speak of launching, we make it a ship; and by no force of imagination, can it be supposed both a horse and a ship at one moment; *bridled*, to hinder it from *launching*.

The same author, elsewhere says, "There is not a single view of human nature, which is not sufficient to *extinguish* the *seeds* of pride." Observe the incoherence of the things here joined together; making a view *extinguish*, and extinguish *seeds*.

As metaphors ought never to be mixed, so they should not be crowded together on the same object; for the mind has difficulty in passing readily through many different views of the same object, presented in quick succession.

The *last* rule concerning metaphors, is, *that they be not too far pursued*. If the resemblance, on which the figure is founded, be long dwelt upon, and carried into all its minute circumstances, we tire the reader, who soon grows weary of this stretch of fancy; and we render our discourse obscure. This is called *straining a metaphor*. Authors of a lively and strong imagination are apt to run into this exuberance of metaphor. When they hit upon a figure that pleases them, they are loth to part with it, and frequently continue it so long, as to become tedious and intricate. We may observe, for instance, how the following metaphor is spun out.

> Thy thoughts are vagabonds; all outward bound,
> 'Midst sands, and rocks, and storms, to cruise for pleasure,
> If gain'd, dear bought; and better miss'd than gain'd.
> Fancy and sense, from an infected shore,
> Thy cargo bring; and pestilence the prize:
> Then such a thirst, insatiable thirst,
> By fond indulgence but inflam'd the more;
> Fancy still cruises, when poor sense is tired.

An *Allegory* may be regarded as a metaphor continued; since it is the representation of some one thing by another that resembles it and which is made to stand for it. We

may take from the Scriptures a very fine example of an allegory, in the 80th psalm; where the people of Israel are represented under the image of a vine: and the figure is carried throughout with great exactness and beauty. "Thou hast brought a vine out of Egypt: thou hast cast out the heathen and planted it. Thou prepardest room before it; and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it: and the boughs thereof were like the goodly cedars. She sent out her boughs into the sea, and her branches into the river. Why hast thou broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it. Return, we beseech thee, O God of Hosts, look down from heaven, and behold, and visit this vine!" See also Ezekiel, xvii. 22—24.

The first and principal requisite in the conduct of an allegory, is, *that the figurative and the literal meaning be not mixed inconsistently together.* Indeed, all the rules that were given for metaphors, may also be applied to allegories, on account of the affinity they bear to each other. The only material difference between them, besides the one being short and the other being prolonged, is, that a metaphor always explains itself, by the words that are connected with it, in their proper and natural meaning: as, when I say, "Achilles was a lion;" "An able minister is the pillar of the state;" the "lion" and the "pillar" are sufficiently interpreted by the mention of "Achilles" and the "minister," which I join to them; but an allegory is or may be, allowed to stand less connected with the literal meaning, the interpretation not being so directly pointed out, but left to our own reflexion.

Allegory was a favourite method of delivering instruction in ancient times; for what we call fables or parables are no other than allegories. By words and actions attributed to beasts or inanimate objects, the dispositions of men were figured; and what we call the moral, is the unfigured sense or meaning of the allegory.

A *Comparison* or *Simile*, is, when the resemblance between two objects is *expressed in form*, and generally pursued more fully than the nature of a metaphor admits: as when it is said, "The actions of princes are like those great rivers, the course of which every one beholds, but their springs have been seen by few." "As the mountains are round about Jerusalem, so the Lord is round about his people." "Behold, how good and how pleasant it is for brethren to dwell together in unity! It is like the precious ointment, &c. and as the dew that descended upon the mountains of Zion."

The advantage of this figure arises from the illustration which the simile employed gives to the principal object; from the clearer view which it presents; or the more strong impression which it stamps on the mind. Observe the effect of it, in the following instance. The author is explaining the distinction between the powers of sense and imagination, in the human mind. "As wax," says he, "would not be adequate to the purpose of signature, if it had not the power to retain, as well as to receive the impression, the same holds of the soul, with respect to sense and imagination. Sense is its receptive power; imagination, its retentive. Had it sense without imagination, it would not be as wax, but as water, where, though all impressions are instantly made, yet as soon as they are made, they are instantly lost."

In comparisons of this nature, the understanding is concerned much more than the fancy: and therefore the rules to be observed, with respect to them, are, that they be clear, and that they be useful; that they tend to render our conception of the principal object more distinct; and that they do not lead our view aside, and bewilder it with any false light. We should always remember that similes are not arguments. However apt they may be, they do no more than explain the writer's sentiments; they do not prove them to be founded on truth.

Comparisons ought not to be founded on likenesses which

are too faint and remote. For these, in place of assisting, strain the mind to comprehend them, and throw no light upon the subject. It is also to be observed, that a comparison which, in the principal circumstances, carries a sufficiently near resemblance, may become unnatural and obscure, if pushed too far. Nothing is more opposite to the design of this figure, than to hunt after a great number of coincidences in minute points, merely to show how far the writer's ingenuity can stretch the resemblance.

A *Metonymy* is founded on the several relations, of cause and effect, container and contained, sign and thing signified. When we say: "They read Milton," the cause is put instead of the effect; meaning "Milton's works." On the other hand, when it is said, "Gray hairs should be respected," we put the effect for the cause, meaning by "gray hairs," *old age*. "The kettle boils," is a phrase where the name of the container is substituted for that of the thing contained. "To assume the sceptre," is a common expression for entering on royal authority; the sign being put for the thing signified.

When the whole is put for a part, or a part for the whole; a genus for a species, or a species for a genus; in general, when any thing less, or any thing more, is put for the precise object meant; the figure is then called a *Synecdoche* or *Comprehension*. It is very common, for instance, to describe a whole object by some remarkable part of it: as when we say: "A fleet of twenty *sail*," in the place of "*ships;*" when we use the "*head*" for the "*person*," the "*waves*" for the "*sea*." In like manner, an attribute may be put for a subject: as, "Youth" for the "young," the "deep" for the "sea;" and sometimes a subject for its attribute.

Personification or *Prosopopœia*, is that figure by which we attribute life and action to inanimate objects. The use of this figure is very natural and extensive: there is a wonderful proneness in human nature, under emotion, to animate all objects. When we say, "the ground *thirsts* for rain," or, "the earth *smiles* with plenty;" when we

speak of "ambition's being *restless*," or, "a disease's being *deceitful*;" such expressions show the facility with which the mind can accommodate the properties of living creatures to things that are inanimate, or to abstract conceptions of its own forming. The following are striking examples from the Scriptures: "When Israel went out of Egypt, the house of Judah from a people of strange language; the sea saw it, and fled: Jordan was driven back! The mountains skipped like rams, and the little hills like lambs. What ailed thee, O thou sea! that thou fleddest? Thou Jordan, that thou wast driven back? Ye mountains, that ye skipped like rams; and ye little hills, like lambs? Tremble, thou earth, at the presence of the Lord, at the presence of the God of Jacob."

"The wilderness and the solitary place shall be glad for them: and the desart shall rejoice and blossom as the rose"

Milton thus describes the immediate effects of eating the forbidden fruit. Terror produces the figure.

> Earth trembled from her entrails, as again
> In pangs, and nature gave a second groan;
> Sky low'r'd, and, mutt'ring thunder, some sad drops
> Wept, at completing of the mortal sin.

The impatience of Adam to know his origin, is supposed to prompt the personification of all the objects he beheld, in order to procure information.

> Thou sun, said I, fair light!
> And thou enlighten'd earth, so fresh and gay!
> Ye hills and dales, ye rivers, woods, and plains
> And ye that live and move, fair creatures, tell,
> Tell, if you saw, how came I thus, how here?

We shall give a remarkably fine example of this figure, from bishop Sherlock. He has beautifully personified natural religion: and we may perceive, in the personification, the spirit and grace which the figure, when well conducted, bestows on discourse. The author is comparing together our Saviou

and Mahomet. "Go (says he) to your Natural Religion: lay before her Mahomet, and his disciples, arrayed in armour and blood, riding in triumph over the spoils of thousands who fell by his victorious sword. Show her the cities which he set in flames, the countries which he ravaged and destroyed, and the miserable distress of all the inhabitants of the earth. When she has viewed him in this scene, carry her into his retirement; show her the Prophet's chamber; his concubines and his wives; and let her hear him allege revelation, and a Divine command, to justify his adultery and lust."

"When she is tired with this prospect, then show her the blessed Jesus, humble and meek, doing good to all the sons of men. Let her see him in his most retired privacies; let her follow him to the mount, and hear his devotions and supplications to God. Carry her to his table, to view his poor fare; and hear his heavenly discourse. Let her attend him to the tribunal, and consider the patience with which he endured the scoffs and reproaches of his enemies. Lead her to his cross; let her view him in the agony of death, and hear his last prayer for his persecutors; 'Father forgive them, for they know not what they do.'—When Natural Religion has thus viewed both, ask her, which is the Prophet of God?—But her answer we have already had, when she saw part of this scene, through the eyes of the centurion, who attended at the cross. By him she spoke, and said, 'Truly this man was the Son of God.'" This is more than elegant; it is truly sublime. The whole passage is animated; and the Figure rises at the conclusion, when Natural Religion, who, before, was only a spectator, is introduced as speaking by the centurion's voice

This figure of speech is sometimes very improperly and extravagantly applied. A capital error in personifying objects is, to deck them with fantastic and trifling circumstances. A practice of this sort dissolves the potent charm, which enchants and deceives the reader; and either leaves him dissatisfied, or excites, perhaps, his risibility. Another error frequent in descriptive personifications consists in introducing

them, when the subject of discussion is destitute of dignity, and the reader is not prepared to relish them. One can scarcely peruse, with composure, the following use of this figure. It is the language of our elegant poet Thomson, who thus personifies and connects the bodily appetites, and their gratifications.

> Then sated Hunger bids his brother Thirst
> Produce the mighty bowl:
> Nor wanting is the brown October, drawn
> Mature and perfect, from his dark retreat
> Of thirty years: and now his honest front
> Flames in the light refulgent.

It is to be remarked, concerning this figure, and short metaphors and similes, which also have been allowed to be the proper language of high passion, that they are the proper expression of it, only on those occasions when it is so far moderated as to admit of words. The first and highest transports seem to overwhelm the mind, and are denoted by silence or groans: next succeeds the violent and passionate language, of which these figures constitute a great part. Such agitation, however, cannot long continue; the passions having spent their force, the mind soon subsides into that exhausted and dispirited state, in which all figures are improper.

Apostrophe is a turning off from the regular course of the subject, to address some person or thing; as, "Death is swallowed up in victory. O death! where is thy sting? O grave! where is thy victory?"

The following is an instance of personification and apostrophe united: "O thou sword of the Lord! how long will it be ere thou be quiet? put thyself up into thy scabbard, rest and be still! How can it be quiet, seeing the Lord hath given it a charge against Askelon, and against the sea-shore? there hath he appointed it." See also an extraordinary example of these figures, in the 14th chapter of Isaiah, from the 4th to the

19th verse, where the prophet describes the fall of the king of Babylon.

A principal error, in the use of the Apostrophe, is, to deck the object addressed with affected ornaments; by which authors relinquish the expression of passion, and substitute for it the language of fancy.

Another frequent error is, to extend this figure to too great length. The language of violent passion is always concise, and often abrupt. It passes suddenly from one object to another. It often glances at a thought, starts from it, and leaves it unfinished. The succession of ideas is irregular, and connected by distant and uncommon relations. On all these accounts, nothing is more unnatural than long speeches, uttered by persons under the influence of strong passions. Yet this error occurs in several poets of distinguished reputation.

The next figure in order, is *Antithesis*. Comparison is founded on the resemblance; antithesis, on the contrast or opposition of two objects. Contrast has always the effect, to make each of the contrasted objects appear in the stronger light. White, for instance, never appears so bright as when it is opposed to black: and when both are viewed together. An author, in his defence of a friend against the charge of murder, expresses himself thus: "Can you believe that the person whom he scrupled to slay, when he might have done so with full justice, in a convenient place, at a proper time, with secure impunity; he made no scruple to murder against justice, in an unfavourable place, at an unseasonable time, and at the risk of capital condemnation!"

The following examples further illustrate this figure.

Tho' deep, yet clear; tho' gentle, yet not dull;
Strong, without rage; without o'erflowing, full.

"If you wish to enrich a person, study not to increase his stores but to diminish his desires."

"If you regulate your desires according to the standard of nature, you will never be poor; if according to the standard of opinion, you will never be rich."

A maxim, or moral saying, very properly receives the form of the last two examples; both because it is supposed to be the fruit of meditation, and because it is designed to be engraven on the memory, which recalls it more easily by the help of such contrasted expressions. But where such sentences frequently succeed each other; where this becomes an author's favourite and prevailing manner of expressing himself, his style appears too much studied and laboured; it gives us the impression of an author attending more to his manner of saying things, than to the things themselves.

The following is a beautiful example of Antithesis. "If Cato may be censured, severely indeed, but justly, for abandoning the cause of liberty, which he would not, however, survive; what shall we say of those, who embrace it faintly, pursue it irresolutely, grow tired of it when they have much to hope, and give it up when they have nothing to fear?"—The capital antithesis of this sentence, is instituted between the zeal of Cato for liberty, and the indifference of some others of her patrons. But, besides the leading antithesis, there are two subordinate ones, in the latter member: "Grow tired of it, when they have much to hope; and give it up, when they have nothing to fear."

The eloquent Burke has exhibited a fine instance of this figure, in his eulogium of the philanthropic Howard.

"He has visited all Europe,—not to survey the sumptuousness of palaces, or the stateliness of temples; not to make accurate measurements of the remains of ancient grandeur, nor to form a scale of the curiosity of modern art; not to collect medals, or collate manuscripts:—but to dive into the depths of dungeons; to plunge into the infec-

tion of hospitals; to survey the mansions of sorrow and pain; to take the gage and dimensions of misery, depression, and contempt; to remember the forgotten, to attend to the neglected, to visit the forsaken, and compare and collate the distresses of all men, in all countries."

The next figure concerning which we are to treat, is called *Hyperbole* or *Exaggeration*. It consists in magnifying an object beyond its natural bounds. In all languages, even in common conversation, hyperbolical expressions very frequently occur: as swift as the wind; as white as the snow; and the like; and the common forms of compliment, are almost all of them extravagant hyperboles. If any thing be remarkably good or great in its kind, we are instantly ready to add to it some exaggerating epithet, and to make it the greatest or best we ever saw. The imagination has always a tendency to gratify itself, by magnifying its present object, and carrying it to excess. More or less of this hyperbolical turn will prevail in language, according to the liveliness of imagination among the people who speak it. Hence young people deal much in hyperboles. Hence the language of the Orientals was far more hyperbolical, than that of the Europeans, who are of more phlegmatic, or, perhaps we may say, of more correct imagination. Hence, among all writers in early times, and in the rude periods of society, we may expect this figure to abound. Greater experience, and more cultivated society, abate the warmth of imagination, and chasten the manner of expression.

Hyperboles are of two kinds; either such as are employed in description, or such as are suggested by the warmth of passion. All passions without exception, love, terror, amazement, indignation, and even grief, throw the mind into confusion, aggravate their objects, and of course prompt a hyperbolical style. Hence the following sentiments of Satan in Milton, as strongly as they are described, contain nothing but what is natural and proper: exhibiting the picture of a mind agitated with rage and despair.

"Me, miserable! which way shall I fly
Infinite wrath, and infinite despair?
Which way I fly is Hell, myself am Hell;
And in the lowest depth, a lower deep,
Still threat'ning to devour me, opens wide,
To which the Hell I suffer seems a Heaven."

The fear of an enemy augments the conceptions of the size of their leader. "I saw their chief," says the scout of Ossian, "tall as a rock of ice; his spear, the blasted fir; his shield, the rising moon: he sat on the shore, like a cloud of mist on the hill."

The errors frequent in the use of hyperboles, arise either from overstraining, or introducing them on unsuitable occasions. Dryden, in his poem on the Restoration of king Charles the Second, compliments that monarch, at the expense of the sun himself:

That star which at your birth shone out so bright,
It stain'd the duller sun's meridian light."

This is, indeed, mere bombast. It is difficult to ascertain, by any precise rule, the proper measure and boundary of this figure. Good sense and just taste must determine the point, beyond which, if we pass, we become extravagant.

Vision is another figure of speech, which is proper only in animated and warm composition. It is produced when, instead of relating something that is past, we use the present tense, and describe it as actually passing before our eyes. Thus Cicero, in his fourth oration against Catiline: "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 ruined country. The furious countenance of Cethegus rises to my view, while with a savage joy, he is triumphing in your miseries."

This manner of description supposes a sort of enthu-

siasm, which carries the person who describes, in some measure out of himself; and, when well executed, must needs, by the force of sympathy, impress the reader or hearer very strongly. But, in order to a successful execution, it requires an uncommonly warm imagination, and so happy a selection of circumstances, as shall make us think we see before our eyes the scene that is described.

Interrogation. The unfigured, literal use of interrogation, is to ask a question: but when men are strongly moved, whatever they would affirm or deny, with great earnestness, they naturally put in the form of a question, expressing thereby the strongest confidence of the truth of their own sentiment, and appealing to their hearers for the impossibility of the contrary. Thus Balaam expressed himself to Balak. "The Lord is not a man that he should lie, neither the son of man that he should repent. Hath he said it? and shall he not do it? Hath he spoken it? and shall he not make it good?"

Interrogation gives life and spirit to discourse. We see this in the animated, introductory speech of Cicero against Catiline: "How long will you, Catiline, abuse our patience? Do you not perceive that your designs are discovered?"—He might, indeed, have said; "You abuse our patience a long while. You must be sensible, that your designs are discovered." But it is easy to perceive, how much this latter mode of expression, falls short of the force and vehemence of the former.

Exclamations are the effect of strong emotions of the mind; such as, surprise, admiration, joy, grief, and the like. "Wo is me that I sojourn in Mesech, that I dwell in the tents of Kedar!" *Psalms.*

"O that my head were waters, and mine eyes a fountain of tears, that I might weep day and night, for the slain of the daughter of my people! O that I had in the wilderness, a lodging-place of way-faring men!" *Jeremiah.*

Though Interrogations may be introduced into close and earnest reasoning, exclamations belong only to strong emotions of the mind. When judiciously employed, they agitate the hearer or the reader with similar passions: but it is extremely improper, and sometimes ridiculous, to use them on trivial occasions, and on mean or low subjects. The inexperienced writer often attempts to elevate his language, by the copious display of this figure: but he rarely or never succeeds. He frequently renders his composition frigid to excess, or absolutely ludicrous, by calling on us to enter into his transports, when nothing is said or done to demand emotion.

Irony is expressing ourselves in a manner contrary to our thoughts, not with a view to deceive, but to add force to our observations. Persons may be reproved for their negligence, by saying; "You have taken great care indeed." Cicero says of the person against whom he was pleading; "We have great reason to believe that the modest man would not ask him for his debt, when he pursues his life."

Ironical exhortation is a very agreeable kind of figure; which, after having set the inconveniences of a thing, in the clearest light, concludes with a feigned encouragement to pursue it. Such is that of Horace, when, having beautifully described the noise and tumults of Rome, he adds ironically;

"Go now, and study tuneful verse at Rome."

The subjects of Irony are vices and follies of all kinds: and this mode of exposing them, is often more effectual than serious reasoning. The gravest persons have not declined the use of this figure, on proper occasions. The wise and virtuous Socrates made great use of it, in his endeavours to discountenance vicious and foolish practices. Even in the sacred writings, we have a remarkable instance of it. The prophet Elijah, when he challenged the priests of Baal to prove the truth of their deity, "Mocked them, and said: Cry aloud, for he is a god: either he is talking,

or he is pursuing, or he is on a journey, or peradventure he sleepeth and must be waked."

Exclamations and Irony are sometimes united: as in Cicero's oration for Balbus, where he derides his accuser, by saying; "O excellent interpreter of the law! master of antiquity! correcter and amender of our constitution!"

The last figure of speech that we shall mention, is what writers call *Amplification* or *Climax*. It consists in heightening all the circumstances of an object or action, which we desire to place in a strong light. Cicero gives a lively instance of this figure, when he says; "It is a crime to put a Roman citizen in bonds; it is the height of guilt to scourge him; little less than parricide to put him to death: what name, then, shall I give to the act of crucifying him?"

Archbishop Tillotson uses this figure very happily, to recommend good and virtuous actions: "After we have practised good actions a while, they become easy: and when they are easy, we begin to take pleasure in them; and when they please us, we do them frequently; and by frequency of acts, a thing grows into a habit; and confirmed habit is a kind of second nature; and so far as any thing is natural, so far it is necessary; and we can hardly do otherwise; nay, we do it many times when we do not think of it."

We shall conclude this article with an example of a beautiful climax, taken from the charge of a judge to the jury, in the case of a woman 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 punished by the Cornelian law; but if this guiltless infant that could make no enemy, had been murdered by its own nurse, what punishment would not, then, the mother have 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 misdeeds in one single crime? a crime, in its own nature, detestable: in a woman, prodigious; in a mother, incredible; and perpetrated against one whose age called for compassion, whose near relation claimed affection, and whose innocence deserved the highest favour."

We have now finished what was proposed, concerning Perspicuity in single words and phrases, and the accurate construction of sentences. The former has been considered under the heads of Purity, Propriety, and Precision; and the latter, under those of Clearness, Unity, Strength, and the proper use of Figurative language. Though many of those attentions which have been recommended, may appear minute, yet their effect upon writing and style is much greater than might, at first, be imagined. A sentiment which is expressed in accurate language, and in a period, clearly, neatly, and well arranged, always makes a stronger impression on the mind, than one that is expressed inaccurately, or in a feeble or embarrassed manner. Every one feels this upon a comparison: and if the effect be sensible in one sentence, how much more in a whole discourse, or composition that is made up of such sentences?

The fundamental rule for writing with accuracy, and into which all others might be resolved, undoubtedly is, *to communicate, in correct language, and in the clearest and most natural order, the ideas which we mean to transfuse into the minds of others*. Such a selection and arrangement of words, as do most justice to the sense, and express it to most advantage, make an agreeable and strong impression. To these points have tended all the rules which have been given. Did we always think clearly, and were we, at the same time, fully masters of the language in which we write, there would be occasion for few rules. Our sentences would then, of course, acquire all those properties of clearness, unity, strength, and accuracy, which have been recommended. For we may rest assured, that whenever we express our-

selves ill, besides the mismanagement of language, there is, for the most part, some mistake in our manner of conceiving the subject. Embarrassed, obscure, and feeble sentences, are generally, if not always, the result of embarrassed obscure, and feeble thought. Thought and expression act and re-act upon each other. The understanding and language have a strict connexion; and they who are learning to compose and arrange their sentences with accuracy and order, are learning, at the same time, to *think* with accuracy and order; a consideration which *alone* will recompense the student, for his attention to this branch of literature.—*For a further explanation of the Figures of Speech, see the Octavo Grammar, on this subject.*

The reader may find a very considerable enlargement of the preceding Appendix, in the THIRD, or any subsequent EDITION of the OCTAVO GRAMMAR.

He may also find, at the end of the Twelfth, or any subsequent edition of the KEY to the Exercises, a copious Alphabetical INDEX to the various subjects contained in the Grammar, the Exercises, and the Key to the Exercises. This Index forms, at the same time, an epitome of the chief rules and principles of the language.

Several of the latter editions of the Grammar have received some occasional emendations; and the *Thirty-seventh* edition, in particular, has been considerably improved.—With these improvements, the 51st edition of the Exercises and the 17th of the Key, so far as may be requisite, will be found to have a regular correspondence.—HOLDGATE, near YORK, 1823.

ADDRESS

TO YOUNG STUDENTS.*

THE Compiler of these elements of the English language, takes the liberty of presenting to you a short Address. He presumes it will be found to comport entirely with the nature and design of his work; and he hopes it will not be unacceptable to you. It respects your future walks in the paths of literature; the chief purpose to which you should apply your acquisitions; and the true sources of your happiness, both here and hereafter.

In forming this Grammar, and the volume of Illustrations connected with it, the author was influenced by a desire to facilitate your progress in learning, and, at the same time, to impress on your minds principles of piety and virtue. He wished also to assist, in some degree, the labours of those who are cultivating your understandings, and providing for you a fund of rational and useful employment; an employment calculated to exclude those frivolous pursuits, and that love of ease and sensual pleasure, which enfeeble and corrupt the minds of many inconsiderate youth, and render them useless to society.

Without your own best exertions, the concern

* To those who are engaged in the study of this Grammar.