and clauses in the order which gives a commanding position to what is most important, and thus fixes the attention on the central idea.

How to **Begin** a **Sentence.** — Sometimes the beginning of a sentence is the commanding position, and is therefore the proper place for an important word or phrase.

I.	II.
This monster of large frame and bulk, fierce expression, and harsh voice, we almost see before us.	We seem almost to see before us this monster of large frame and bulk, fierce expression and harsh voice.[1]
In art, the end does not justify the means.	The end does not justify the means in art.

From the point of view of force, the best place for "This monster" and "In art" — the most important words in these sentences — is at the beginning.

I.	II.
Darcy's long silence on that subject came, no doubt, from his pride.	No doubt, Darcy's long silence upon that subject came from his pride.
Up to the present time, as I have said before, no harm has been done.	As I have said before, up to the present,[2] no harm has been done.
Seen from above, a lighted city would, I imagine, hardly seem a city.	I imagine that a lighted city, seen from above, would hardly seem a city.[3]

A parenthetical expression which is of distinctly secondary importance — *e. g.*, "no doubt," "as I have said before," "I imagine" — should not be put at the beginning of a sentence, but in the middle, where it will be least prominent.

[1] See page 228. [2] See page 36. [3] See page 223.

I.	II.
In the growing darkness, it is almost impossible to distinguish land from water.	It is almost impossible in the growing darkness to distinguish land from water.

"In the growing darkness" prepares the mind for the familiar effect of darkness.

Other examples are —

I.	II.
Like most of Wordsworth's poems, they enforce a distinct moral.	They contain like most of Wordsworth's poems a distinct moral.
Last night, after I had gone to bed, a friend rushed into my room with the startling information that a line of would-be ticket-buyers had formed.	A friend came rushing to my room last night after I had retired, with the startling information that a line of would-be ticket-buyers had formed.
Both for impudence and for perfection as a political harangue, X's speech on "Protection" deserves special mention.	X's speech on "Protection" deserves especial mention, both for its impudence and for its perfection as a political speech.
With an indignant air, he turned towards her his handsome, regular face, splashed with water and crimsoned by his position.	He turned his handsome, regular face, crimsoned by his position and splashed by the water, towards her with an indignant air.

Clearness, as well as force, requires that an expression — whether parenthetical in form or not — should be placed at the beginning of a sentence when this position helps the reader to grasp the meaning of the sentence more quickly.

How to **End** a **Sentence.** — Usually the end of a sentence is the commanding position, and is therefore the proper place for an important word or phrase.

I.	II.
I listened readily to all unpleasant stories about him; and some of them, I am sorry to say, I repeated.	I listened readily to every unpleasant story about him, and, I am sorry to say, repeated some of them.
A man who expresses his opinion plainly when he is sure that his sincerity will hurt the feelings of some one, must be a brute.	A man must be a brute to speak his plain opinion, when he is sure that his sincerity will hurt the feelings of some one.

These sentences as originally written are so arranged as to call attention to "some of them" and "some one," words not especially worthy of attention. "Repeated" and "brute" — the most important words — are emphasized by being placed at the end of the sentence.

Other examples are —

I.	II.
The destruction not only of public but of private property was immense.	The destruction was immense not only of public but private property.
To most of those who have never tried to write a book the amount of labor required is incomprehensible.	The amount of labor which any one writing a book requires is incomprehensible to most people who have never tried to write one.
For a minute he gazed at it lovingly and tenderly.	He gazed lovingly and tenderly at it for a minute.

The last sentence as originally written sins against both clearness and force. "He gazed" at the beginning misleads, for it suggests a look that lasts longer than a minute; but even if this were not the case, the thought conveyed by the first part of the sentence would have to be remodelled by the reader when he came to the qualifying phrase at the end. "For a minute" is a weak ending, for it calls attention to a comparatively unimportant fact. By putting "lovingly and tenderly" at the end, we place the most emphatic words in the sentence in the most prominent position.

Other examples are —

I.	II.
Until further [1] notice, this shop will be closed at six P. M.	This shop will be closed at six P. M. until farther [1] notice.
To Eastern parents, the relations between young men and young women in the West seem shockingly loose.	The relations of young men to young women in the West seem shockingly loose to Eastern parents.
So far as looks went, this particular Scotchman might just as well have been an Englishman.	This particular Scotchman might have been an Englishman just as well, so far as looks went.
So steep are the banks of the great river that along its whole length there is scarcely one site [2] for a dwelling.	There is scarcely a situation [2] for a dwelling along the whole length of this great river since its abrupt banks render it impossible.
Though his reception was anything but hearty, he was determined not to take offence.	He was determined not to take offence at his reception, though it was anything but hearty.
With more time at their command than they have ever had before, they live for four years at their ease.	They live at their ease for four years, with a greater disposal of time at their command than they have ever enjoyed before.
Under directions from a gentleman who had kindly paid his fare in advance, for he had no money, he was waiting for the next car to Somerville.	He had no money and was waiting for the next car to Somerville, through the directions of a gentleman who had kindly paid his fare for him in advance.
You will see how easy it is for a writer who is, indeed, well acquainted with his subject, but who does not pay sufficient attention to accuracy of grammar, to say the contrary of what he means.	You will see how easy it is, even for a writer who is well acquainted with his subject, to say the contrary of what he means when he does not pay sufficient attention to accuracy of grammar.

[1] See page 134.

[2] See page 56.

In the last sentence as originally written, the relation between the clause beginning with "when" and the preceding words is not altogether clear; but the serious offence is that against force. "Say the contrary of what he means" are the words to be emphasized, and the best way to emphasize them is to put them at the end of the sentence.

I.	II.
With his broad sombrero, open shirt, fringed buckskin breeches, high-heeled boots, and heavy spurs, he was a picturesque young fellow.	He was a picturesque young fellow with his broad sombrero, open shirt, fringed buckskin breeches, high-heeled boots and heavy spurs.

The sentence given under I. is more forcible than that under II. because, before telling us that the young fellow is picturesque, it enumerates particulars which make us see that he is.

I.	II.
With the men at quarters and the mouths of the guns showing ominously at the portholes, the frigate now came tearing along as if she were alive herself and were[1] feeling the fever of the chase.	The frigate now came tearing along, as if she were alive herself, and was[1] feeling the fever of the chase, with the men at quarters, and the mouths of the guns showing ominously at the open portholes.

The sentence given under I. is more forcible than that under II. because, before showing us the vessel in motion, it tells how she looked.

I.	II.
Broad, white roads, shaded by rows of tall poplars, radiate in all directions.	Large, white roads radiate in all directions shaded by rows of tall poplars.

[1] See page 100.

The last sentence as originally written exemplifies a common fault. The phrase "shaded by rows of tall poplars" has the force of an adjective; but, instead of being put next to the noun with which it belongs, it is put after the predicate, like a postscript. So placed, it requires the reader to remodel the idea conveyed by the rest of the sentence.

I.	II.
Accompanied by the best wishes of the family, Dr. Primrose now started with the colt for the fair.	Dr. Primrose, with the colt, now started for the fair, accompanied by the best wishes of the family.

By placing the participial phrase at the beginning of the sentence, we enable the reader to understand at the outset the circumstances under which Dr. Primrose starts for the fair.

I.	II.
Wondering how to word my explanation, I hesitated.	I hesitated, wondering how to word my explanation.

The practice of tacking a participial phrase[1] to the end of a sentence is a prolific source of weakness. Sometimes, as in this example, it goes against the order of time, and puts effect before cause.

Other examples are —

I.	II.
The dog, feeling doubtless that he was a culprit, submitted to the blows.	The dog submitted to the blows, feeling doubtless a culprit.
Waving his short sword, Edwin sprang across the table.	Edwin sprang across the table, waving his short sword.
From that time the new town grew in population and area, and prospered.	From that time the new town prospered growing in population and area.

[1] See page 235.

I.	II.
She used to produce large supplies of brick, and was then one of the foremost towns of the State.	She used to be one of the foremost towns of the state producing large supplies of brick.

Antithesis. — Force may sometimes be gained by so framing a sentence as to emphasize the contrast between two opposing ideas.

I.	II.
Walking I have always enjoyed, but this walk, either because it was my first ramble this spring, or because the woods were especially beautiful, gave me unusual pleasure.	I have always enjoyed walking, but either because this was my first ramble this spring, or because of the special beauty of the woods, I enjoyed this walk especially.

From the point of view of force, this example is valuable, because it shows how much may be gained by a slight change in arrangement. The important words in the sentence are "walking" and "this walk." In the sentence under II. they are hidden by other words; in that under I. they are prominent, and are so placed as to bring out the contrast between them. Words thus placed in opposition to each other are said to be in ANTITHESIS.

Another example is —

I.	II.
In the most trying circumstances, any one could concentrate his attention on "The Heart of Mid-Lothian;" but nothing less than a college examination would make one read "Mansfield Park."	Any one could concentrate their attention on the "Heart of Midlothian" under the most trying circumstances, but as for "Mansfield Park" — a college examination paper to pass would be the least that would be needed to make one read it.

The best way of learning how to apply the principle of antithesis effectively is to study this form of expression in good authors. For example, —

You began with betraying the people: you conclude with betraying the king. — JUNIUS.

New things are made familiar, and familiar things are made new. — SAMUEL JOHNSON.

Lord Byron's verse glows like a flame, consuming everything in its way; Sir Walter Scott's glides like a river, — clear, gentle, harmless. — HAZLITT.

Those are disjointed stones; these are an elaborate and magnificent structure. Those are raw material in its earliest stage; these are co-ordinated, and in co-ordination modified by the hand of a master. — WILLIAM EWART GLADSTONE.

I never could understand why any one should be ashamed to confess his knowledge of what he does know, or his ignorance of what he does not know. — E. A. FREEMAN.

There is no place where the young are more gladly conscious of their youth, or the old better contented with their age. — R. L. STEVENSON.

Climax. — Force may often be gained by so framing a sentence that it moves from the less to the more important.

I.	II.
The room was furnished in a quiet, sombre way.	The room was furnished in a sombre, quiet way.

After the reader learns that the room is "sombre," he does not need to be told that it is "quiet;" for "sombre" implies that, and more. "Quiet, sombre," is therefore the order prescribed by force.

I.	II.
He showed much emotion, and at last lost control of himself.	He lost control of himself and showed much emotion.

When a reader learns that a man has "lost control of himself," he does not need to be told that he has shown "much emotion."

I.	II.
Evidently, the painting is not a landscape with a tree in it, but this particular tree in a landscape.	The painting is evidently this particular tree in a landscape, not a landscape with a tree in it.

One fault in this sentence as originally written is the sin against clearness caused by putting "evidently"—which is meant to qualify both clauses—in a place where it seems to qualify the first clause only.

A more serious fault is the sin against force caused by telling what the painting is — the more interesting and important fact—before telling what it is not. The order which moves from a negative to a positive assertion is the forcible order.

Other examples are —

I.	II.
That event would usher in, not a lull, but a crisis, a series of crises.	That event would usher in a crisis, a series of crises, and certainly not a lull.
It requires, not the construction of new apparatus, but only an adjustment of wheels.	It requires only an adjustment of wheels and not the construction of new apparatus.
Hazlitt's essays should be valued, not as steady instruction, but as suggestive points of departure; not as a study lamp, but as brilliant flashes of light.	Hazlitt's essays should be valued as brilliant flashes of light, not as a study lamp; as suggestive points of departure, not as steady instruction.

The last sentence as originally written is weak in two ways. It puts the more important fact before the less important, and the figurative expression before the literal. The forcible order is that which moves from the less to the more important, and from the words which convey the writer's meaning to those which illustrate or enforce it. Sentences arranged in this manner (like the rounds of a ladder when set up) are said to make a CLIMAX.

Other examples are —

I.	II.
Each leaf stood away from its neighbor, as in a conventional design; each was arranged in the order in which it might have been left by some too particular old maid.	Each leaf was arranged in the order that some too particular old maid might have left it; each stood away from its neighbor as in a conventional design.
When he says that he would make any sacrifice to secure Lucie's happiness, we feel that he is sincere; and when Lucie weeps over this wreck of a noble man, we do not see the printed page so distinctly as we might.	When Lucie weeps over this wreck of a noble man we do not see the printed page as distinctly as we might and when he says that he would make any sacrifice to secure her happiness we feel that he means it.
To relieve the sadness of the scene no sign of life appeared; all was deserted, desolate, dead.	All seemed deserted, dead, and desolate, no sign of life appeared to relieve the sadness of the scene.

The best way to learn how to apply with effect the principle of the climax is to study it in the works of good authors. For example, —

A woman's whole life is a history of the affections. The heart is her world; it is there her ambition strives for empire — it is there her avarice seeks for hidden treasures. She sends forth her sympathies on adventure; she embarks her whole soul in the traffic of affection; and if shipwrecked, her case is hopeless — for it is a bankruptcy of the heart. — WASHINGTON IRVING.

Thus man passes away; his name perishes from record and recollection; his history is as a tale that is told, and his very monument becomes a ruin. — WASHINGTON IRVING.

He was made Secretary of the Treasury; and how he fulfilled the duties of such a place at such a time, the whole country perceived with delight, and the whole world saw with admiration. He smote the rock of the national resources, and abundant streams of revenue gushed forth. He touched the dead corpse of the Public Credit,

and it sprung upon its feet. The fabled birth of Minerva from the brain of Jove was hardly more sudden or more perfect than the financial system of the United States, as it burst forth from the conceptions of Alexander Hamilton. — DANIEL WEBSTER.

It would be still more unnatural for us, therefore, than for others, to contemplate with unaffected minds that interesting, I may say that most touching and pathetic scene, when the great discoverer of America stood on the deck of his shattered bark, the shades of night falling on the sea, yet no man sleeping; tossed on the billows of an unknown ocean, yet the stronger billows of alternate hope and despair tossing his own troubled thoughts; extending forward his harassed frame, straining westward his anxious and eager eyes, till Heaven at last granted him a moment of rapture and ecstasy, in blessing his vision with the sight of the unknown world. — DANIEL WEBSTER.

Close upon this series of triumphs came a series of disasters, such as would have blighted the fame and broken the heart of almost any other commander. Yet Frederic, in the midst of his calamities, was still an object of admiration to his subjects, his allies, and his enemies. Overwhelmed by adversity, sick of life, he still maintained the contest, greater in defeat, in flight, and in what seemed hopeless ruin, than on the fields of his proudest victories. — T. B. MACAULAY.

The last passage presents an excellent example of climax combined with antithesis.

In the CHOICE, *in the* NUMBER, *and in the* ORDER *of words in a sentence, aim at* FORCE.

Chapter V.

EASE

SECTION I.

IMPORTANCE OF EASE

NEXT in importance to clearness and force comes that quality, or assemblage of qualities, which forbids harsh, awkward, or coarse expressions, and which makes a sentence easy and agreeable reading. This quality has been called by different names: *e. g.*, beauty, music, harmony, euphony, smoothness, grace, elegance, and ease. Of these terms, no one of which covers the whole ground, ease is, perhaps, the best for our purpose; for it implies the absence of everything that might increase the difficulty of communication between writer and reader. In this sense, it is within the reach of any one who will take pains to strike out of his composition every word that jars on the ear or the taste, and to remodel every sentence that says awkwardly what may be said with smoothness, if not with grace.

From most of us, the attainment of ease in this limited sense is all that can reasonably be expected; but there is another and a higher sense in which ease belongs to the masters of expression. When we say that Goldsmith, Irving, and Cardinal Newman are noted for ease, we mean that they are noted not only for the absence of everything that would interfere with the reader's comfort, but also for the presence of qualities that contribute to his pleasure: we mean very much what we mean when we say of an agreeable woman that her manner is distinguished by ease. Their writings, like her demeanor, have that nameless