

## \* English. \*

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### ANNOUNCEMENTS.

THE next issue of the JOURNAL will contain, in compliance with requests, a list of themes that will fairly cover the work prescribed for English essay in Primary and Junior Leaving Examinations of this year.

The Editor desires to publish in the remaining issues of the JOURNAL, during the present school year, a series of examination papers on the various subjects of the English course prescribed for 1891. Several of the leading teachers of the Province have already offered to co-operate in making up the series. We would ask aid from the profession generally for an object that will be, if well supported, of great advantage to teachers and pupils.

### LESSONS IN RHETORIC.

BY J. E. WETHERELL, B.A.

#### (A) FIGURES OF EMPHASIS.

UNDER the influence of strong feeling, or with the design of expressing a thought in a striking manner, we employ many figurative modes of speech. Already have been mentioned some of these figures of emphasis and intensity, such as *antithesis*, *hyperbole*, *irony* and *epigram*. Other figures of this kind will now be noticed.

(1) When, instead of expressing a thought in the ordinary affirmative way, we use some abrupt, inverted or elliptical construction, the figure employed is called *Exclamation*. These examples will show how the literal passes into the figurative :

(a) Our brave countrymen have suffered a severe defeat.

(b) Alas! our brave countrymen have suffered a severe defeat.

(c) What a defeat have our brave countrymen suffered!

(2) When, instead of expressing a thought in the usual way, we ask a question, not to get information, but to arouse attention and to put the thought strongly, we employ the figure of *Interrogation*. The difference between a literal question and a figurative one will be easily seen :

(a) Who will assist me in this charitable work?

(b) Who can turn the stream of destiny?

(3) The figure of *Apostrophe* consists in a *turning away* from the regular course of the thought to address directly a person or thing spoken of. This term is also applied to any address to an absent person or thing, even if there is no *turning away* from the regular current of expression. When the object addressed is inanimate or an abstraction, this figure involves personification also. Thus we have four varieties of the figure :

(a) "Haply they think me old; but they shall find, alone and childless as I am, the blood of Hereward is in the veins of Cedric. Ah, Wilfred, Wilfred!" he exclaimed in a lower tone, "couldst thou have ruled thine unreasonable passion, thy father had not been left in his age like the solitary oak," etc.

(b) "Must we but weep o'er days more blest?  
Must we but blush?—our fathers bled.  
Earth! render back from out thy breast  
A remnant of our Spartan dead!"

(c) "Milton! thou shouldst be living at this hour!"  
—*Wordsworth's Sonnet on Milton*.

(d) "Eternal spirit of the chainless mind!  
Brightest in dungeons, Liberty, thou art."  
—*Byron's Sonnet on Chillon*.

(4) A figure allied to *Apostrophe* is *Vision*. In this figure the absent is vividly represented as if present :

"I see before me the gladiator lie;  
He leans upon his hand—" etc.

(5) A very effective figure of emphasis is that by which a number of particulars are so arranged as to rise, step by step, in intensity. Various aspects of the figure of *Climax* claim attention :

(a) "It is an outrage to bind a Roman citizen; to scourge him as an atrocious crime; to put him

to death is almost a parricide; but to *crucify* him—what shall I call it?"

(b) "Good Jew—good beast—good earth-worm!" said the yeoman, losing patience.

(c) "What the Italian is to the Englishman, what the Hindoo is to the Italian, what the Bengalee is to other Hindoos, that was Nuncomar to other Bengalees."

(d) "Was it possible to induce the Governor of Bengal to let out to hire the irresistible energies of the imperial people, the skill against which the ablest chiefs of Hindostan were helpless as infants, the discipline which had so often triumphed over the frantic struggles of fanaticism and despair, the unconquerable British courage which is never so sedate and stubborn as towards the close of a doubtful and murderous day?"

The employment of climactic strength is, perhaps, the rhetorician's most valuable weapon. The effect of the figure is often enhanced, as in (d) above, by making the mechanism of expression suit the climax in thought, the rhythm becoming more sonorous and thus producing a *climax in sound* to harmonize with the character of the thought.

(6) The figure of *Aparithmesis*, an enumeration of particulars, is often employed for the sake of securing force :

(a) "Rocks, caves, lakes, fens, bogs, dens and shades of death"

(b) "Large promises, smooth excuses, elaborate tissues of circumstantial falsehood, chicanery, perjury, forgery, are the weapons of the people of the lower Ganges."

#### (B) FIGURES OF AMPLIFICATION, CONDENSATION AND REPETITION.

We now come to a class of figures based on the *number of words* employed to express the thought.

The following examples will illustrate the *figures of amplification* :

(1) I am very much perplexed and puzzled to know which is the safer and more secure way of dealing with the question.

(2) "Give ample room, and verge enough  
The characters of hell to trace."

(3) "The Acadian peasants descended down from the church to the shore."

(4) "Circling time moves round in an eternal sphere."

(5) "Nine times the space that measures day and night

To mortal men, he with his horrid crew  
Lay vanquished."

(6) "The only thing we ever heard breathed against his personal character is the suggestion that his love of joyous intercourse with friends sometimes led him to drink too much."

Here we have three modes of amplification: (a) *Tautology* is the repetition of the same sense in the same grammatical situation; (b) *Pleonasm* consists in the employment of redundant words not in the same grammatical place; (c) *Periphrasis* or *circumlocution* is a diffuse or roundabout mode of expression.

When diffuseness has no clear justification it is a source of weakness. It is permissible, however, (a) for clearness, (b) for force, (c) for poetic embellishment.

Next come the *figures of condensation* :

(1) "They beat with their oars the hoary sea," if expressed in full, would be, "They beat the sea with their oars and made it hoary." Thus the word "hoary" is used by anticipating the result. The figure is styled *prolepsis*.

(2) Where the same word has two references quite different the figure is called *zeugma*. The same device has also the designation of the *condensed sentence*. Very different effects are produced by this form of structure, but it is largely used for comic purposes :

(a) Some killed partridges, others time only.

(b) "Not far withdrawn from these Michael the fiddler was placed, with the gayest of hearts and of waistcoats."

(c) A country crowded with rebels and with anarchy.

(d) Behind him rose a shadow and a shriek.

There are many *figures of repetition*. Only a few of the most important can be illustrated here :

(1) *Anaphora* repeats words at the beginning of successive clauses :

"And still the gale went shrieking on,  
And still the wrecking fury grew;  
And still the woman worn and wan  
Those gates of Death went through."

(2) *Epiphora* repeats words at the end of successive clauses :

"All the sycophants were ready to lie for him, to forge for him, to pander for him, to poison for him."

(3) *Epizeuxis* immediately repeats the same word or words :

"Cold, cold it was—oh, it was cold!  
The bitter cold made watching vain."

(4) *Anadiplosis* repeats at the beginning of a new clause the word or words terminating the preceding clause :

"He retained his virtue amid all his troubles, troubles which no prudence could foresee or prevent."

(5) *Epanadiplosis* uses the same word or words at the beginning and at the end of a sentence :

"Morn glads the East; the buds are wet with morn."

(6) *Polysyndeton* repeats conjunctions :

"Even at this day, valor, and self-respect, and a chivalrous feeling rare among Asiatics, and a bitter remembrance of the great crime of England, distinguish that noble Afghan race."

Mention of the opposite of this last figure may conveniently be made here. *Asyndeton* omits connectives, as—"That thou givest them they gather: thou openest thine hand, they are filled with good: thou hidest thy face, they are troubled; thou takest away their breath, they die."

An examination into the effects produced by the figures of repetition will show that they nearly always contribute to energy or vividness of expression.

The treatment of figures of speech must now be concluded with a few examples of the *figure of collocation*. When the normal order of words is departed from for the sake of emphasis, or indeed for whatever reason, we have the figure, *hyperbaton* :

(a) "Blew, blew the gale; they did not hear."

(b) "Cold is Cadwallo's tongue  
That hushed the stormy main."

(c) Home they brought her warrior dead.

### SECOND READER.

#### "THE CHILDREN'S HOUR."\*

BY MISS BELLA M'INROY.

THE object of teaching literature to a Second Class should be, (1) To seek to develop the thinking powers of the child; (2) So to train him that he will be able to express his thoughts in proper language; (3) To cultivate a taste for the pure and beautiful in literature, and (4) To impart knowledge.

Keeping these four points in our mind let us proceed with the lesson.

Before asking the pupils to open readers, or even letting them know what lesson I was about to teach, I should place before them the picture of an ancient castle, and converse with them about its deep moat, drawbridge, high walls, strong gate, towers, turrets and dungeon. I should not leave this until the class had a fair knowledge of a castle, its dungeon, etc. It might be well here to speak of the necessity for such strongholds in those times when the land was infested by banditti, and every man had to protect himself.

It would brighten the interest and deepen the impression on the child's mind as well as pave the way for a better understanding of the lesson, if the teacher were now to relate some story she may have read of an attack on such a castle by a band of robbers. If she be not able to recall one then let her draw on her imagination, and become the author as well as the relator. Perhaps one she invents herself would be much more suitable than one she has read of, as she would be able to weave in the main points of the lesson so as to make them clear to the child's mind. For instance, she might dwell on the plotting and planning of the robbers as to the best time and manner of attacking the castle, so as to catch the occupants off their guard, and so take them by surprise. Then she might speak of their manner of entering the castle. As the gates were

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