

become obtuse to the less acute forms of disgrace. The cry, "shame upon you," falls on dull ears. And the same criticism applies to those means of publicly disgracing children which have been in vogue so long—the fool's cap, the awkward squad, the bad boys' bench and the like. When a child finds itself frequently exposed to ignominy it becomes indifferent to ignominy, and thus the gates are opened for the entrance of the worst vices. There is one excellence indeed which I perceive in corporal punishment; it is an excellent means of breeding criminals. Parents who inflict frequent corporal punishment, I make bold to say, are helping to prepare their children for a life of crime; they put them on the level with the brute, break their spirit and weaken their sense of shame.

✻ English. ✻

LESSONS IN RHETORIC.

BY J. E. WETHERELL, B.A.

THE series of lessons begun in the present number of the JOURNAL will cover the whole field of Elementary Rhetoric. The passages chosen for rhetorical analysis will be characteristic selections from the greatest writers of modern English prose. The lessons will be given only in outline; but they will, it is hoped, be clearly suggestive of the fuller treatment demanded in the school-room.

JOAN OF ARC.

"What is to be thought of her! What is to be thought of the poor shepherd-girl from the hills and forests of Lorraine, that—like the Hebrew shepherd-boy from the hills and forests of Judea—rose suddenly out of the quiet, out of the safety, out of the religious inspiration, rooted in deep pastoral solitudes, to a station in the van of armies, and to the more perilous station at the right hand of kings? The Hebrew boy inaugurated his patriotic mission by an *act*, by a victorious *act*, such as no man could deny. But so did the girl of Lorraine, if we read her story as it was read by those who saw her nearest. Adverse armies bore witness to the boy as no pretender: but so did they to the gentle girl. Judged by the voices of all who saw them from a station of good will, both were found true and loyal to any promises involved in their first acts. Enemies it was that made the difference between their subsequent fortunes. The boy rose—to a splendour and a noonday prosperity, both personal and public, that rang through the records of his people, and became a by-word amongst his posterity for a thousand years, until the sceptre was departing from Judah. The poor, forsaken girl, on the contrary, drank not herself from that cup of rest which she had secured for France. She never sang together with them the songs that rose in her native Domrémy, as echoes to the departing steps of invaders. She mingled not in the festal dances at Vaucouleurs which celebrated in rapture the redemption of France. No! for her voice was then silent. No! for her feet were dust. Pure, innocent, noble-hearted girl! whom, from earliest youth, ever I believed in as full of truth and self-sacrifice, this was amongst the strongest pledges for thy side, that never once—no, not for a moment of weakness—didst thou revel in the vision of coronets and honors from man. Coronets for thee! O, no! Honors, if they come when all is over, are for those that share thy blood. Daughter of Domrémy, when the gratitude of thy king shall awaken, thou wilt be sleeping the sleep of the dead. Call her, king of France, but she will not hear thee! Cite her by thy apparitors to come and receive a robe of honor, but she will be found *en contumace*. When the thunders of universal France, as even yet may happen, shall proclaim the grandeur of the poor shepherd-girl that gave up all for her country—thy ear, young shepherd-girl, will have been deaf for five centuries. To suffer and to do, that was thy portion in this life; to *do*—never for thyself, always for others; to *suffer*—never in the persons of generous champions, always in thy own: that was thy

destiny; and not for a moment was it hidden from thyself. 'Life,' thou saidst, 'is short, and the sleep which is in the grave is long.' Let me use that life, so transitory, for the glory of those heavenly dreams, destined to comfort the sleep which is so long? This poor creature—pure from every suspicion of even a visionary self-interest, even as she was pure in senses more obvious—never once did this holy child, as regarded herself, relax from her belief in the darkness that was travelling to meet her. She might not prefigure the very manner of her death: she saw not in vision, perhaps, the aerial altitude of the fiery scaffold, the spectators, without end, on every road pouring into Rouen as to a coronation, the surging smoke, the volleying flames, the hostile faces all around, the pitying eye that lurked but here and there until nature and imperishable truth broke loose from artificial restraints; these might not be apparent through the mists of the hurrying future. But the voice that called her to death, *that* she heard for ever."

DEQUINCEY.

This passage may be studied for the cardinal qualities of style—*clearness, force and beauty*.

I. CLEARNESS.

Is the style marked throughout (a) by Intelligibility, (b) by Precision?

Examine under this head, "adverse armies," "pledges for thy side," "those that share thy blood," "apparitors," "*en contumace*," "the glory of those heavenly dreams," "aerial altitude," "the hurrying future."

Notice some of the means by which clearness may be secured—by explicit reference, by contrast, by the collocation of words, by the special device of employing italics.

II. FORCE.

This passage will furnish a most excellent study in Force. The intense sincerity of the writer, and the inspiring subject which he is handling, lead him with unerring instinct to employ the whole mechanism of literary force.

Notice the abundant employment of words that have the suggestive, the stimulating, the *dynamic* quality. In this connection the most striking sentences are—"The boy rose," "When the thunders," etc., "She might not prefigure," etc. The use of strong figures will claim attention here.

The various devices for Force are numerous, some of them quite dramatic. Notice the use of interrogation, of exclamation, of apostrophe. There is something of dramatic force in the use of a vigorous "No!"—"No! for her voice was then silent."—"No, not for a moment of weakness."

Force is also gained by these means:—(1) by the employment of contrast; (2) by the repetition of words; (3) by amplification of the thought—"Call her," "Cite her," "She might not prefigure," "She saw not in vision;" (4) by the order of words; (5) by the mechanical device of using italics; (6) by using the particular instead of the general—"Her voice was silent,"—"Her feet were dust."

III. BEAUTY.

This passage will also afford an excellent study in Beauty.

(a) Beauty in Thought.—The character described is an admirable one, and her pitiable situation and sad end contribute to our æsthetic enjoyment.

(b) Beauty in Style.—The most striking feature is the remarkable rhythm that characterizes the passage. The smoothness and melody of some of the sentences will not escape notice. The instinctive use of alliteration and the employment of the balanced structure contribute to the general effect. Examine here, "To a station," etc., "The boy rose," etc., "She mingled," etc., "No! for her voice," etc., "She might not prefigure," etc.

Besides the melody and rhythm of poetry the writer has borrowed some minor poetic resources. Notice the employment of poetic phraseology in "drank not," "She mingled not," "She saw not in vision," "didst thou revel?"

The use of poetic figures may also be noticed here as lending a charm to the style.

DICTION.

This passage from DeQuincey may now be examined with a view to noticing the choice of words.

Variety in the diction may be exemplified by noticing the different terms used to refer to the "shepherd-boy," and the "shepherd-girl." Observe how the writer has rung the changes on the euphemisms for death—"When all is over," "Sleeping the sleep of the dead," "Thy ear will have been deaf," "The darkness that was travelling to meet her." We notice variety also in "short," "transitory," "prefigure," "saw in vision."

Precision in diction may be examined in the last few sentences. Compare "obvious" with "apparent"; "prefigure" with "foresee"; "glory" with "grandeur."

Defend the use of such classical words as "inaugurated" (for "began"), "apparitors" (for "officers"), "altitude" (for "height.")

Can you defend the author for using the foreign phrase *en contumace*? ("Never use a foreign word or phrase unless you are sure it expresses an idea for which there is no fitting term in English.")

QUESTIONS.

(1) "Style is the skilful adaptation of expression to thought." Show from the extract given that the thought and the expression are in harmony.

(2) What relation does the term "diction" bear to the term "style"?

(3) "Seek to use both Saxon and classical derivatives for what they are worth, and be not anxious to discard either." Have we in this passage the normal proportion between words derived from the two main sources of our language? If not, state the reason.

(4) In the extract before us is there any tendency to use "fine writing," to use high-sounding language to describe common-place things, or would the employment of a simpler style be less effective?

QUESTIONS AND ANSWERS.

[Henceforth the questions will appear in one issue and the answers in the following. Should any of our readers care to furnish answers for the questions propounded, we should be glad to receive them.]

GRAMMAR QUESTIONS FROM R. A. W.

(Answers contributed by Mr. M. F. Libby.)

Q. 1.—NAME all the inflections for which we can find analytic substitutes (illustrate) and define any difference that may exist between the two modes of expression. Name also, with reasons, these inflections with which we might dispense.

A. 1.—"Inflection" is a term arbitrarily defined, hence it has different extension in different textbooks, and must be defined before we can answer the question. An inflection is one of a group of devices of derivation used for purposes of number, person, gender, case, comparison, mood, tense; in nouns, pronouns, adjectives, adverbs and verbs. (Read Earle's Philology, chapter V.)

THE INFLECTIONS OF "MODERN" ENGLISH.

Number in nouns—(a) Dogs, men, oxen. (Complete by reference to Grammar.)

Number in pronouns—(b) These, those.

Number in verbs—(c) He runs=they run.

Person in pronouns—(d) We, you, they, differ in person but not by inflection of a stem.

Person in verbs—(e) I run, thou runnest, he runs.

Gender in nouns—(f) Count, countess, hero, heroine.

Gender in pronouns—(g) He, she. (Not real inflection.)

Case in nouns—(h) Dog, dog's.

Case in pronouns—(i) He, him.

Comparison in adjectives—(j) Warm, warmer, warmest.

Comparison in adverbs—(k) soon, sooner, soonest.

Mood in verbs—(l)—(Indicative) He comes, if he comes (subjunctive.)

Tense in verbs—(m) Write, wrote.

This list of typical inflections will enable the enquirers to make a complete list with little trouble.

For the distinction between synthetic and analytic, see Earle, page 31.

There are analytic substitutes for the personal inflections of verbs, when the verbs are used in interrogative or negative sentences: e.g., we say, "Does he run?" for "runs he?" But the latter form is obsolete. Your question should state whether you want equivalent for obsolete inflections, or only for those in use.

We say "the dog's name" or "the name of the dog." The inflectional possessive is used of personal nouns for the most part, and the analytic