

unnatural efforts—to make impressions by the sheer force of nonsensical bathos; and yet I have marked that all such efforts are vain and futile, and that audiences are not in any way moved by them. The judicious will smile, the ignorant will be dazzled, but no fibre of the heart will be touched. Good speakers will carefully prepare the matter of a discourse, and leave the manner to take care of itself. As Michael Angelo said to the artist: “Be not too mindful about the effect of your work; the light of the public market-place will soon test what value there is *in* the work.” True effect is the natural result of the development of ideas, and there is none other worthy of the name. It must proceed from within, outward; and cannot be put on. A man’s utterance should be the birth-cry of his thoughts.

All young men, however, writers and speakers, are apt to indulge in superlatives, and express what they have to say in fine words and flowery rhetoric. I suppose this is natural, and not to be avoided in youth; and I find the same thing to be characteristic of the youth of nations. But what is pardonable in youth, is unpardonable in age; and a mature and cultivated mind will reject all florid expressions, as marring the architecture of its thoughts, and use purer, simpler, and chaster materials. The masonry will thereby be all the more solid, durable, and beautiful. Not that ornaments are to be barred in a writer, but they must spring naturally out of the thought, and be one with it. There must be no grafting, but growth. Study the true power of words, and put them to their work. Our language is capable of a much finer service than, of late years, it has often been put to; and the genius of a writer may be as much manifested in his skilful use of words, as in his subject matter. Hence a knowledge of the etymology of a language is indispensable. A great number of simple, powerful, and expressive words have become obsolete, and their original meaning lost, as much from the ignorance and carelessness of writers, as from the innovation of foreign words in our language. It is nevertheless the duty of scholars to recover them, and give them a place once more in our literature. I dislike a Latinized style, and prefer Addison to Dr. Johnson. We doubtless owe much to the good doctor, who loved to decorate himself in Roman jewels, whose very growl was gorgeous, and who walked grimly respected by his contemporaries—but he was a traitor to the Saxon tongue, and never borrowed wealth from its mint when he could get it from alien sources. His style I sometimes think has debauched our language, and the influence of it made even Burke at times a painted harlequin. We see in our own day how this love of pompous words and sounding sentences has corrupted our literature. Let us go back, I for one say, to the simpler words which lie at the base of our noble English tongue, and accept the rest as servants and subordinates to these.

Literature can further enrich itself with words and symbols from the arts and sciences; from war, heraldry, and even from commerce. He who can lay hold of these words, and turn them to the higher uses of thought, will strengthen as well as adorn his style. This