

SUNRISE AT SEA.

Much has been said of the sunrise at sea ; but it cannot compare with the sunrise on shore, nor, like the latter, enkindle the soul. It needs, to give it life and spirit, the accompaniments of the songs of the birds, the awakening hum of men, the glancing of the first beams on the trees, the house-tops, the spires, and the hills.

But there is something in the first gray streaks, stretching along the eastern horizon, and throwing an indistinct light on the face of the deep, which combines with the boundlessness and unknown depth of the sea, to give, as nothing else in nature can, a feeling of loneliness and dread.

FIGURES OF RHETORIC.

1. SIMILE.

A **Simile** is the formal comparison of one thing to another that resembles it only in certain particulars. The comparison is usually denoted by *like*, *as*, or *so*.

True friendship is like sound health, the value of it is seldom known until it is lost.
The morning dew sparkled like diamonds.

2. METAPHOR.

A **Metaphor** is an implied similarity. The name, act, or attribute of one is given directly to the other.

Sin is a bitter sweet, and the fine colors of the serpent by no means make amends for the poison of his sting.
Friendship is no plant of hasty growth.

3. SYNECDOCHE.

A **Synecdoche** is the name of a whole given to a part, or the name of a part given to a whole. The name given to the thing always implies something more or less than is actually true.

Ten thousand were on his right hand.
The king abdicated his throne.

4. METONOMY.

A **Metonymy** is the name of one thing given to another so related to it that the name of the one suggests the other.

Gray hairs should be respected.
The pen is mightier than the sword.

5. HYPERBOLE.

An **Hyperbole** is an expression that represents something as better or worse, greater or less, than is actually true.

A rescued land
Sent up a shout of victory from the field
That rocked her ancient mountains.

6. IRONY.

Irony consists in stating something in a manner so as to be understood as meaning precisely the opposite.

They boast they come but to improve our state, enlarge our thoughts, and free us from the yoke of error. Yes, they will give enlightened freedom to our minds, who are themselves the slaves of passion, avarice, and pride.

7. APOPHASIS.

Apophasis is the pretended suppression or omission of what is actually being stated. This figure is also called **Paralipsis** and **Omission**.

I will not call him villain, because it would be unparliamentary ; I will not call him fool, because he happens to be Chancellor of the Exchequer.

8. ANTITHESIS.

Antithesis consists in bringing into contrast unlike things for the purpose of making the expression more striking.

Night brings us clouds, but morning ushers in the light.
The vanity of time and its hours ; the importance of eternity and its glories.

9. EPIGRAM.

An **Epigram** is a brief statement which gives force and point to a thought by a peculiar use of words.

The wish is father to the thought.
The easiest way of doing a thing is to do it.
Summer has set in with its usual severity.
He is a man of principle in proportion to his interest.

10. INTERROGATION.

Interrogation consists in putting opinions in the form of questions for the purpose of expressing them more positively.

Who shall regenerate us from the love of Christ ? Shall tribulation, or distress, or persecution, or famine, or nakedness, or peril, or sword ?

11. EXCLAMATION.

An **Exclamation** is an expression of emotion or surprise in the form of exclamatory sentences and interjections.

Oh ! that I could return once more to peace and innocence !
A horse ! a horse ! my kingdom for a horse !

12. APOSTROPHE.

An **Apostrophe** is a sudden change or turn in the thought by which the object is directly addressed, instead of being spoken of in the third person.

Death is swallowed up in victory. O Death ! where is thy sting ? O Grave ! where is thy victory ?

13. PERSONIFICATION.

Personification consists in attributing life and action to an inanimate object, or intelligence to an inferior creature.

Memory looks back, with vain regrets and tears,
While lingering o'er the urn of wasted years.
The waves danced in the sunlight of the morning.

14. VISION.

Vision consists in representing past events as occurring at the present moment, and imaginary scenes or objects as actually present.

Soldiers ! from yonder pyramids, forty centuries look down upon you !
Now dawns the morning of the Reformation.

15. CLIMAX.

A **Climax** is a series of words, clauses, or sentences, arranged in a manner to make the deepest impression by placing the weakest first, and the stronger ones in order.

It is a crime to put a British 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 ?

SUBJECTS FOR COMPOSITION.

1. FAMILIAR OBJECTS.

The subjects under this head are intended for first attempts at composition-writing. The teacher should talk about the subject, prepare a set of questions, or write a model composition for the purpose of interesting the pupils. Children in the lower classes, if properly encouraged, will regard exercises in composition as the most pleasant part of school work.

Letters.	Mosquitoes.	Lakes.	Kites.	Monkeys.
Mountains.	Carpets.	Squirrels.	Rivers.	Gons.
Flies.	Cities.	Matches.	Frogs.	Villages.
Knives.	Grasshoppers.	Bridges.	Pins.	Oysters.
Farms.	Houses.	Birds.	Gardens.	Barns.
Horses.	Flowers.	Fences.	Dogs.	Clouds.

2. AMUSEMENTS.

If the pupils are not familiar with the particular amusement assigned as a subject, the teacher, or one of the class, should explain how it is conducted.

Croquet.	Fishing.	Blind Man's Buff.
Marbles.	Hunting.	Hide and Seek.
Ball.	Sailing.	Pussy in the Corner.
Authors.	Dancing.	Snap the Whip.
Proverbs.	Skating.	Who has got the Button ?

3. IMAGINARY SKETCHES.

Imagination in children is very active, and when unrestrained by facts, their compositions are original and interesting. Imaginary sketches, however, should be required only to such an extent as may be necessary to give confidence in expressing their thoughts.

The History of a Tree ; a Pin ; a Brick ; a Picture ; a Clock ; a Table ; a Book ; a Knife ; a Ring, etc.
A Trip to the Moon. A Thousand Years hence. A Talk with Robinson Crusoe A Journey through the Earth. After the Battle. A World without Water. A Library. What I intend to do Vacation.

4. REPRODUCTIONS.

The following methods of training pupils to reproduce thoughts of another may be profitably employed ; others will get themselves to the experienced teacher.

1. Read a short selection to the class and require the pupils to state in their own language the important thoughts.
2. a. Assign a choice selection for the class to study.