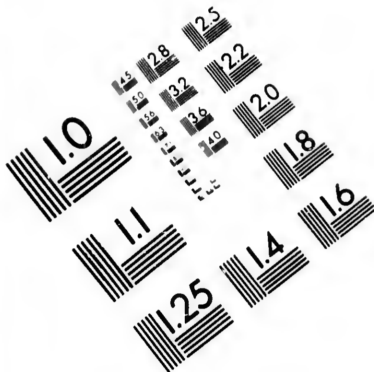
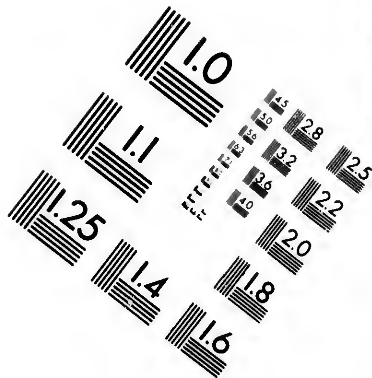

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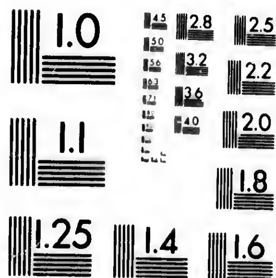

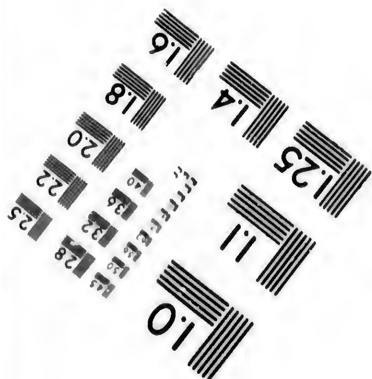
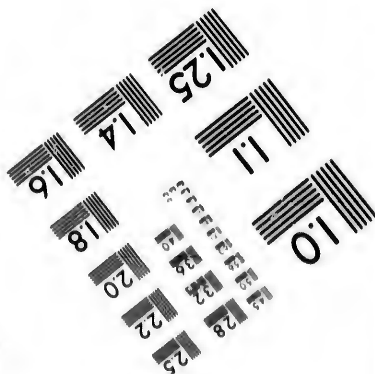

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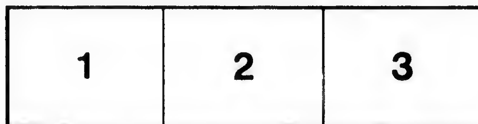

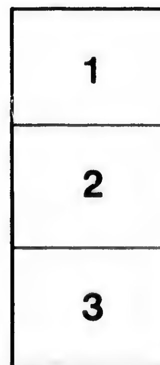

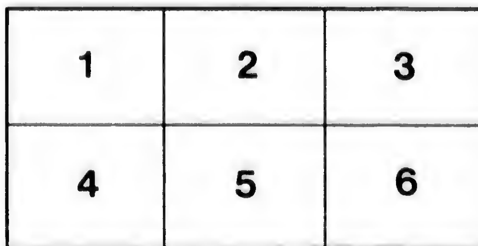

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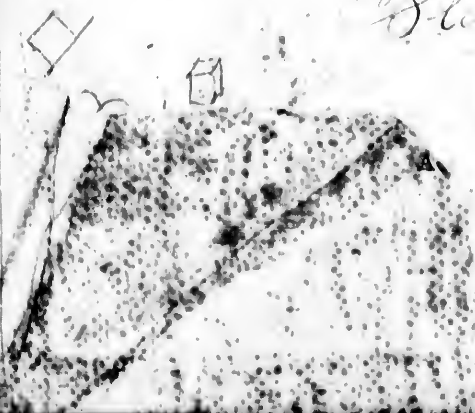

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INTRODUCTORY TEXT-BOOK

OF

ENGLISH COMPOSITION,

BASED ON GRAMMATICAL SYNTHESIS.

WITH APPENDICES TREATING OF FIGURES OF LANGUAGE AND PROSODY.

BY

WALTER SCOTT DALGLEISH, M. A., EDIN.,

LATE ENGLISH MASTER IN THE LONDON INTERNATIONAL COLLEGE.

Prescribed by the Council of Public Instruction for use in the Public Schools of Nova Scotia.

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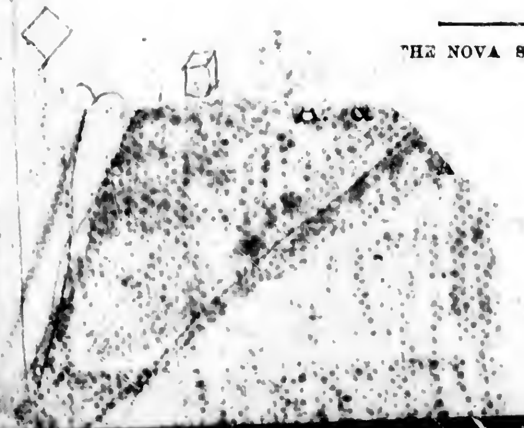

PREFACE.

This Book is intended as a sequel to the ordinary Text-Books on English Grammar and Analysis. It takes up the subject where analysis leaves it; and as its method is synthetical throughout, its processes form the natural and necessary complement to those of analysis.

The process of grammatical Synthesis which forms the fundamental peculiarity of the work (*vide* § 55, *et seq.*), will be found to differ widely from the so-called synthesis hitherto in use. This latter process, which is little else than the conversion of a series of similar simple sentences into one complex or compound sentence, corresponds rather with what in the following pages is termed Contraction (§ 31),—an exercise which, however useful incidentally, neither requires great skill, nor conduces to much mental exertion. This work, on the contrary, aims at making the building up of sentences by Synthesis, as exact and useful a discipline as the breaking down of sentences by Analysis is now admitted to be. Accordingly, in the following exercises,—especially will this be noticed in those on complex and compound sentences,—each element in the data has a specific function to perform; so that if the sentence, constructed according to the

55023

given formula, were to be again analyzed, the relations of its clauses and parts would be the same as those in the formula. It is in this sense that the Synthesis here proposed forms the exact counterpart of grammatical Analysis. The process, it may be added, is simply that of nature reduced to a system; for there is no one who, in making a sentence, does not, however unconsciously, go through the same process of considering and combining the items of thought of which it is to be composed. It is hoped that, by this method, the teaching of English Composition,—hitherto the least systematic, and when professing to be systematic the least profitable, of school subjects, —may be rendered as valuable an instrument of mental training as English Grammar has of late become.

A glance at the Table of Contents will show that this synthetic character has been maintained throughout the entire work. It requires Words to be built into Sentences; sentences into Paragraphs; and (in the "Advanced" volume) paragraphs into Themes. While this general outline has been adhered to, the usual details and applications of composition have not been omitted, but have been systematically wrought into the plan of the work. Thus the often meaningless and loose exercise of filling up "elliptical sentences" has, under the head of *Enlargement* (§ 33), been employed as a test both of thought and of grammatical knowledge. *Transposition* has been applied to the change from the Direct to the Indirect form of speech, which in classical schools may, in some measure, prepare the pupils for understanding the difficulties of the "*oratio obliqua*." *Punctuation* is treated of in connexion with each kind of sentence, separately.

In the present Edition (the sixth), Part I., on the Sentence, has been remodelled, and simplified in those particulars in which it was found, from practical experience, to present unusual difficulties. Part II., on the Paragraph, has been entirely re-written. Here also the method of procedure has been very much simplified, especially in the direction of aiding the pupil by supplying outlines of the Exercises which he has to write under each kind of composition.

In former editions of the work, Reflection was given after Narration and Description, as the third kind of composition. The author has seen cause to abandon this division of the subject as inadequate, especially as it is difficult in practice to separate Reflection from the other two kinds of writing referred to. He has therefore adopted from Professor Bain the term Exposition as more accurately descriptive of that kind of composition which deals with abstract subjects.

The author has further transferred to the chapter on Exposition the exercise known as Paraphrasing, believing that, in the case of young pupils, the Expanded Paraphrase is the best and simplest form in which the thought of a writer can be explained and amplified.

The present volume closes with Summary, or Précis Writing, an exercise which, as implying both analysis and synthesis, stands appropriately between the Paragraph and the Theme.

The chapter on the Selection of Words has been postponed to the "Advanced" volume, where it is incorporated with a new part treating of Style in its higher aspects. Whatever it is important for pupils to know on this subject at the initiatory

stage has been retained in the chapters on the "Principles of Construction," applied both to the Sentence and to the Paragraph.

Though the Theme or Essay is not systematically treated of in the present volume, the exercises in the later chapters, on the Paragraph, are really short Essays, such as are usually prescribed in Schools, and are fully adequate to test the powers of original composition of pupils in all but the most advanced classes.

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INTRODUCTORY TEXT-BOOK

OF

ENGLISH COMPOSITION.

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1. The Art of Composition is regulated by the laws of Rhetoric, which, in its widest sense, is the science of the Expression of Thought. It will readily be understood that Rhetoric cannot supply us with thoughts: these the mind must originate for itself, or gather from the various sources within its reach,—as observation, reading, reflection. When, however, any one is possessed of information, or convinced of truths, which he wishes to communicate to others, the science of Rhetoric points out to him the best methods of arranging, dressing, and giving out his material.

2. The most general division of the subject gives us two forms of Composition—

I. Composition in Prose.
II. Composition in Verse.

3. A complete prose composition is in the following treatise called a Theme. The divisions of a Theme, each of which is devoted to a special part of the subject, are called Paragraphs. And every Paragraph is made up of Sentences. Hence there are three distinct steps in the art, requiring separate treatment:—

1. How to construct single *Sentences*, so as to give the best expression to every single thought.
2. How to combine sentences into *Paragraphs*, so as to give the best expression to a connected series of thoughts.
3. How to combine paragraphs into a *Theme*, so as to give the best exposition of a whole subject.

4. The first and second of these steps,—

I. THE STRUCTURE OF SENTENCES,
II. THE STRUCTURE OF PARAGRAPHS,

are treated of in the present work.

The Structure of Themes, and Versification, are reserved for the **Advanced** Text-Book, which forms a sequel to the present volume.

PART I.—THE STRUCTURE OF SENTENCES.

Chapter I.—Preliminary Definitions and Processes.

5. A Sentence is a complete thought expressed in words.

6. The essential terms of a sentence,—that is, the parts without which no complete thought can be expressed,—are the *Subject* and the *Predicate*.

7. The *Predicate* is that part of the sentence which makes a statement (verb) about something.

8. The *Subject* names (noun) the thing about which the statement is made.

9. The essential terms of a sentence may be thus subdivided:—

SUBJECT.		PREDICATE.		
Attribute.	Noun.	Verb.	Complement.	Adverbial.

10. The *Complement* includes everything that completes the sense of an Incomplete Verb.*

11. The Complement of Transitive Verbs is called the *Object*, because it names the object or receiver of the action expressed by the verb.†

(*a*) Some Transitive Verbs require a secondary complement, as well as the direct object; as, The people made *William* (obj.) *King* (comp.).

12. These terms are of three degrees; each of them may be, 1*st*, a Word; 2*d*, a Phrase; 3*d*, a Clause.

13. A *Phrase*, or element of the second degree, is a form of words containing no subject or predicate; as, *Spring returning*.

---

* See "*The Progressive English Grammar*," § 22.

† For a fuller exposition of the divisions of the Sentence, see the author's "*Grammatical Analysis*."

14. Phrases are of three kinds, named according to the functions they perform in sentences, viz.:—

1*st*, Substantive Phrase = a noun.
2*d*, Attributive Phrase = an adjective.
3*d*, Adverbial Phrase = an adverb.

15. A *Clause*, or element of the third degree, is a member of a sentence which contains a subject and predicate within itself; as, *When spring returns.*

16. A *Principal* clause contains a leading and independent statement; that is, expresses by itself a complete thought.

(*a*) In tabular analysis, principal clauses are represented by capital letters, A, B, C, D, etc.

17. A *Subordinate* clause explains some part of a principal clause.

(*a*) It is represented by a small letter corresponding with that of its principal clause, *a*, *b*, *c*, *d*, etc. The different degrees of subordination are expressed by algebraic indices, a^1, a^2, a^3, etc.; their order within the same degree by co-efficients, $1a^1$, $2a^1$, $3a^1$, etc.

18. Subordinate clauses, like phrases, are of three kinds, named according to the functions they perform in sentences, viz.:—

1*st*, Substantive Clause = a noun.
2*d*, Attributive Clause = an adjective.
3*d*, Adverbial Clause = an adverb.

19. Sentences are classified, according to the number, and the relations of their predicates, into *Simple*, *Complex*, and *Compound*.

20. A *Simple* sentence has only one subject and predicate; and is indicated by a single letter, A; as, "At day-break, all fears WERE DISPELLED."

21. A *Complex* sentence has only one principal predicate, with one or more subordinate clauses, A, a^1; as, "As soon as morning *dawned*, all fears WERE DISPELLED."

22. A *Compound* sentence has more than one principal clause, each of which may have any number of subordinate clauses, A, a^1, B, b^1, etc.; as, "As soon as morning *dawned*, all fears WERE DISPELLED; and we SAW the land, for which we *had* so eagerly *watched*, within a few leagues of us."

23. In a compound sentence, a principal clause, with its own subordinates, forms a complex clause; as A, a^1, in the last example.

24. Co-ordinate clauses are those which are independent of each other, or have a common dependence on a superior clause.

25. Co-ordination is of four kinds:—

1. Copulative,	. expressed by	*and*,	signified by	$+$
2. Alternative,	. ...	*or*,	...	$-$
3. Antithetical,	. ...	*but*,	...	$\times$
4. Causative,	. { ...	*therefore*,	...	$\therefore$
	...	*for*,	...	$\because$

26. Fundamental Law :—*Every sentence must contain at least one independent Predicate.*

A form of words may contain several subjects and predicates, and yet not be a sentence; as, "That he had frequently visited the city in which he was born,"—which, though containing two distinct predicates, is not a sentence. The connective "that" implies the dependence of the clause it introduces upon some other clause, as "He said," "I have heard," "It is true." Hence the essential predicate must be *independent.*

Exercise 1.

Complete *such of the following expressions as are not sentences :—*

1. A design which has never been completed. 2. The honour of having been the first to welcome His Royal Highness. 3. The author having suddenly died, and left his work unfinished. 4. No sooner was William seated on the throne, than seeming to have lost all his former popularity. 5. He is taller, stronger, wiser. 6. That the king was ignorant of the real circumstances; that he had not examined the warrant which he had signed, and was therefore not responsible for the proceeding. 7. The Prince, when he saw the hopelessness of his cause, turned and fled. 8. The artist being of opinion that a national recognition, through intelligible symbols, of the great principles by which the patriot was actuated from first to last, is the only fitting way to do honour to his memory. 9. For which reasons I shall endeavour to enliven morality with wit, and to temper wit with morality. 10. The most illustrious benefactors of the race being men who, having risen to great truths, have held them as a sacred trust for their kind, and have borne witness to them amidst general darkness. 11. Seeing that the varnish of power brings forth at once the defects and the beauties of the human portrait. 12. How much less in them that dwell in houses of clay, whose foundation is in the dust.

1. Expansion.

27. An element of a sentence is said to be *expanded* when it is changed from a word to a phrase, or from a phrase to a clause, without introducing any new idea; as,

1. A *prudent* man is respected. 1*st degree*, WORD.
2. A man *of prudence* do. 2*d* —— PHRASE.
3. A man *who is prudent* do. 3*d* —— CLAUSE.

The expansion of an element often necessitates a change in its attribute; as, A *very* prudent man = A man of *great* prudence.

28. In expansion, each *word* to be *expanded* must be changed into its corresponding *phrase*, or *clause;* a noun into a *Substantive* phrase, or clause; an adjective, into an *Attributive* phrase, or clause; an adverb into an *Adverbial* phrase, or clause.

29. The proper connecting particles to introduce *phrases* are prepositions; *e.g.*,

1. *Substantive Phrase.*—This is generally an Infinitive; as *To extend human happiness* is the aim of the philanthropist, = the *extension* of human happiness.
2. *Attributive Phrase.*—He was a man *of great learning*, = a very *learned* man.
3. *Adverbial Phrase.*—He acted *with judgment*, = *judiciously*.

But many phrases have no connecting particles; as His *being ruined* (ruin) was the cause of his death; *Winter approaching* (on the approach of winter), he returned to town.

Exercise 2.

Expand *the words printed in italics in the following sentences into phrases:*—

1. The girl sang *sweetly*. 2. *Lying* is one of the meanest of vices. The *grateful* mind loves to consider the bounties of Providence. [illegible] *Walking* is conducive to health. [illegible] Very *brave* soldiers fell at Bannockburn. 6. The husbandman's treasures are renewed *yearly*. 7. Cromwell acted *sternly* and *decidedly* when it was necessary to do so. 8. *Error* is human; *forgiveness*, divine. 9. *Idleness* prevents our true *happiness*. 10. *Delay* is *always dangerous*. [illegible] His *indolence* was the cause of his ruin. 12. Leonidas fell *gloriously* at Thermopylae.

30. The proper connectives to introduce clauses are the subordinative conjunctions, and relative pronouns; *e.g.*,

- I. Substantive stating,
  - 1. A Fact—that, what, why, how.
  - 2. An Alternative—whether, or.
  - 3. A Contingency—if.
- II. Attributive describing,
  - 1. A Person—who, that.
  - 2. A Thing—which, that.
  - 3. A Place—where, wherein.
  - 4. A Time—when, whereat.
- III. Adverbial of
  - I. Place. . Where, whither, whence.
  - II. Time. . When, while, whenever.
  - III. Manner.
    - 1. Likeness—as, as if.
    - 2. Comparison—as (much) as, than.
    - 3. Effect—(so) that.
  - IV. Cause.
    - 1. Reason—because, since.
    - 2. Purpose—(in order) that, lest (neg.).
    - 3. Condition—if, unless (neg.).
    - 4. Concession—though.

Exercise 3.

Expand *the words printed in italics in the following sentences into clauses:—*

1. *Quarrelsome* persons are despised. 2. We manure the fields *to make them fruitful.* 3. *The manner of his escape* is a profound mystery. 4. Some persons believe *the planets to be inhabited.* 5. *Truly wise* philosophers are even rarer than *very learned* scholars. 6. He answered contemptuously, *believing* himself *to have been insulted.* 7. No one doubts *the roundness of the earth.* 8. *His guilt or innocence* is still uncertain. 9. *With patience,* he might have succeeded. 10. The people, *seeing so many of their townspeople fall,* were exasperated beyond all sense of danger. 11. *The battle having been concluded,* the general began to estimate his loss. 12. *The barricade being forced,* the crowd *immediately* rushed out.

2. Contraction.

31. This process is the converse of expansion, and may be performed,—

1. By converting a principal into a subordinate clause; as,

The sea SPENT its fury, and then BECAME calm. (Contracted) When the sea *had spent* its fury, it became calm.

2. By converting a subordinate clause into a phrase; as, The sea, *having spent its fury*, BECAME calm.
3. By converting a phrase into a single word; as, The *exhausted* sea BECAME calm.

Exercise 4.

CONTRACT *the following Compound into Complex sentences*:—

1. He descended from his throne, ascended the scaffold, and said, "Live, incomparable pair." 2. I took them into the garden one summer morning, and showed them two young apple-trees, and said, "My children, I give you these trees." 3. The light infantry joined the main body, and the enemy retired precipitately into Lexington. 4. Just give me liberty to speak (*condition*), and I will come to an explanation with you. 5. He was a worthless man (*cause*), and therefore could not be respected by his subjects. 6. He arrived at that very moment (*negative condition*), or I should inevitably have perished. 7. Egypt is a fertile country, and is watered by the river Nile, and is annually inundated by it. 8. It thus receives the fertilising mud which is brought by the stream in its course, and derives a richness from the deposit which common culture could not produce. 9. Thomas à Becket completed his education abroad, and returned to England; he entered the church, and rapidly rose to the grade of Archdeacon.

Exercise 5.

CONTRACT *the following Complex into Simple sentences*:—

1. As he walked towards the bridge, he met his old friend the captain. 2. When he had spoken for two hours, the member resumed his seat. 3. The ground is never frozen in Palestine, as the cold is not severe. 4. The choice of a spot which united all that could contribute either to health or to luxury, did not require the partiality of a native. 5. There are many injuries which almost every man feels, though he does not complain. 6. Socrates proved that virtue is its own reward. 7. Cromwell followed little events before he ventured to govern great ones. 8. When darkness broke away, and morning began to dawn, the town wore a strange aspect indeed. 9. After he had suppressed this conspiracy, he led his troops into Italy. 10. The ostrich is unable to fly, because it has not wings in proportion to its body.

32. Contraction may also be performed by omitting, in a compound sentence, elements common to different clauses; as,

Wellington was a great general, and Marlborough also was a great general: (Contracted) Wellington and Marlborough were great generals.

Exercise 6.

CONTRACT *the following sentences, by omitting elements common to different clauses*:—

1. Plato was a great philosopher, and Aristotle also was a great philosopher. 2. Death does not spare the rich, and as little does death forget the poor. 3. In his family he was equally dignified and gentle, in his office he was equally dignified and gentle, in public life, also, he was equally dignified and gentle. 4. The hyena is a fierce animal, the hyena is a solitary animal, and the hyena is found chiefly in the desolate parts of the torrid zone. 5. Baptism is a sacrament of the Christian Church, and the Lord's Supper is a sacrament of the Christian Church. 6. The sun shines on the good, and the sun shines equally on the bad. 7. Of all vices, none is more criminal than lying; of all vices, none is more mean than lying; and of all vices, none is more ridiculous than lying. 8. Alfred was wise, and Alfred was good; Alfred was a great scholar (not only), and Alfred was one of the greatest kings whom the world has ever seen.

3. ENLARGEMENT

33. An element of a sentence is said to be *enlarged* when there is added to it a *new* word, phrase, or clause, expressing an *additional* idea; *e.g.*,—

1. (Simple) A prudent man is respected.
2. (Enlarged) A prudent man is *most* respected *by his fellows when he is also generous.*

Exercise 7.

ENLARGE *the following sentences by the addition of words or phrases*:—

1. Alexander —— was the son of Philip ——. 2. —— years have passed away —— (*phrase of time*). 3. Robert Bruce ——, died in 1329 ——. 4. Have you ever considered the wonderful structure — ? 5. The general resolved to give battle —— (*dative complement*), —— (*time*). 6. The master accused his clerk —— (*genitive complement*), and the judge sentenced him —— (*infinitive complement*). 7. He resides —— (*place*) —— (*time*), and goes —— (*place*) —— (*time*). 8. The earth —— moves round the sun

——. 9. The ship set sail —— (*absolute phrase*). 10. Bonaparte was imprisoned —— (*place*) —— (*time, how long*), where he died —— (*time when*). 11. The enemy began their attack —— (*absolute phrase*). 12. Churches are erected —— (*purpose*); and they are built —— (*material*) that they may last ——.

Exercise 8.

ENLARGE *the following sentences by the addition of* SUBSTANTIVE CLAUSES:—

1. The king could not understand ——. 2. I am more willing to give ——, than to ask ——. 3. —— doth appear in this. 4. When the trial is concluded, we shall know —— (*alternative*). 5. We believe ——, and ——. 6. It has often been observed ——. 7. —— is right. 8. After the accident, the children gathered round their father, and asked —— (*contingent*). 9. He complains of our being late, but he did not tell us ——. 10. I have tried every means, but I cannot discover ——. 11. —— is a traitor. 12. Though we have sought him everywhere we cannot tell ——.

Exercise 9.

ENLARGE *the following sentences by the addition of* ATTRIBUTIVE CLAUSES:—

1. I should not like to be the man ——. 2. The house —— has been burnt. 3. I have often wished to revisit the place ——. 4. The clergyman —— died yesterday at the very hour ——. 5. He could not have anticipated the fate ——. 6. The motives —— are difficult to understand. 7. John Wycliffe —— died in 1384. 8. We had not proceeded far when a shower overtook us ——. 9. The treaty of Aix-la-Chapelle —— was concluded in 1748. 10. He —— need not hope for that success ——. 11. The statement —— does not agree with that ——. 12. They —— cannot look for the protection of the government ——.

Exercise 10.

ENLARGE *the following sentences by the addition of* ADVERBIAL CLAUSES:—

1. He had just completed his work —— (*time*). 2. It was not known —— (*place*) until —— (*time*). 3. We are often so beset by temptation —— (*effect*). 4. The righteous shall flourish —— (*likeness*). 5. Government has offered a reward for the rebel —— (*concession*). 6. He will succeed —— (*condition*). 7. He would have succeeded —— (*condition*). 8. He will have succeeded before next May, —— (*condition*). 9. He will not succeed —— (*condition, negatively and affirmatively*). 10. He would not have succeeded —— (*condition, negatively and affirmatively*). 11. The evils of war are greater —— (*comparison*). 12. The king fitted out an expedition —— (*concession*) —— (*purpose*).

4. Substitution.

34. . *itution* is the process of writing in the place of one word or phrase, another of the same, or similar, meaning; *e. g.*,—

1. The *favourers* of the *ancient religion maintained* that the *pretence* of making the people see *with their own eyes* was a mere *cheat*, and was itself a very *gross artifice*, etc.
2. The *adherents* of the *old faith held* that the *pretext* of making the people see *for themselves* was a mere *subterfuge*, and was itself a very *vulgar trick*, etc.

Exercise 11.

Substitute *for the words or phrases printed in italics others equivalent to them in meaning*:—

1. My uncle was so *charmed* with the character of Captain Brown, that he drank his health three times *successively* at dinner. 2. Conscious of his own *weight* and importance, his *conduct* in parliament would be *directed* by nothing but the constitutional duty of a peer. 3. All the *eminent writers* of the *preceding period* had inclined to the party that was now *overthrown*. 4. The *friends* of the Reformation *asserted* that nothing could be more *absurd* than to conceal in *an unknown tongue* the word of God itself, and thus to *counteract the will of heaven*. 5. As they *proceeded*, the *indications* of approaching land seemed to be *more certain*, and *excited* hope in proportion. 6. The *power* of fortune is *confessed* only by the *miserable;* for the happy *impute* all their success to prudence and merit. 7. It is at least pious to *ascribe* all the *ill* that *befalls us* to our own *demerits*, rather than to injustice in God. 8. Those who are *attentive to* such propositions only as may *fill their pockets*, will *probably* slight these things as trifles *below* the care of the *legislature*. 9. The books which now *employed* my time *solely* were those, as well ancient as modern, which *treat of* true philosophy. 10. To *abstract* the mind from local *emotion* would be impossible if it were *endeavoured*, and would be foolish if it were possible. 11. The most *extraordinary instance* of his command of the house is the manner in which he fixed *indelibly* on Mr Grenville the *appellation* of "The Gentle Shepherd." 12. The great *advantage*, therefore, of the Revolution, as I would explicitly *affirm*, consists in that which was *reckoned* its reproach by some, and its *misfortune* by more, that it *broke* the line of succession.

5. Transposition.

35. *Transposition* is the process of changing the order in which the parts of a sentence are arranged, without changing the sense; and allows such alterations on the construction as the new arrangement requires; *e.g.*,—

1. The greatness of mind which shows itself in dangers, if it wants justice, is blameable.
2. (Transposed) If the greatness of mind which is shown in danger wants justice, it is blameable.

Exercise 12.

Transpose* *the phrases and clauses in the following sentences, without altering the sense:—*

1. That morning he had laid his books, as usual, on the table in his study. 2. I shall never consent to such proposals while I live. 3. Many changes are now taking place in the vegetable world under our immediate notice, though we are not observant of them. 4. By those accustomed to the civilisation and the warm sun of Italy, it must have been felt as a calamity to be compelled to live, not only in a cold, uncultivated country, but also among a barbarous people. 5. Let us not conclude, while dangers are at a distance, and do not immediately approach us, that we are secure, unless we use the necessary precautions to prevent them. 6. You may set my fields on fire, and give my children to the sword; you may drive myself forth a houseless, childless beggar, or load me with the fetters of slavery; but you never can conquer the hatred I feel to your oppression. 7. Meanwhile Gloucester, taking advantage of the king's indolent disposition, resumed his plots and cabals. 8. In all speculations upon men and human affairs, it is of no small moment to distinguish things of accident from permanent causes. 9. At Bath, the remains of two temples, and of a number of statues, have been dug up, in laying the foundations of new streets and squares.

36. In transposing poetical passages from the Metrical to the *Prose Order*—an exercise which must not be confounded with paraphrasing (See § 103)—all ellipses should be supplied and the terms of each sentence should in the first instance be arranged in logical order,—viz., 1*st*, The subject, with its attributes; 2*d*, The verb; 3*d*, The complements; 4*th*, The adverbials. This

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* As it is the purpose of these preliminary exercises to explain processes afterwards made use of, the pupil should be required to give as many versions of each sentence as possible.

er may afterwards be modified, to make the sentence more graceful and harmonious; *e.g.*,—

> Wonder not then, what God for you saw good,
> If I refuse not, but convert, as you,
> To proper substance.—*Milton.*

Transposed:—Do not wonder, then, if I refuse not what God saw to be good for you, but convert it, as you have done, to proper substance.

Exercise 13.

TRANSPOSE *the following passages from the metrical to the prose order, without altering the sense:*—

1. Blest he, though undistinguish'd from the crowd
By wealth or dignity, who dwells secure
Where man, by nature fierce, has laid aside
His fierceness, having learnt, though slow to learn,
The manners and the arts of civil life.—*Cowper.*

2. From that bleak
He, many an evening, to his distant home
In solitude returning, saw the hills
Grow larger in the darkness, all alone
Beheld the stars come out above his head,
And travelled through the wood, with no one near
In whom he might confess the things he saw.—*Wordsworth.*

3. The pain of death denounced
Deterred [you] not from achieving what might lead
To happier life,—knowledge of good and evil;
Of good, how just? of evil (if what is evil
Be real), why not known, since easier shunn'd?
God therefore cannot hurt ye, and be just;
Not just, not God; not fear'd then, nor obey'd:
Your fear itself of death removes the fear.—*Milton.*

4. But, that thou shouldst my firmness therefore doubt
To God or thee, because we have a foe
May tempt it, I expected not to hear.
His violence thou fear'st not, being such
As we (not capable of death or pain)
Can either not receive, or can repel.—*Milton.*

5. They heard, and were abash'd, and up they sprung
Upon the wing; as when men wont to watch
On duty sleeping found by whom they dread,
Rouse and bestir themselves ere well awake.—*Milton.*

6. That you do love me I am nothing jealous;
What you would work me to I have some aim;
How I have thought of this, and of these times,
I shall recount hereafter: for this present
I would not,—so with love I might entreat you,—
Be any further moved.—*Shakespeare.*

37. Another variety of transposition is that of changing speeches from the *Direct* to the *Indirect* or *Oblique* form, and *vice versâ*. A Direct speech gives the words exactly as spoken, the speaker employing the pronouns of the first person in referring to himself; an Indirect speech gives the words as reported by another. *E. g.:*—

Direct. I have frequently said to myself, "I shall never be happy till I have atoned for this offence."

Indirect. He had frequently said to himself that he would never be happy till he had atoned for that offence.

38. In transposing a speech from the direct to the indirect form, the following rules must be observed:—

1. The first and second persons must be changed to the third; *e. g.*,—*I* assure *you; He* assured *them.*
2. Each present tense must be turned into its corresponding past; *e. g.*,—

I *know* well.	He *knew* well.
I *told* you last year.	He *had told* them last year.
I *have* now *explained*, etc.	He *had* now *explained.*
I *shall* endeavour, etc.	He *would* endeavour, etc.

3. The nearer demonstrative *this* is changed into the more remote *that; e. g.*,—

I shall never forget *this* day.
He would never forget *that* day.

Exercise 14.

TRANSPOSE *the following passages from the direct to the indirect form:*—

1. The Chancellor of the Exchequer:—"There is no commodity of more universal use than paper. It is a great error to suppose, as my right honourable friend has supposed, that paper is consumed exclusively by the rich."

2. "The rich, no doubt, are the largest consumers for writing purposes; but paper is consumed to an enormous extent by the poor, who can scarcely purchase a single article of daily consumption which is not wrapped in paper that enhances its price."

3. "Yes, I repeat, that enhances its price,—not in the same degree, I admit, as the paper consumed by the rich, who use the better sorts of writing paper, and finely printed books, that are taxed at the rate of 3, 4, and 5 *per cent.*"

4. Mr Macaulay:—"I am so sensible, Sir, of the kindness with which the House has listened to me, that I will not detain you longer. I will only say this, that if the measure before us should pass, and should produce one-tenth part of the evil which it is calculated to produce, and which I fully expect it to produce, there will soon be a remedy, though of a very objectionable kind."

5. Mr Pitt:—"The atrocious crime of being a young man, which the honourable gentleman has, with such spirit and decency, charged upon me, I shall attempt neither to palliate nor to deny; but content myself with wishing that I may be one of those whose follies cease with their youth, and not of that number who are ignorant in spite of experience. Whether youth can be imputed to any man as a reproach, I will not, Sir, assume the province of determining; but surely age may become justly contemptible, if the opportunities which it brings have passed away without improvement, and vice appears to prevail where the passions have subsided."

6. "I trust myself," said Mr Brougham, "once more in your faithful hands, I fling myself again on your protection; I call aloud to you to bear your own cause in your hearts. I implore of you to come forward in your own defence,—for the sake of this vast town and its people,—for the salvation of the middle and lower orders,—for the whole industrious part of the whole country. I entreat you by your love of peace, by your hatred of oppression, by your weariness of burthensome and useless taxation; by yet another appeal, to which those must lend an ear who have been deaf to all the rest,—I ask it for your families, for your infants, if you would avoid such a winter of horrors as the last. It is coming fast upon you; already it is near at hand. Yet a few short weeks, and we may be in the midst of those unspeakable miseries, the recollection of which now rends your very souls."

Exercise 15.

Transpose *from the* Indirect *to the* Direct *form*:—

1. Mr Canning said, that the end which he had always had in view as the legitimate object of pursuit to a British statesman, he could describe in one word. The language of the philosopher was diffusely benevolent. It professed the amelioration of the lot of all mankind. He hoped that his heart beat as high towards other nations of the earth as that of any one who vaunted his philanthropy; but he was contented to confess that the main object of his contemplation was the interest of England.

2. The temper and character, said Mr Burke, which prevailed in our colonies were, he was afraid, unalterable by any human art. They could not, he feared, falsify the pedigree of that fierce people, and persuade them that they were not sprung from a nation in whose veins the blood of freedom circulated. The language in which they (the colonists) would hear them (the House of Commons) tell them this tale would detect the imposition; their speech would betray them. An Englishman was the most unfit person on earth to argue another Englishman into slavery.

3. In his speech at the trial of Warren Hastings, Mr Sheridan said, that whilst he pointed out the prisoner at the bar as a proper object of punishment, he begged leave to observe that he did not wish to turn the sword of justice against that man, merely because an example ought to be made. Such a wish was as far from his heart, as it was incompatible with equity and justice. If he called for justice upon Mr Hastings, it was because he thought him a great delinquent, and the greatest of all those who, by their rapacity and oppression, had brought ruin on the natives of India, and disgrace upon the inhabitants of Great Britain. Whilst he called for justice upon the prisoner, he wished also to do him justice.

4. Sir Robert Peel, addressing the students of the University of Glasgow, asked whether he said that they could command success without difficulty? No; difficulty was the condition of success. "Difficulty is a severe instructor, set over us by the supreme ordinance of a parental guardian and legislator, who knows us better than we know ourselves, as he loves us better too. He that wrestles with us strengthens our nerves, and sharpens our skill. Our antagonist is our helper." Those were the memorable words of the first philosophic statesman, the illustrious Edmund Burke. He (Sir Robert) urged them to enter into the amicable conflict with difficulty. Whenever they encountered it, they were not to turn aside; they were not to say that there was a lion in the path; but to resolve upon mastering it: and every successive triumph would inspire them with that confidence in themselves, that habit of victory, which would make future conquests easy.

5. Sir Edward Bulwer Lytton said he now proceeded to impress on them the importance of classical studies. He would endeavour to avoid the set phrases of declamatory panegyric which the subject too commonly provoked. But if those studies appeared to them cold and tedious, the fault was in the languor with which they were approached. Did they think that the statue of ancient art was but a lifeless marble? Let them animate it with their own young breath, and instantly it lived and glowed. Greek literature, if it served them with nothing else, should excite their curiosity as the picture of a wondrous state of civilisation, which, in its peculiar phases, the world could never see again, and yet from which every succeeding state of civilisation had borrowed its liveliest touches.

6. Addison wrote in the *Spectator*, that when he looked upon the tombs of the great, every emotion of envy died in him; when he read the epitaphs of the beautiful, every inordinate desire went out; when he met with the

grief of parents upon a tombstone, his heart melted with compassion; when he saw the tomb of the parents themselves, he considered the vanity of grieving for those whom we must quickly follow; when he saw kings lying by those who deposed them, when he considered rival wits laid side by side or the holy men that divided the world with their contests and disputes, he reflected with sorrow and astonishment on the little competitions, factions, and debates of mankind.

6. Punctuation.

39. *Punctuation* is the art of indicating, by means of points what members of a sentence are to be conjoined, and what members are to be separated, in meaning.

(*a*) It is a secondary use of Punctuation to indicate where the chief pauses are to be made in reading aloud. These pauses are naturally made where the meaning is divided; but there must often be pauses where there are no points, as there are frequently points where there need be no perceptible pauses.

40. The Points made use of for this purpose are:—

The Period,............................ .
The Comma,............................ ,
The Semicolon,......................... ;
The Colon,............................. :
The Dash,.............................. —

The occasional points—the use of which is sufficiently indicated by their names,—are:—

The Mark of Interrogation,............ ?
The Mark of Exclamation,............ !
Quotation Marks,........................ "..."
Brackets, or Parentheses,............ (...)

41. I. The Simple Sentence:—

I. When the simple elements stand in their natural or logical order (§ 36), the only punctuation required is a *period* at the close; as, "I visited every chamber by turns."

II. An Adverbial phrase at the beginning of a sentence is generally followed by a *comma;* as, "By night, an atheist half believes a god."

III. Parenthetical Connectives and Vocatives are enclosed between *commas;* as, "His master, however, has dismissed him;" "This, my friends, is our only chance of escape."

IV. Appositional phrases following their nouns are generally enclosed between *commas;* as, "Thackeray, the author of *Vanity Fair*, died in 1863."

V. Co-ordinate words and phrases are separated from each other by *commas*, unless they are in pairs connected by a conjunction; as, "They came on the third day, by the direction of the peasants, to the hermit's cell;" "He was reserved and proud, haughty and ambitious."

Exercise 16.

Supply the proper Points:—

1. Our dear friend the General in his last letter mortified me not a little. 2. On his departure I presented him with a piece of opium. 3. Man Sir is a weed in those regions. 4. The nation too was now for the first time essentially divided in point of character and principle. 5. Goldsmith the author of the *Deserted Village* wrote with perfect elegance and beauty in a style of mellow tenderness and elaborate simplicity. 6. Much less did it resemble any known herb weed or flower. 7. A premonitory moistening at the same time overflowed his nether lip. 8. Nevertheless strange stories got about. 9. Mr Speaker I rise to move the second reading of this Bill. 10. In a few days his Lordship's town-house was observed to be on fire. 11. Our ancestors were nice in their method of sacrificing their tender victims. 12. Give me Master Zimmerman a sympathetic solitude.

42. II. The Complex Sentence:—

I. The rules for simple sentences apply to individual clauses in complex sentences.

II. Subordinate clauses are separated from their principal clauses, and from one another (unless when very closely connected in meaning) by *commas;* as, "As my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet."

III. When a clause is restrictive,* no comma is needed; as, "The soul that sinneth, it shall die."

IV. A number of subordinate clauses bearing the same relation to the principal clause, are separated from one another by *semicolons*, and from the principal clause by a *colon;* as, "If he

* See *Progressive English Grammar*, § 46, II.

violates the most solemn engagements; if he oppresses, extorts, robs; if he imprisons, confiscates, banishes at his sole will and pleasure: this is his defence, etc."

V. A formal quotation is enclosed in *quotation marks* and preceded by a *colon;* as, "His defence is: 'To be robbed, violated, oppressed, is their privilege.'" When the quotation forms a part of the narrative, it may be preceded by a comma; as, "To a tribune who insulted him, he replied, 'I am still your Emperor.'"

VI. A sudden break in a sentence is marked by a *dash;* as, "Only in a custom of such long standing, methinks, if their Holinesses the Bishops had, in decency, been first sounded—but I am wading out of my depths."

Exercise 17.

Supply the proper Points :—

1. As the Russian cavalry retired their infantry fell back toward the head of the valley leaving men in three of the redoubts they had taken and abandoning the fourth.

2. Had there been merely an opening in the coral rock it could not have been detected from the sea excepting by the diminution of the foaming surf just at that spot a circumstance that could scarcely be visible unless the observer were opposite the aperture.

3. When Phocion the modest and gentle Phocion was led to execution he turned to one of his fellow-sufferers who was lamenting his own hard fate Is it not glory enough for you says he that you die with Phocion

4. If we consider our own country in its natural aspect without any of the benefits and advantages of commerce what a barren uncomfortable spot of earth falls to our share

5. These unhappy people were proposing schemes for persuading monarchs to choose favourites upon the score of their wisdom capacity and virtue of teaching ministers to consult the public good of rewarding merit great abilities and eminent services of instructing princes to know their true interest by placing it on the same foundation with that of their people of choosing for employments persons qualified to exercise them with many other wild impossible chimeras that never entered before into the heart of man to conceive.

6. Emerging thence again before the breath
Of full-exerted heaven they wing their course
And dart on distant coasts if some sharp rock
Or shoal insidious break not their career
And in loose fragments fling them floating round.

43. III. The Compound Sentence:—

I. The rules for simple and complex sentences apply to simple and complex clauses in compound sentences.

II. Co-ordinate clauses are generally separated by a *semicolon;* as, "The genius making me no answer, I turned about to address myself to him a second time; but I found that he had left me."

III. When two clauses are simple, and neither of them contains a comma within itself, a *comma* may be used to separate them: as, "Every man desireth to live long, but no man would be old."

IV. When an independent clause is appended to a sentence without a conjunction, it is preceded by a *colon;* as, "To reason with him was vain: he was infatuated."

V. In contracted sentences, the omissions are indicated by *commas;* as, "To err is human; to forgive, divine."

Exercise 18.

Supply the proper Points:—

1. It may seem a little extraordinary that notwithstanding his cruelty his extortion his violence his arbitrary administration this prince not only acquired the regard of his subjects but never was the object of their hatred he seems even in some degree to have possessed to the last their love and affection.

2. The success of their enterprises was suitable to the diversity of their characters and was uniformly influenced by it.

3. Conversation enriches the understanding but solitude is the school of genius and the uniformity of a work denotes the hand of a single artist.

4. The mind of Clovis was susceptible of transient fervour he was exasperated by the pathetic tale of the passion and death of Christ and instead of weighing the salutary consequences of that mysterious sacrifice he exclaimed with indiscreet fury had I been present at the head of my valiant Franks I would have revenged his injuries.

5. The Arians upbraided the Catholics with the worship of three gods the Catholics defended their cause by theological distinctions and the usual arguments objections and replies were reverberated with obstinate clamour till the king revealed his secret apprehensions by an abrupt but decisive question which he addressed to the orthodox bishops If you truly profess the Christian religion why do you not restrain the king of the Franks.

6. Nor only through the lenient air, this change
Delicious, breathes the penetrative sun;
His force, deep-darting to the dark retreat
Of vegetation, sets the steaming power
At large to wander o'er the verdant earth,
In various hues, but chiefly thee, gay green
Thou smiling Nature's universal robe,
United light and shade; where the sight dwells
With growing strength and ever-new delight.

Chapter II.—Principles of Construction.

44. *Synthesis* is the converse of Analysis. The latter is the breaking down of a sentence into its parts; the former is the building up of parts into a whole.

45. In constructing a sentence, the first care must be to make it *complete.* Every sentence must contain at least one independent predicate (§ 26); and every predicate must have its subject distinctly expressed or clearly implied.

46. In arranging the subordinate members of the sentence, care must be taken to connect explanatory words and phrases with the words which they explain. This is the quality of *clearness.* It may be destroyed,—1*st*, by *dislocation*, or the unnatural separation of members that are closely connected in meaning; or, 2*d*, by *ambiguity*, or by placing a member in such a position that it is doubtful which of two possible constructions is intended.

1. The following is an example of *dislocation*:—
"The effect of this devotion of elegant minds to rural occupations has been wonderful *on the face of the country.*"

Here the phrase, "on the face of the country," is separated by the greater part of the sentence from the word "effect," to which it directly refers; and the mind is perplexed by the long suspension of the current of the sense. The sentence would be clearer, as well as more elegant, thus: "This devotion of elegant minds to rural occupations has produced a wonderful effect on the face of the country."

2. The following is an example of *ambiguity*:—
"Rome once more ruled over the prostrate nations *by the power of superstition.*"

This may mean either of two things,—(1.) that Rome had at a former time ruled over the nations "by the power of superstition," and now resumed that power; (2.) that Rome had formerly ruled over the nations by some other power,—that of conquest, or of imperial influence,—and now did so by a different power, that of superstition. The sentence, as it stands, most naturally bears the former construction. To convey the latter meaning, it should stand thus: "Rome, by the power of superstition, once more ruled over the prostrate nations."

47. Ambiguity frequently arises from the careless use of the pronouns, especially the relatives; *e.g.*,—

> "King John of France was led in triumph through the streets of London by the Black Prince, the son of Edward III., *who* had defeated him, and taken him prisoner, at the battle of Poictiers."

Any one unacquainted with the historical facts would be doubtful, from the construction of this sentence, whether it was the Black Prince or his father that had taken John prisoner. The following arrangement would remove the ambiguity: "King John of France, who had been defeated and taken prisoner at Poictiers by the Black Prince, the son of Edward III., was led in triumph through the streets of London by his conqueror."

48. Important modifications of a statement should be mentioned before the statement itself. This applies especially to negatives, to absolute phrases, and to clauses of condition and concession; *e.g.*,—

> "I have *never* been in Vienna."
> "*The king being dead*, a dispute arose as to the succession."
> "*If the secretary really wrote that letter*, he is a traitor."
> "*Though he slay me*, yet will I trust in him."

When the substantive notion is mentioned first, the mind is apt to conclude that it is absolutely true. It is the object of the above arrangement to prevent this error. For a similar reason, we prefix the attribute to the substantive; as, a *white* rose, a *black* horse.

49. When a sentence contains a number of adverbs (words, phrases, or clauses), they should be distributed over the sentence; *e.g.*,—

> "The Earl of Lancaster was thrown (1) *into prison*, (2) *shortly after the execution of the Earl of Kent*, (3) *at the instigation of Mortimer*, (4) *on pretence of his having consented to a conspiracy for the restoration of Edward II.*"

Here we have four adverbial phrases, all relating to the same verb, "was thrown;" and the effect of ranging them one after another at the end, is to make the sentence cumbrous to the sense, and unmusical to the ear. The sense will be clearer, the sound more melodious, and the whole effect more graceful, by grouping the adverbs round the principal members of the sentence, thus: "*Shortly after the execution of the Earl of Kent*, the Earl of Lancaster was, *at the instigation of Mortimer*, thrown *into prison, on pretence of his having consented to a conspiracy for the restoration of Edward II.*" Every one of the phrases is thus brought nearer in position to the words to which they all refer.

In this arrangement, it is most natural to place the adverb of *time* at the beginning of the sentence, and the adverb of *place* after the verb, and as near to it as possible.

50. In antithetical clauses, the contrasted members should occupy corresponding places; *e.g.*,—

> "To be CARNALLY minded is *death*, but to be SPIRITUALLY minded is *life* and *peace*."

Sometimes, however, the order of the terms in the second clause is the reverse of that in the first; *e.g.*,—

> "EVIL pursueth *sinners*, but to *the righteous* GOOD shall be repaid."

51. Prominence is given to compared or contrasted members by *Ellipsis*, *i.e.*, by leaving out in the subsequent clauses words which may be supplied from the first; *e.g.*,—

> "Homer *was* the greater genius; Virgil —— the better artist: in the one, *we most admire* the man; in the other, —— the work."

52. According to the method of its construction, a sentence is either *periodic* or *loose*. A sentence in which the clauses are knit together by a close logical connexion, and in which the complete sense is suspended until the close, is called a *period*. When there is any earlier point at which the thought naturally terminates, and when the predicate is followed by phrases or clauses which are not necessary to the completeness of the sense, the sentence is said to be *loose*. It is not essential to the period that it should close with the principal predicate; for, as appears in the following example, this may be extended by modifications, which form an integral part of the proposition. The *loose* style

is admissible in simple narrative and ordinary descriptions. The *periodic* style is adopted in dignified or elevated compositions.

The following is an example of the *period*:—

"*Compelled* by want to attendance and solicitation, and *so* much versed in common life, *that* he has transmitted to us the most perfect delineation of the manners of his age. Erasmus JOINED to his knowledge of the world *such* application to books, *that* he will stand for ever in the first rank of literary heroes.

The words on which the thread of the sentence is suspended are printed in *italics*. The introductory clauses, "Compelled . . . . age," are obviously attributive, and lead us to expect a subject to which they relate. We find that subject in "Erasmus." The latter part of the sentence is held together by the correlative particles "such" and "that."

The following illustrates the *loose* construction:—

"It is in vain to say that the portraits *which* exist of this remarkable woman are not like each other; for, amidst their discrepancy, each possesses general features WHICH the eye at once acknowledges as peculiar to the vision, *which* our imagination has raised, *while* we read her history for the first time, and WHICH has been impressed upon it by the numerous prints and pictures *which* we have seen."

This sentence is not only loose, but viciously so. In the second member of it, the main assertion ends with "features." To this word, two of the remaining clauses are clumsily attached by "WHICH," and each of these has another "*which*" clause attached to it, one of them being still further prolonged by the clause beginning with "*while*."

53. A sentence, *periodic* or *loose*, should not close abruptly, or end with an insignificant word.

1. It should not end with *a postponed preposition*; *e.g.*,—

"It (custom) is indeed able to form the man anew, and to give him inclinations and capacities altogether different from those he was born *with*."

The last phrase should be, "from those *with* which he was born."

2. It should as rarely as possible close with *the pronoun* "*it*;" *e.g.*,—

"Let us first consider the ambitious, and these both in their progress to greatness, and after the attaining of *it*."

Say, "after *its* attainment," or "after attaining *it*;" for the construction is not so objectionable when the pronoun is immediately preceded by a verb.

3. It should not close with *an unemphatic adverb; e.g.*,—

"Example appeals not to our understanding alone, but to our passions *likewise*."

Here the adverb usurps the place which, in order to bring out the contrast, properly belongs to "our passions." It is stronger and more elegant to say, "but *likewise* to our passions."

54. As regards expression, or the language of which a sentence is composed, the following rules will suffice at this stage of the subject:—

I. Prefer *simple* words to those that are abstruse or unintelligible; *e.g.*,—

"The *inoculation* of the political *virus* embittered party feeling in England."

Many ordinary readers would be puzzled by this sentence, who would understand the writer's meaning at once if he were to say, "The introduction of the political poison."

II. Avoid *circumlocution*, or a round-about way of expressing a simple idea; *e.g.*,—

"Even *at that period of time, the things I endured* were not allowed *to come to a termination*."

The sentence would be much stronger thus, "Even *then my sufferings* were not allowed *to terminate*."

III. Avoid *redundancy*, or the addition of words which the sense does not require; *e.g.*,—

"They ascended *to the top* of the mountain, and then returned home *again*."

A more forcible expression would be, "After ascending the mountain, they returned home."

IV. Avoid *tautology*, or the repetition of a word in a different sense; *e.g.*,—

"Harrow from the accident of *position*, Rugby of wealth, have risen from the humble *position* of charity schools, etc."

The word "situation" might have been used for "position" in the first instance.

The substance of these rules is contained in the general direction,—"Aim at conveying the *maximum* of thought in the *minimum* of words."

Chapter III.—Synthesis of Simple Sentences.

55. A Simple Sentence, as already explained, is a sentence that contains only one subject and predicate. This single predicate must be independent,—it must not be preceded by any word which implies its dependence upon another statement. The sentence must contain only one *finite* verb. All other verbs which it is necessary to retain must be turned into participles or infinitives.

56. In the following exercises in Synthesis, each element to be included in the sentence is stated as a separate proposition; but only such words are to be introduced into the sentence as are necessary fully and clearly to express all the thoughts.

57. In working the exercises, the following directions are to be followed:—

I. Write down the Subject on a line by itself.
II. Write down the Verb on a line by itself.
III. If the Verb is incomplete, write down each complement or object on a line by itself.
IV. Write down the attributes beside the nouns to which they refer.
V. Write down each adverb or adverbial phrase on a line by itself.
VI. Arrange these parts according to the principles explained in the preceding chapter.

58. **Example.**

(1.) *The Propositions.*

a. The *king gained* a victory.
b. The king ruled over England (*att. to subj.*).
c. The victory was a decisive one (*att. to obj.*).
d. It was gained over the Scots (*adv.*).
e. The battle was fought near Dunbar (*adv.*).
f. Dunbar is on the east coast of Scotland (*att. to e.*).
g. This took place in 1294 (*adv.*).

(2.) *The Elements.*

Subject, .	The king	(*att.*) of England
Verb. .	gained	
Complemt,	a victory	(*att.*) decisive
Adverbs, 1.	over the Scots	
2.	near Dunbar	(*att.*) on the east coast of Scotland
3.	in 1294.	

As there are three adverbials here, it is a case to which § 49 applies. We therefore begin with the adverb of time; and get,

(3.) *The Sentence.*

"In 1294, the King of England gained a decisive victory over the Scots, near Dunbar, on the east coast of Scotland."

Exercise 19.

Synthesis of Simple Sentences.

*** The Subject and Predicate are printed in Italics.

1. *a.* *Malcolm* was king of Scotland.
   b. He *was constrained* to retire.
   c. He had come too late to support his confederates (*adv. phr. of cause*).

2. *a.* *I saw* the Queen of France.
   b. It is now sixteen or seventeen years since I saw her (*adv. phr. of time*).
   c. She was then the Dauphiness (*appositional phr.*).
   d. I saw her at Versailles (*adv. phr. of place*).

3. *a.* *Edgar Atheling sought* a retreat in Scotland.
   b. He was the Saxon heir to the throne (*appos. phr.*).
   c. The insurrection on his behalf had failed (*abs. phr.*).
   d. He was accompanied by his followers (*att. phr. to subj.*).
   e. He had taken refuge in Scotland on a previous occasion (*an adverb*).
   f. He fled from the pursuit of his enemies (*adv. phr. of cause*).

4. *a.* There was *a conspiracy*.
   b. It consisted of two parts (*adjective*).
   c. Its object was to subvert the government (*att. phr. to subj.*)
   d. The conspiracy *was discovered*.
   e. This took place shortly after the accession of James I. (*adv. phr. of time*).

5. *a.* *The one plot* was called the Main (*att. phr. to subj.*).
   b. It was said to have been chiefly conducted by Sir Walter Raleigh and Lord Cobham (*att. phr. to subj.*)
   c. It *consisted* of a plan to place Arabella Stuart on the throne.

d. She was the king's cousin (*appos. phr.*).
e. This was to be accomplished with the assistance of the Spani Government (*adv. phr. of manner*).

6. *a.* *The other plot* was called the BYE (*att. phr. to subj.*).
b. It is also known as the SURPRISE, or the SURPRISE TREASON (*att. phr. to subj.*).
c. This plot was led by Broke and Sir Griffin Markham (*att. phr. to subj.*).
d. Broke was brother of Lord Cobham (*appos. phr.*).
e. This *was a design* to surprise and imprison the king.
f. It was also intended to remodel the government (*adv. phr. of purpose*).

7. *a.* Tournay surrendered in 1513 (*adv. phr. of time*).
b. It surrendered to *Henry VIII.*
c. The Bishop of Tournay was dead (*abs. phr.*).
d. The King *bestowed* the see upon Wolsey.
e Wolsey was the king's favourite (*appos. phr.*).
f. He obtained the revenues of the see as well as its administration (*object*).

8. *a.* *Sir Edward Howard* was an English admiral (*appos. phr.*).
b. There was a French war in 1513 (*adv. phr. of time*).
c. Howard was attempting to cut six French galleys out of a port (*adv. phr. of time or manner*).
d. That port was Conquet (*att. phr. to* "port").
e. He had with him only two vessels (*adv. phr. of manner to* c.).
f. He *was slain.*
g. This happened at the commencement of the war (*adv. phr. of time*)

9. *a.* *Henry VII.* was the founder of a dynasty (*appos. phr.*).
b. That dynasty was the House of Tudor.
c. He *died* of a consumption.
d. His death took place at Richmond.
e. Richmond was his favourite palace (*appos. phr.*).
f. The event happened on the 25th April 1509.
g. He had reigned twenty-three years and eight months (*adv. phr of time*).
h. He was then in the fifty-second year of his age (*adv. phr. of ti*

10. *a.* *The European nations* were conquered by the Romans (*adv. ph of manner to b.*).
b. This conquest had first cemented them into a whole (*att. to* "nations").
c. They had a second bond of union (*adj.*).
d. It was a still firmer bond.
e. They *derived* it from Christianity.
f. This Christianity was common to them all (*adj.*).

11. *a.* *Warenne* had entered Scotland.
b. He had collected an army (*adv. phr. to a.*).

c. It consisted of forty thousand men (*att. phr. to* "army").
d. He had levied it in the north of England.
e. His advance was unexpected (*adv. to a.*).
f. He *was defeated* by Wallace.
g. The English army suffered severely (*adv. phr. of manner*).
h. The battle was fought at Cambuskenneth.
i. Cambuskenneth is near Stirling.

12. a. Elizabeth was sister to Mary.
b. The latter was anxious to involve the former in some appearance of guilt (*adv. phr. of purpose to c.*).
c. For this purpose she seized the opportunity of a rebellion.
d. This rebellion had been headed by Wyatt (*poss. att.*).
e. *Mary ordered* Elizabeth to be committed to the Tower.
f. When there she was to be examined.
g. Her examination was to be strict (*adv.*).
h. It was to be conducted by the Council.

Chapter IV.—Synthesis of Complex Sentences.

59. A Complex Sentence is a sentence which, besides its principal predicate, has one or more subordinate clauses. A simple sentence may be made complex by expanding one of its members into a clause. The simple and the complex sentence thus agree in that both contain one, and only one, leading assertion; they differ in that the subordinate members in the former are either *words* or *phrases;* while in the latter one at least of them is a *clause.*

60. The different kinds of subordinate clauses are distinguished by the connectives that introduce them. Care should therefore be taken in every case to employ the proper connective.

With this view constant reference should be made to the Table in § 30.

61. In the following exercises, the substance of each clause is stated as an independent proposition. The pupil is required to supply the proper connectives, and to connect each subordinate clause with that member of the principal clause to which it relates.

(*a*) In the earlier exercises, the connectives are supplied, so that the pupil has only to arrange the clauses in the best order for giving clearness and force to the sentence.

62. In working the exercises, the following plan may be adopted:—

I. Write down each member of the principal clause (subject, verb, object, etc.) in a line by itself.

II. Write each subordinate clause beside the member in its superior clause to which it relates.

III. Arrange the clauses according to the principles explained in Chapter II.

63. **Example 1.**

1. *The Clauses.*

A. The more prudent of the crusaders provided themselves with those precious metals.

$1a^1$. Who were not sure (*att. to subj.*).

a^2. That they should be fed from heaven with a shower of quails or manna (*subs.*).

$2a^1$. Which, in every country, are the representatives of every commodity (*att. to* "metals").

2. *The Elements.*

A. *Subject:*	The more prudent of the crusaders	($1a^1$.) who were not sure | (a^2.) that they should be fed from heaven with a shower of quails or manna
Verb:	provided	
Object:	themselves	
Adverb:	with those precious metals	($2a^1$.) which, in every country, are the representatives of every commodity.

3. *The Sentence.*

"*The more prudent of the crusaders*, who were not sure that they should be fed from heaven with a shower of quails or manna, *provided themselves with those precious metals* which, in every country, are the representatives of every commodity."

64. In the following example, the clauses are thrown into the form of separate propositions, the nature of each, and its relation to its superior clause, being indicated in the notes.

Example 2.

1. *The Propositions.*

A. Tyranny would have ruled without control.

$1a^1$. Tyranny was breaking through all barriers on every favourable moment (*att to subj.*).

$2a^1$. The nobility had not been free and brave (*adv. of condition*).

a^2. The people were poor and disunited (*adv. of time*).

2. *The Elements.*

A. *Subject:*	Tyranny,	(1a[1].) *which* was breaking through all barriers on every favourable moment,
Verb:	would have ruled	(2a[1].) *if* the nobility had not been free and brave | (a[2].) *when* the people were poor and disunited.
Adverb:	without control.	

3. *The Sentence.* In accordance with § 48, we should begin with the clause of *condition.* At the same time we interweave with it the clause of *time*, which modifies it: and the following is the result:—

> "If, when the people were poor and disunited, the nobility had not been free and brave, *that tyranny* which was breaking through all barriers on every side, *would have ruled without control.*"

Exercise 20.

A. (With Connectives.)

1. *A.* History has frequently taught me.
   a[1]. That the head has the very next (day) been fixed upon a pole (*subs.*).
   a[2]. Which has one day grown giddy with the roar of the million (*att. to subj.*).

2. *A.* The variation of the needle filled the companions of Columbus with terror.
   a[1]. Which is now familiar (*att. to subj.*).
   a[2]. Though it still remains one of the mysteries of nature (*adv. of concession*).
   a[3]. Into the cause of which the sagacity of man hath not been able to penetrate (*att. to* "mysteries").

3. *A.* Alexander VI. perceived the townsmen busy in the market-place, pulling down a figure from a gibbet.
   1a[1]. As he was entering a little town in the neighbourhood of Rome (*adv. of time*).
   a[2]. Which had just been evacuated by the enemy (*att. to* "town").
   2a[1]. Which had been designed to represent himself (*att. to* "figure").

4. *A.* These ruling principles are in truth everything and all in all.
   a[1]. Which in the opinion of such men have no substantial existence (*att. to subj.*).
   a[2]. As I have mentioned (*att. to* "men").

5. *A.* It is impossible to doubt.
   1a[1]. That private wars were perpetuated by so convenient a custom (*subs., obj. of* "doubt").

a^2. Which, indeed, owed its universal establishment to no other cause (*att. to* "custom").

$2a^1$. Though private wars did not originate in the feudal system (*adv. of concession*). § 48.

6\. *A.* We may believe.

$1a^1$. That Samuel ventured on the solemn step of anointing David king (*subs., obj. to* "believe").

$1a^2$. After David had been driven away from Saul (*adv. of time*)

$2a^2$. And after David's life had been attempted several times (*adv. of time*). § 53 (3).

$2a^1$. If we are to arrange events according to their probable connexion (*adv. of condition*). § 48.

B. (Without Connectives.)

1\. a^2. The king broke off both treaties (*subs. obj.*).

a^1. The people learned this (*adv. of time*).

A. The people celebrated their triumph by bonfires and public rejoicings.

2\. a^1. I have an indifferent opinion of the vulgar (*subs. obj.*).

a^3. Some merit raises the shout of the vulgar (*att. to* "merit").

a^2. I am ever led to suspect that merit (*adv. of effect*).

A. This I own.

3\. *A.* Charles gave orders.

$1a^1$. Parliament was summoned in 1626 (*adv. of time*).

$2a^1$. The customary writ was not to be sent to the Earl of Bristol (*subs. obj.*).

$1a^2$. Bristol, while Spanish ambassador, had mortally offended Buckingham, the king's favourite, in the affair of the Spanish marriage (*att. to* "Bristol").

$2a^2$. Bristol was therefore ob[illegible]ions to Charles (*att. to* "Bristol").

4\. *A.* There were thousands of living gazettes in all the villages of France.

$1a^1$. They discussed Napoleon's measures with the utmost freedom (*att. to* "gazettes").

$2a^1$. They uttered curses, not loud, but deep (*att. to* "gazettes").

$3a^1$. Napoleon had got possession of the press, of the tribune, and of the pulpit (*adv. of concession*).

$4a^1$. Nobody could write an attack on him (*adv. of concession*).

$5a^1$. Nobody could make a public speech in opposition (*adv. of concession: contr.*).

5\. $1a^1$. Despotism is the genuine constitution of India (*subs. obj.*).

$2a^1$. A disposition to rebellion in the subject or dependent prince is the necessary effect of this despotism (*subs. obj.*).

$3a^1$. Jealousy and its consequences naturally arise on the part of the sovereign (*subs. obj.*).
$4a^1$. The government is everything (*subs. obj.*).
$5a^1$. The subject is nothing (*subs. obj.: contr.*).
$6a^1$. The great landed men are in a mean and depraved state, and subject to many evils (*subs. obj.*).
A. All this he lays down as a rule.

6. $1a^1$. The paramount end of liberal study is the development of the student's mind (*subs. obj.*).
a^2. This development is accomplished through some exercise of the faculties (*att. to* "exercise").
$2a^1$. Knowledge is principally useful as a means of determining the faculties to that exercise (*subs. obj.*).
A. This I hold.

Chapter V.—Synthesis of Compound Sentences.

65. A Compound Sentence is a sentence which contains more than one principal Predicate,—each of which may have subordinate Predicates attached to it. In a compound sentence, a principal clause without subordinate clauses is called a *simple* clause, and corresponds, in construction, to the simple sentence; a principal clause with subordinate clauses, is called a *complex* clause, and corresponds to the complex sentence. The leading divisions of the compound sentence, therefore, are dealt with in the same manner as simple and complex sentences. The only point of difference that remains is the manner of connecting these principal members with one another. The relation between them is that of co-ordination; and the proper connectives are mentioned in § 25. For convenience, the signs which represent them may be repeated here:—

1. The sign	+	indicates	copulative	co-ordination,	expressed by	*and*.
2. "	—	"	alternative	"	"	*either*, *or*.
3. "	×	"	antithetical	"	"	*but*.
4. { "	∴	"	causative	"	"	*therefore*.
"	∵	"	"	"	"	*for*.

66. In working the following exercises, each leading member of the compound sentence is to be dealt with as if it were a

simple or a complex clause. The proper connectives are then to be placed between them, and the compound sentence will be complete.

(*a*) In the earlier Exercises (A), as in the case of the complex sentence, the connectives are supplied.

67. **Example 1.** (*With Connectives.*)

1. *The Clauses:*—

A. The sentinels were wedged amongst the crowd.
*a*¹. Who endeavoured to prevent the people from trespassing on the parapet (*att. to subj.*).
B. *And* an officer was compelled rapidly to retire.
*b*¹. Who ordered the sentinels to drive the people down with their bayonets, not very prudently on such an occasion (*att. to subj.*).
C. *For* the people would not be debarred from gazing, till the last moment, upon the hero, the darling hero of England.

2. *The Leading Members:*—

A. The sentinels, who endeavoured to prevent the people from trespassing on the parapet, were wedged amongst the crowd.
B. *And* an officer, who ordered them to drive the people down with their bayonets,—not very prudently, on such an occasion,—was compelled rapidly to retire.
C. *For* the people would not be debarred from gazing, till the last moment, upon the hero—the darling hero of England.

3. *The Compound Sentence:*—

"The sentinels, who endeavoured to prevent the people from trespassing on the parapet, were wedged amongst the crowd; and an officer, who ordered them to drive the people down with the bayonet,—not very prudently, upon such an occasion,—was compelled rapidly to retire; for the people would not be debarred from gazing, till the last moment, upon the hero,—the darling hero, of England."

68. **Example 2.** (*Without Connectives.*)

1. *The Clauses:*—

*a*¹. At times industry and the arts flourish (*att. to* "times").
A. In these times men are kept in perpetual occupation.
B. They enjoy the occupation itself as their reward.
*c*¹. Some pleasures are the fruit of their labours (*att. to obj.*).
C. They also enjoy these pleasures as their reward (*contr.*).

2. *The Leading Members:*—

A. In times *when* industry and the arts flourish, men are kept in perpetual occupation.

B. *And* they enjoy as their reward the occupation itself.
C. *As well as those* pleasures *which* are the fruit of their labours.

3. *The Compound Sentence:*—

"In times when industry and the arts flourish, men are kept in perpetual occupation; and enjoy as their reward the occupation itself, as well as those pleasures which are the fruit of their labour."

Exercise 21.

A. (With Connectives.)

1. *A.* I may at least plead in excuse.
   1*a*[1]. If I accomplish the present task but imperfectly (*adv. of condition*).
   2*a*[1]. That the present task has not been previously attempted (*subs.*).
   B. And I therefore request.
   b[1]. That you will view rather as the outline of a course of reasoning than as anything pretending to finished argument (*subs.*).
   b[2]. What I have to state to you on this subject (*subs. obj.*).
2. *A.* This might serve to teach the great.
   1*a*[1]. If the great could be taught any lesson (*adv. of condition*).
   2*a*[1]. Their glory stands upon how weak a foundation (*subs. obj.*).
   a[2]. Which is built upon popular applause (*att. to subj.*).
   B. For they as quickly condemn.
   1*b*[1]. As such praise (*adv. of man*).
   b[2]. What seems like merit (*subs. obj.*).
   2*b*[2]. What has only the appearance of guilt (*subs. obj.*).
3. *A.* Johnson had seen so much of sharp misery.
   B. And Johnson had felt so much of sharp misery.
   ab. That Johnson was not affected by paltry vexations (*adv. of effect*).
   C. And Johnson seemed to think.
   c[1]. That every body ought to be hardened to these vexations as much.
   c[2]. As Johnson was hardened to these vexations (*adv. of degree*).
4. *A.* Their joy literally becomes our joy.
   a[1]. When we cordially congratulate our friends (*adv. of time*).
   a[2]. Which, however, to the disgrace of human nature, we do but seldom (*att. to a*[1]).
   B. We are as happy for the moment.
   b[1]. As they are happy (*adv. of degree*).
   C. Our heart swells with real pleasure.
   D. Our heart overflows with real pleasure.
   E. Joy sparkles from our eyes.
   F. Joy animates every feature of our countenance, and every gesture of our body.
   G. Complacency sparkles from our eyes.
   H. Complacency animates every feature of our countenance and every gesture of our body.

*** The clauses from C. to H. to be *contracted* (§ 32).

5. *A.* We prepare to meet the blow.
B. And we think to ward off the blow.
C. Or we think to break the force of the blow.
abc. When the blow is coming.
d^1. What cannot be avoided (*subs. obj.*).
D. We arm ourselves with patience to endure.
E. We agitate ourselves with fifty needless alarms about it.
F. But the pang is over.
G. And the struggle is no longer necessary.
fg. When the blow is struck (*adv. of time*).
H. And we cease to harass ourselves more about the blow.
h. Than we can help (*adv. of comp.*).

6. *A.* A war is just against the wrong-doer.
a^1. When reparation for wrong cannot be otherwise obtained (*adv. of time*).
B. But a war is conformable to all the principles of morality then only.
b^1. When the war is not likely to expose the nation to the evils (*adv. of time*).
$1b^2$. By which it is levied (*att. to* "nation").
$2b^2$. Which it professes to avert (*att. to* "evils").
$2b^1$. And when the war does not inflict on the nation sufferings (*adv. of time*).
$3b^2$. Which has done the wrong (*att. to* "nation").
$4b^2$. Which are altogether disproportioned to the extent of the injury (*att. to* "sufferings").

B. (Without Connectives.)

1. a^1. We do not discern many stars with our naked eyes (*att. to* "stars").
A. We see many stars by the help of our glasses.
b^1. Our telescopes are the finer (*adv. of degree*).
⌐*B.* Our discoveries in that proportion are the more.

2. *A.* We have great deference for public opinion.
b^2. Something is good (*att. to* "that").
b^1. Nothing but that can be permanently popular (*subs. obj.*).
+*B.* This we readily admit.

3. *A.* I at first kept my usual silence.
b^1. Was it more like himself than a Saracen? (*subs. alter.*).
×*B.* Upon the knight's conjuring me to tell him this, I composed my countenance in the best manner I could.
c^1. Much might be said on both sides (*subs. obj.*).
+*C.* I replied.

4. a^1. Sir Roger is landlord to the whole congregation (*adv. of reason*
A. He keeps the whole congregation in very good order.

b^1. By chance he has been surprised into **a good nap at sermon** (*adv. of condition*).
∵ *B*. Upon recovering out of it he stands up.
+ *C*. He looks about him.
+ *D*. He wakes them himself.
— *E*. He sends his servant to them.
de. He sees somebody else nodding (*adv. of condition*).

5. $1a^1$. A person looked on the waters only for a moment (*att. to* "person").
$2a^1$. The waters were retiring (*subs. obj.*).
A. That person might fancy this.
$1b^1$. A person looked on the waters only for five minutes (*att. to* "person").
$2b^1$. The waters were rushing capriciously to and fro (*subs. obj.*).
+ *B*. That person might fancy this.
$1c^1$. A person keeps his eye on the waters for a quarter of an hour (*adv. of time*).
+ $2c^1$. He sees one sea-mark disappear after another (*adv. of time*).
$3c^1$. The ocean is moved in some general direction (*att. to* "direction").
× *C*. Then it is impossible for him to doubt of that general direction.

6. $1a^2$. Unavoidable difficulties might be expected from the nature of Columbus's undertaking (*att. to* "difficulties").
$2a^2$. Other difficulties were likely to arise from the ignorance and timidity of the people under his command (*att. to* "such").
a^1. Columbus had to be prepared to struggle not only with the former difficulties, but also with such as the latter (*subs. comp.*).
A. The early discovery of the spirit of his followers taught Columbus this.
b^3. He had discoveries in view (*att. to* "discoveries").
b^2. Naval skill and undaunted courage would be requisite for accomplishing these discoveries (*adv. of comparison*).
b^1. The art of governing the minds of men would be no less requisite (*subs. obj.*).
+ *B*. He believed.

Chapter VI.—Original Sentences.

69. The preceding exercises afford sufficient practice in the mechanical construction of sentences, of which both the thought and the language are supplied. The next step in the course of instruction suggested in these lessons is the writing of Original Sentences, in which both the thought and the language shall be

the pupil's own. This may best be accomplished by proposing questions, the answer to each of which shall be in the form of a complete sentence,—simple, complex, or compound, according to the necessities of the case, the ability of the pupil, or the judgment of the teacher.

70. In performing this exercise, two things must be carefully attended to:—

1. The sentence must in every case be a direct answer to the question; not a vague statement about the subject of inquiry.

(*a*) This will conduce to accuracy of thinking, as well as to precision of language. A loose answer should in every instance be rejected.

2. Every sentence must be grammatically complete. It must make complete sense, apart from the question. In other words, the subject of the question must be repeated in the answer. For example, if the question be: "How is an eclipse of the sun caused?" it is not a complete answer to reply, "By the moon intercepting its rays." It must be: "An eclipse of the sun is caused by the moon intercepting its rays."

(*a*) When an incomplete sentence is presented to the teacher, he should ask the pupil to analyze it. This will demonstrate its incompleteness.

The construction of every sentence should further be tested by the principles explained in Chapter II.

71. **Example.**

Question: . What is a volcano?

Answer: . A volcano is a mountain which from time to time throws up burning matter or lava, together with ashes and stones, through an opening in its summit called the crater.

Exercise 22.

Write one sentence in answer to each question.

A.

1. What is coal?
2. What is the diamond?
3. Which is the most precious metal? and why?

4. How is paper made?
5. What is leather?
6. Whence is linen obtained; and what are its uses?
7. What is an earthquake?
8. How is an eclipse of the moon caused?
9. Is snow of any use to the farmer?
10. What are the motions of the earth; and what changes depend upon each.
11. What is the cause of the tides?
12. What are gregarious animals?

B.

1. What is the mariner's compass?
2. What is the microscope?
3. What was the Gunpowder Plot?
4. Who were the Pilgrim Fathers?
5. What were the Jacobite Rebellions?
6. Who was Christopher Columbus?
7. For what is William Wallace famous?
8. What was the fate of Sir Walter Raleigh.
9. What led to the invention of printing?
10. What is trial by jury?
11. What is the difference between exogenous and endogenous plants?
12. What is the difference between reason and instinct?

PART II.—THE STRUCTURE OF PARAGRAPHS.

Chapter I.—Principles of Construction.

72. A *Paragraph* is a connected series of sentences relating to the same subject. As the sentence is the result of the synthesis, or building up, of clauses, so the paragraph is the result of the synthesis, or building up, of sentences. Indeed, the elements of the sentence and of the paragraph are substantially the same. They differ only in form. In the sentence they appear as words, phrases, or clauses; in the paragraph they appear as complete sentences. A sentence may thus be expanded into a paragraph, by expressing each of its important members in the form of a separate sentence.

73. There are three qualities to be aimed at in the construction of paragraphs,—1. Unity; 2. Continuity; 3. Variety.

74. I. *Unity.*—This quality requires that all the sentences in a paragraph should bear directly upon the main subject, or division of a subject, to which it refers. It should not be overloaded with details which tend to destroy its clearness and force; neither should it be prolonged so as to embrace elements which have not a manifest connexion with its leading topic.

75. II. *Continuity.*—As all the sentences in a paragraph should thus relate to the same subject, they should be arranged so as to carry the line of thought naturally and suggestively from the one to the other. For this purpose free use should be made of the continuative particles and phrases; as, "however," "moreover," "indeed," "thus," "consequently," "at the same time," "in like manner," etc., etc.

76. III. *Variety.*—The successive sentences should differ from one another, both in the manner of their construction and in their length. It will be found to be of advantage to make the sentences at the beginning brief. The attention of the reader is thus arrested at the outset, without being subjected to

any unnecessary strain. A longer sentence than usual, gathering up the various threads of thought, has its appropriate place at the close.

77. These qualities are illustrated in the following brief paragraph from Macaulay:—

(1.) (2.) (3.) "It is by his essays that Bacon is best known to the multitude. The *Novum Organum* and the *De Augmentis* are much talked of, but little read. They have produced, indeed, a vast effect upon the opinions of mankind; but they have produced it through the (4.) operation of intermediate agents. They have moved (5.) the intellects which have moved the world. It is in the essays alone that the mind of Bacon is brought into immediate contact with the minds of ordinary (6.) readers. There he opens an exoteric school, and talks to plain men in language which everybody understands, (7.) about things in which everybody is interested. He has thus enabled those who must otherwise have taken his merits on trust, to judge for themselves; and the great body of readers have, during several generations, acknowledged that the man who has treated with such consummate ability questions with which they are familiar, may well be supposed to deserve all the praise bestowed on him by those who have sat in the inner school."

The *unity* of this paragraph is complete. The subject to which it relates is announced in the opening sentence. The fact thus stated is illustrated and enforced, chiefly by comparison and contrast, in the succeeding sentences; but no new topic is started throughout the paragraph, and its oneness is thus unimpaired.

The *continuity* is also very evident. Sentences (1) and (2) are connected by the relation of antithesis. Sentence (3) is an amplification of (2), and is connected with it by the pronoun *they*, and the particle *indeed*. Sentence (4) repeats the closing clause of (3) in another form, and is joined to it, also, by the pronoun. Sentence (5) is the return from the antithesis, and repeats the statement of (1), which in sentences (5), (6), and (7), is still further elaborated. (5) and (6) are linked together by *there;* (6) and (7), by *thus*.

The *variety* in length is sufficiently indicated by the spaces between the

numbers of the sentences in the margin. It will be noticed that (1), (2) are both short sentences; (3), (5), (6) are of medium length, but their equality is saved from sinking into sameness by the introduction of another short sentence, (4). The long sentence (7) at the close gives dignity and impressiveness to the paragraph, like a prolonged note at the conclusion of a melody.

78. There are three kinds of composition, to any one of which a paragraph may belong :—

I. Narration: detailing a course of *events*.
II. Description: setting forth the nature of particular *objects*
III. Exposition: explaining scientific *principles*.

We shall deal with each kind of composition separately.

79. The element of Reflection, which is rather an operation of the mind than a distinct species of writing, enters more or less into all the kinds of composition specified above. It frequently occupies no more than a single sentence in a narration or a description. It may even be conveyed in a single epithet, as when we characterize a contrivance as "wonderful," or a course of action as "disastrous." Reflection may therefore be more conveniently regarded as an element common to all kinds of writing, than as itself a distinct kind of composition. The particulars which it usually embraces are *relations* of cause and effect, *judgments* of approval or disapproval, and *feelings* of pleasure or pain.

Chapter II.—Narration.

80. Active scenes and courses of events form the proper subjects of *Narration*.

81. The single law of narration is, *that the events be narrated in the order of their occurrence.*

82. A narrative paragraph may be constructed by expanding and enlarging a narrative sentence, or a sentence in which certain events, or things done (*res gestæ*), are set forth. Indeed there is a remarkable correspondence between the elements of the paragraph and those of the sentence. The *predicates* in the

latter represent the separate *events* in the former; the *subjects* and *objects* in the latter correspond with the *persons* engaged in these events; the *attributes* in the sentence become *explanatory sentences* in the paragraph; the *adverbials* of time, place, manner, and cause in the one, are expanded in the other into separate *sentences*, which contribute those details of circumstance that give life and energy to the composition. This suggests the best practical method of dealing with the exercises.

83. In expanding a sentence into a paragraph, every fact stated or implied in the former must first be written down as a separate sentence. These sentences will form the skeleton or outline of the paragraph. They must then be enlarged by the addition of circumstances which, though out of place in the sentence, are necessary to the completeness of the paragraph.

84. **Example.**

1. *The Sentence.*

"After quelling the disturbances excited in the west of England by Githa, King Harold's mother, and building a fortress to overawe the city of Exeter, William returned to Winchester."

2. *The Expansion.*

The following facts are stated or implied in this sentence:—

1. A disturbance had arisen in the west of England.
2. It was excited by Githa.
3. Githa was the mother of Harold, the late king.
4. William started from Winchester with an army for the scene of this disturbance.
5. He succeeded in quelling it.
6. Thereafter he built a fortress to overawe the city of Exeter, the centre of the disaffection.
7. William then returned to Winchester.

3. *The Enlargements.*

To make the paragraph complete, we must introduce such new facts as will explain the historical connexion of this event. Referring to the history of the period, we find:—

1. That William, having spent a year in settling the affairs of his new kingdom, believed that he might with safety visit his subjects in Normandy.
2. That the malcontents in England took advantage of his absence to excite tumults.

3. That the disturbance referred to in the west of England arose in this connexion.
4. That on hearing of it, William hurried to England and succeeded in quelling it.

Interweaving these new facts with those already ascertained, we obtain, as the result of the combined processes of expansion and enlargement,—

4. *The Paragraph.*

"William the Conqueror, having spent a year in settling the affairs of his new kingdom, had succeeded so completely in restoring outward peace and order, that he believed he might safely fulfil his promise of revisiting his ancient subjects in Normandy. He had not been long absent, however, till the malcontents in England, taking advantage of his absence, began to excite tumults in various parts of the country. The most serious of these disturbances arose in the west of England, where a considerable party had gathered round Githa, the mother of Harold the late king. On hearing of the discontent, William hastened across the channel; and, arriving at Winchester, placed himself at the head of a small army with which he marched to the scene of the rebellion. By his personal presence, and his vigorous measures, he speedily succeeded in quelling the revolt. Before leaving the scene of the rebellion, he took the precaution of building a fortress to overawe the city of Exeter, the centre of the disaffection in that part of the country. Having by these measures re-established his authority in the west, he returned in triumph to Winchester, which was then the seat of his government."

85. The simplest form of Narration is,—

I. *Incidental Narration*, which deals with ordinary occurrences coming within the writer's experience, and includes, therefore, Letters, incidents of Travel or Adventure, and accounts of Mechanical Processes.

Its highest form is,—

II. *Historical Narration*, which deals with recorded events, lying, for the most part, beyond the writer's experience, and includes, besides stories,—real or fictitious,—the narrative portions of History and Biography.

1. Incidental Narration.

86. In Incidental Narration, the simplest language, and the most direct form of statement should be employed. A stiff or formal style of treatment is especially to be avoided.

87. **Example.**

1. *The Sentence.*

"Last Wednesday night, one of my hares having escaped, some of my people, accompanied by many of the neighbours, set off in pursuit; and after an hour's chase, secured her in a tanpit full of water, and brought her home in a sack at ten o'clock."

The particulars to be successively taken up in expanding this statement, are,—

1. The time of the occurrence.
2. The alarm raised.
3. The chase, and its incidents.
4. The capture.
5. The return.

The following paragraph,—from one of Cowper's letters,—will show how this may be done:—

2. *The Paragraph.*

"Last Wednesday night, while we were at supper, between the hours of eight and nine, I heard an unusual noise in the back parlour, as if one of the hares was entangled, and endeavouring to disengage herself. I was just going to rise from table, when it ceased. In about five minutes, a voice on the outside of the parlour-door inquired if one of my hares had got away. I immediately rushed into the next room, and found that my poor favourite Puss had made her escape. She had gnawed in sunder the strings of a lattice work, with which I thought I had sufficiently secured the window, and which I preferred to any other sort of blind, because it admitted plenty of air. From thence I hastened to the kitchen, where I saw the redoubtable Thomas Freeman, who told me that having seen her, just after she had dropped into the street, he attempted to cover her with his hat, but she screamed out, and leaped directly over his head. I then desired him to pursue as fast as possible, and added Richard Coleman to the chase, as being nimbler, and carrying less weight than Thomas; not expecting to see her again, but desirous to learn, if possible, what became of her. In something less than an hour, Richard returned, almost breathless, with the following account. That soon after he began to run, he left Tom behind him, and came in sight of a numerous hunt of men, women, children, and dogs; that he did his best to keep back the dogs, and presently outstripped the crowd, so that the race was at last disputed between himself and Puss—she ran right through the town, and down the lane that leads to Dropshort; a little before she came to the house, he got the start and turned her; she pushed for the town again, and soon after she entered it, sought shelter in Mr Wagstaff's tanyard, adjoining to old Mr Drake's. Sturges's harvest men were at supper, and saw her from the opposite side of the way. Here she encountered the tanpits full of

water; and while she was struggling out of one pit, and plunging into another, and almost drowned, one of the men drew her out by the ears, and secured her. She was then well washed in a bucket, to get the lime out of her coat, and brought home in a sack at ten o'clock."—*Cowper*.

Exercise 23.

EXPAND *each of the following sentences into an* INCIDENTAL PARAGRAPH :—

1. In the course of an excursion to the top of —— ——, which I made with two companions, in my last holidays, we had the misfortune to lose our way in a thick mist, and narrowly escaped spending the night upon the hill.
2. When fishing in the —— yesterday, I succeeded in hooking a large trout; but after playing him up and down the river for twenty minutes, I had the mortification to see him slip off the hook, just as I was bringing him to land.
3. —— Castle was visited last week by a large party, which, after wandering about the grounds, and examining the castle inside and outside, took luncheon under a spreading oak-tree on the lawn.
4. When we were at breakfast this morning, an alarm having been raised that my pony had escaped, we set off in pursuit; and after an exciting chase by all the men and dogs in the neighbourhood, we secured him at the turnpike gate, which the taxman had wisely closed when he heard the noise of our approach.
5. Last Saturday, we had a delightful walk across the fields and through the woods, in the course of which we gathered many specimens of beautiful wild-flowers, mosses, and ferns.
6. In the great fire in —— street, a fireman lost his life, in making a brave attempt to save two children who had been left in an upper storey.
7. The —— games, consisting of contests in running, leaping, putting the ball, throwing the hammer, and other manly exercises, were held last week with great success.
8. In the contest between the wind and the sun, to see which would first compel a traveller to doff his cloak, the sun succeeded by the force of his genial influence, when the wind exerted his utmost violence in vain.
9. A stag, which greatly admired his branching horns when he saw them reflected in a clear pool in which he was drinking, found them very inconvenient when he was pursued by hounds through a thick wood.
10. An old man whose end was near, wishing to show his sons the strength of union, took a bundle of sticks, and after vainly attempting to break them so long as they were bound together, easily snapped them one by one when they were separated.
11. A countryman finding a little snake half frozen, put it in his bosom to warm it to life again; but it had no sooner been revived by his kindness than it stung its benefactor, so that he died.

12. Household gas is the vapour given off by cannel coal when enclosed in an iron or clay retort, heated to a white heat; but it must be freed of tar, and be purified by passing through thin layers of lime, before it is fit for use.

ADDITIONAL SUBJECTS.

13. A Day in a Yacht.
14. A Visit to the Bass Rock.
15. A Sail down the Thames.
16. A Walk by the Sea-shore.
17. A Snow-storm.
18. An Inundation.
19. A Military Review.
20. A Foot-ball Match.
21. An Alarm of Thieves.
22. An Eclipse of the Sun or Moon.
23. The Shepherd Boy and the Wolf.
24. The Old Man and his Ass.

2. LETTER-WRITING.

88. A Letter is not necessarily, or in all cases, a Narrative. It may embrace both Description and Exposition. Excepting peculiar cases however, Narration is the element which predominates in correspondence; and it is in connexion with this element that the forms and specialties of Letter-writing may be most conveniently explained.

89. The language of Letters should be plain and simple. The construction of the sentences should be easy and natural. Stiffness, formality, and the affectation of preciseness are, in this kind of composition, particularly objectionable. Here, a colloquial or conversational style is not only allowable, but is even desirable. Letters are for the most part written to relatives or intimate friends. Their purpose is to communicate facts which, in other circumstances, would form the subject of familiar conversation. We should therefore write to our friends in their absence very much as we should speak to them if they were present.

90. The mechanical arrangement of a letter is important. A slovenly or careless habit contracted in writing familiar letters may lead to serious consequences in more important correspondence. The following points are therefore to be attended to. Every letter should contain:—

I. *The Date*, and the *Place* where it is written.

The day, month, and year, should be given in full. Never date a letter merely by the day of the week, as, "Tuesday Evening."

II. *The Form of Address;* as "Sir," "Dear Sir," "My Dear Charles," "My Dearest Father;" according to the terms of intimacy between the writer and the person addressed.

III. *The Narrative*, or Letter proper.

IV. *The Subscription;* as "Yours truly," "Yours faithfully," "Your affectionate brother," etc. (varying as in No. II., with the relations of the parties), and the *Name* of the writer.

V. *The Name of the Recipient.*

Example.

I. 24 Blank Street, London,
January 13th, 1867.

II. My Dear Charles,

III. I write this short note to let you know of my safe arrival here this morning, after a long and tedious journey. The train was unusually heavy, and the delay at several of the stations was very long and tiresome. Had no accident happened, we should have been an hour behind time; but to add to our misfortunes, when we were a few miles on the other side of Darlington, the engine broke down, and a messenger had to be sent to that station for another engine. We had to wait nearly two hours before it arrived, and two more dreary hours I have never spent. We put on extra speed to make up for lost time, and we got considerably shaken during the latter part of the journey, to the great alarm of the ladies. In spite of all our efforts, we found, on arriving at King's Cross, that we were two hours and a half late. Mr Smith had waited for me all that time. His anxiety (for the officials would give him no particulars) had prevented him from tiring. I have not yet seen anything of London; but the Smiths have a number of plans formed for my amusement, so I expect to enjoy my visit very much.

Give my kind regards to all friends, and believe me, my dear Charles,

IV. Your affectionate Brother,
WILLIAM F. BROWN.

V. To
Mr Charles Brown,
Edinburgh.

Exercise 24.

Subjects for Letters.

1. The Journey from Home to School.
2. A Holiday Ramble.
3. The Daily Routine at School.

4. How Sunday is spent at School.
5. A Visit to a Picture Gallery.
6. The Results of an Examination.
7. An Answer to a Letter inquiring when the Christmas Holidays begin and end
8. An Answer to a Letter inviting you to spend a Holiday with a friend.
9. An Answer to a Letter asking where you are to spend your Holidays.
10. A Letter acknowledging receipt of a Present.
11. A Letter inviting a companion to spend his or her Holidays with you.
12. A Letter to a Friend abroad, describing the changes that have taken place during his absence.

91. Formal Notes (*e.g.*, Cards of Invitation and the Replies to the same) are generally written *in the Third Person.* In this case the Form of address and the Subscription must be omitted; and the Date is usually put at the end.

(*a*) It is a common mistake, in replying to such notes, to use the future tense instead of the present. Never say, "Miss Jones *will have* much pleasure in *accepting*, etc." She *has* much pleasure in *accepting;* she *will have* much pleasure in *being present.*

92. **Example 1.**

Invitation.

Mr and Mrs Fitzroy request the pleasure of Mr Butler's company at dinner, on Friday, the 26th inst., at seven o'clock.

The Elms,
5th February 1867.

Acceptance.

Mr Butler has much pleasure in accepting Mr and Mrs Fitzroy's invitation to dinner, for Friday the 26th inst., at seven o'clock.

The Oaks,
6th February 1867.

Declinature.

Mr Butler, with compliments to Mr and Mrs Fitzroy, regrets that he cannot have the pleasure of accepting their invitation to dinner, for Friday the 26th inst., in consequence of a prior engagement.

The Oaks,
6th February 1867.

93. **Example 2.**

Note.

Mr Bruce presents his compliments to Major Spence, and begs to know whether he can give him the present address of his friend Mr James Thomson, who obtained a situation in a mercantile house in Liverpool

three or four years ago. Mr Bruce's reason for wishing to know Mr Thomson's address is, that he has a book belonging to Mr T. in his possession, which he wishes to return.

The Hall, Cheshire,
1st March 1867.

Reply.

Major Spence, with compliments to Mr Bruce, begs to inform him that after spending two years in Liverpool, Mr James Thomson removed to London, where he at present resides. Major S. is not aware of Mr Thomson's present address; but he thinks Mr Bruce might obtain it by applying to Mr T.'s uncle in Cornhill. In the event of Mr Bruce succeeding in obtaining Mr Thomson's address, Major Spence will feel greatly obliged by Mr Bruce's communicating it to him.

Crook Street, Manchester,
2d March 1867.

Exercise 25.

1. Card of Invitation to an Evening Party.
2. Card of Invitation to a *Soirée Musicale.*
3. Acceptance of the same.
4. Declinature of the same.
5. Note to a Librarian, requesting the loan of "Hume's History of England."
6. Reply to the same, forwarding the work.
7. Note to a tradesman, requesting Goods on sight.
8. Reply to the same.
9. Note to a neighbour, complaining of annoyance from his dog.
10. Reply to the same.
11. Note to a Lady, inquiring as to the character of a servant.
12. Reply to the same.

3. Historical Narration.

94. In Historical Narration, of which a complete example has been given at § 84, the same plan is to be followed as in the last exercise. In this kind of writing, a higher style of diction is allowable than in incidental narration. It must be remembered, however, that at this stage it is only a single paragraph on each subject that is to be produced—not a complete essay.

Exercise 26

EXPAND *each of the following sentences into an* HISTORICAL PARAGRAPH :—

1. During his reverses, King Alfred was on one occasion soundly scolded by a neatherd's wife for allowing some cakes to burn, which she had told him to watch; and greatly ashamed she was when she discovered who it was that she had been abusing.

2. William Tell, the Swiss patriot, having pierced with an arrow the apple placed for a mark upon his son's head by the Austrian tyrant, dropped a second arrow; and being asked its purpose, replied that it should have found the tyrant's heart if he had harmed his son.

3. Harold, when on a visit to Duke William in Normandy, was induced to swear fealty to him; but was startled to find, on a covering being removed, that he had sworn on the relics of saints, and that his oath was irrevocable.

4 On the eve of the Battle of Bannockburn, King Robert the Bruce incautiously engaged in single combat with Sir Henry de Bohun, an English knight, and cleft his skull, shivering the shaft of his battle-axe in the act.

5. When Rolf the Ganger was required to do homage for Neustria to Charles the Simple, he deputed one of his soldiers to perform the ceremony; who, raising Charles's foot instead of lowering his own mouth, threw the monarch on his back.

6. After the Battle of Zutphen, as the wounded Sir Philip Sidney was raising a cup of water to his parched lips, he handed it untasted to a dying soldier, who was being carried past, saying, "Thy necessity is greater than mine." (1586).

7. The Surajah Dowlah, Viceroy of Bengal, having taken Calcutta, thrust the English inhabitants, to the number of a hundred and forty-six, into a small and loathsome dungeon known as the Black-hole, where in one night the greater part of them were stifled; but Clive soon avenged this barbarity in the great Battle of Plassy.

8. At the heights of Abraham, General Wolfe was carried to the rear mortally wounded; but he lived to hear that the enemy was fleeing, when he exclaimed, "Then, God be praised, I shall die happy," and immediately expired.

9. The Emperor Leopold I. claimed the Spanish crown for his son Charles on the ground that he was a lineal descendant of Philip III.; but Louis XIV. of France could also make the same claim for his son, since both Louis and Leopold were grandsons of Philip III.

10. After Howe's return to Portsmouth, the *Royal George*, of 108 guns, when undergoing repairs, was capsized at Spithead by a squall, and, all her ports being open, immediately sank, when a great part of the crew, as well as Admiral Kempenfeldt, who was writing in his cabin, were drowned.

11. When the ships laden with the taxed tea arrived at Boston (December 16, 1773), a body of men disguised as Mohawk Indians boarded the ships, and scattered their cargoes in the water, to the value, it is computed, of £18,000.

12. The revocation, by Louis XIV., of the Edict of Nantes, granted by Henry IV. for the protection of his Protestant subjects when he himself became a Roman-catholic, deprived France of upwards of half-a-million of its most industrious subjects, who carried into other countries not only vast sums of money, but also those arts and manufactures which had chiefly tended to enrich that kingdom.

ADDITIONAL SUBJECTS.

13. The Offering of Isaac.
14. The Death of Absalom.
15. The Shipwreck of St Paul.
16. The Battle of Morgarten.
17. The Crowning of Charlemagne.
18. The Boy Crusade.
19. Luther at the Diet of Worms.
20. The Battle of Ivry.
21. The Foreign Tour of Peter the Great.
22. The Reign of Terror.
23. The Charge of the Light Brigade.
24. The Relief of Lucknow.

4. BIOGRAPHICAL NARRATION.

95. A Biographical paragraph contains a brief summary of the leading events in a man's life. It should open with a general *description* of the position which its subject occupied. This is followed by the *narrative* proper. It may conclude with *reflections* on his *character*, and the work which he accomplished in the world.

(*a*) It is to be observed that the pupil is not expected to produce more than a single comprehensive Paragraph on each subject. In a Theme, a complete paragraph would be devoted to each item in the outline; in the paragraph a sentence to each item, on an average, will be sufficient.

Example.—LORD CLIVE.

1. *Outline.*

1. *Description:* The founder of the British Empire in India.
2. *Narrative:* Born at Styche (Shropshire), 1725 — idle and mischievous at school—goes to Madras—clerk in the E. I. Company—disgusted with the monotony of office life—welcomes the call to military service—English influence in India very low—great success of Clive's exploits—Arcot, 1751—Plassy, 1757—great reputation—returns to England, 1760—made an Irish peer—affairs go wrong in his absence—sent out to put them right, 1764—restores perfect order in eighteen months—returns to England, 1767—his conduct and administration assailed, 1773—acquitted—commits suicide, 1774
3. *Character:* Great warrior, and able statesman—resolute and uncompromising—often unscrupulous—always successful—the effects of his labours.

2. *Paragraph.*

Robert, Lord Clive, Baron of Plassy, the founder of the British Empire in India, was born at Styche, in Shropshire, in 1725. At school, he showed greater aptitude for mischief and acts of recklessness than for learning; and it was a relief to his parents to get him safely shipped off to India in 1744. He entered the civil service of the Company at Madras, at a time when its prosperity had sunk to a very low ebb; and the monotony of his sedentary life so depressed him, that he oftener than once attempted to commit suicide. When French encroachment and intrigue rendered it necessary to take measures to save English influence from total extinction, Clive gladly welcomed the call to active service. His change of profession marks an epoch in the history of India. From the day when he assumed the sword, English interests began sensibly to revive. His first great exploit was the capture and defence of Arcot, with only 500 men, 300 of whom were natives. His crowning triumph was the victory of Plassy, which laid Bengal at the feet of the English. His own reputation was now firmly established, and his name became everywhere a tower of strength. On his return to England in 1760, he received the thanks of the Company, and an Irish peerage from Government. But affairs went wrong in his absence, and in 1764, the Company sent him out again to set them right. This, by his vigorous measures, he very soon succeeded in doing. In the course of eighteen months, perfect order was restored; and on his final return to England in 1767, he was received with the distinction which his great services deserved. But his reforms had given offence to many of those who had profited by the former laxity of affairs; and it is to be regretted that many of his acts were of so questionable a character as to give his enemies a handle against him. In 1773, his administration was made the subject of a parliamentary inquiry. The decision was in his favour; but he was dissatisfied with the terms of the acquittal; and the mere fact of his having been put upon his trial affected him so deeply, that he sought relief in suicide, November 22d, 1774. Clive was one of the greatest warrior-statesmen of whom England can boast. Bold, resolute, and rapid as a soldier, he was equally calm, judicious, and comprehensive as an administrator. It cannot be denied that he was often unscrupulous in opposing cunning with cunning; but he was not cruel; he was not selfish; and his faults have been condoned by the success of his career, and by the splendid services he rendered to his country.

Exercise 27.

1. Horatio Nelson.

1. *Description:* The greatest naval hero of England.
2. *Narrative:* Born at Burnham Thorpe (Norfolk) in 1758—a boy of great spirit and courage—fondness for the sea—joins the *Raisonnable* as a midshipman, under his uncle, Captain Suckling—sails in Captain Phipps's Arctic expedition, 1773—assists in the reduction of Corsica,

when he lost his right eye at Calvi, 1794—with Sir J. Jervis, defeats the Spaniards off Cape St Vincent, 1797—loses his right arm at Santa Cruz, 1798—gains the battle of the Nile, 1798—created Baron Nelson of the Nile—attacks Copenhagen, 1801—created Viscount—defeats the French and Spaniards at Trafalgar, 1805,—death wound; dies in three hours—great public funeral in St Paul's.

3. *Character:* Great determination—strong sense of duty—"the greatest sailor since the world began."

2. JAMES WATT.

1. *Description:* The chief inventor of the steam-engine.
2. *Narrative:* Born at Greenock, 1736—delicate childhood, educated at home—turn for practical mechanics—apprenticed to a mathematical instrument maker in London, 1755—returns to Glasgow, 1756—patronized by the University—becomes mathematical instrument maker there—plans and executes the Monkland and Crinan Canals—surveys the Caledonian—begins to study the steam-engine, 1759—repairs the model engine of Glasgow College—patents his improved steam-engine, 1789—sets up engine works, with Boulton, at Soho, near Birmingham, 1775—very prosperous—discovers the elements of water, 1783—introduces gas-lights, 1798—retires from business, 1800—dies at Heathfield, near Birmingham, 1819.
3. *Character:* Acute, persistent, and laborious—effects of his invention on the progress of the world—upright, generous, simple-minded.

3. CARDINAL WOLSEY.

1. *Description:* The great minister of Henry VIII.
2. *Narrative:* Thomas Wolsey, born at Ipswich, 1471—his father said to have been a butcher there—goes to Oxford—called "the boy bachelor"—connexion with the Dorset family—presented to the living of Lymington—becomes royal chaplain, 1508—service to Henry VII.—king's almoner to Henry VIII.—acquires ascendancy over the king—becomes lord treasurer, 1512—bishop of Lincoln—archbishop of York—cardinal and pope's legate, 1515—lord chancellor—influence supreme—contemplates the reform of the church—supports the king's divorce from Catherine—the king alienated by its failure—opposition of the nobles—antipathy of Anne Boleyn—deprived of his offices, 1529—retires to Esher—arrested at York for high treason, 1530—dies at Leicester on his way to London.
3. *Character:* Ambitious, haughty, arrogant—but an impartial judge, and an able administrator.

4. JOHN HOWARD.

1. *Description:* "The Philanthropist."
2. *Narrative:* Born at Hackney, near London, 1726—is apprenticed to a tradesman—inherits a considerable fortune from his father—purchases his indentures and travels in France and Italy—sets out for Lisbon, to relieve the sufferers from the Earthquake, 1756—is

captured by a French privateer—is thrown into prison—suffers great hardships—is released—becomes Sheriff of Bedford, 1773—sees much of the distress of prisoners—visits most of the gaols of England—gives evidence before Committee of the House of Commons—travels over Europe three times visiting prisons and hospitals, 1778, 1783, 1787—publishes the results—many of his suggestions adopted—visits a lady suffering from fever in the south of Russia—takes the fever and dies there, 1790—statue in St Paul's.
3. *Character:* Generous, self-sacrificing—good effects of his labours.

5. Mungo Park.

1. *Description:* Great African traveller.
2. *Narrative:* Born at Fowlshiels, near Selkirk—destined for the church —studies medicine—apprentice in Selkirk—goes to Edinburgh—appointed assistant-surgeon to the *Worcester*, East Indiaman, 1792 —offers his services to the African Association—Arrives at the Gambia, 1795—penetrates to Sego, and returns, 1796—kindness of Karfa Taura—returns to London, 1797—publishes his travels, 1799 —practises in Peebles, 1801—returns to Africa, 1805—reaches Bambakoo, on the Niger—approaches Sego—murdered, or drowned.
3. *Character:* Courage and perseverance—self-sacrifice—endurance of fatigue and hardships—results of his labours.

6. George Washington.

1. *Description:* The founder of the Republic of the United States.
2. *Narrative:* Born at Bridge's Creek, in Virginia, 1732—education, simple and meagre—early military predilections—nearly enters the British navy—becomes public surveyor to Lord Fairfax—appointed adjutant-general of militia, 1751—encroachments of the French—is appointed commissioner to remonstrate with them—serves in the expedition to the Ohio, and in various campaigns against the French—marries and settles at Mount Vernon—outbreak of the War of Independence—appointed commander-in-chief, 1775—defeated at Brandywine, 1777—capitulation of Lord Cornwallis at Yorktown, 1781—enters New York, 1783—resigns, and returns to private life for six years—delegate from Virginia in the federal convention, 1787 —elected first President of the United States, 1789—re-elected, 1793 —retires, 1796—dies, 1799.
3. *Character:* Simple, truthful, sincere, patriotic—patient, persevering, conciliatory, disinterested—his influence on the infant republic.

Additional Subjects.

7. Oliver Cromwell.
8. Wellington.
9. Marlborough.
10. Napoleon.
11. Warren Hastings.
12. William Pitt.
13. Alfred the Great.
14. Peter the Great.
15. Alexander the Great.
16. Charlemagne.
17. Julius Cæsar.
18. William of Orange.

Chapter III.—Description.

96. It is the purpose of the *Descriptive* Paragraph to explain *what* an object *is*,—to describe its nature, its structure or the combination of its parts, its qualities, and the uses to which it is applied.

97. Description may be either *general* or *particular*. The former corresponds with logical definition. It states the species or class to which an object belongs, comparing and contrasting it with other objects of the same genus. The latter embraces an enumeration of all the particulars regarding the object which are necessary to make our knowledge of it clear and complete. A general description may be contained in a single sentence. A particular description extends over several sentences, or an entire paragraph. A complete Descriptive Paragraph should include both kinds of description, starting with the general description, and passing from this to particulars. It admits also of the introduction of occasional *reflections* on the qualities of objects, and the purposes which they serve.

98. The general outline of a Descriptive Paragraph will therefore embrace these elements:—

1. *A General Description:* the class to which the object belongs, and the points of agreement and difference between it and other objects of the same class.
2. *A Particular Description:* its appearance, form, size, colour, etc.—its locality or situation—its structure, with a description of its parts—its characteristic features, or points of special interest—its habits (if it be an animal)—its kinds or varieties.
3. *Reflections:* its qualities—its uses.

(*a*) It is not necessary to mention all these particulars in connexion with every object. Neither is it necessary that the elements should follow one another in the above order. In particular, reflections may be introduced at various points in the paragraph, as they are frequently suggested by particular features in the description. The mode in which the general scheme is applied to special classes of objects will appear in the outlines given under each of the following exercises.

99. **Example.**

THE ELEPHANT.

1. *Outline.*

1. *General:* Thick-skinned animals,—the largest terrestrial mammalia furnished with a proboscis.
2. *Particular:* Gigantic size—clumsy appearance—thick, pillar-like legs—the proboscis or trunk; its uses—short neck—sharp sight—quick ear—gregarious animals—swim well—the Indian elephant—the African elephant.
3. *Reflection:* Docile disposition—intelligence—revengeful when roused—used as beasts of burden, in hunting and in war.

2. *Paragraph.*

The elephant belongs to the order of Pachyderms, or thick-skinned animals, which includes the largest terrestrial mammalia at present in existence. It is called a proboscidian pachyderm, from being furnished with a proboscis or trunk. The elephant is an animal of gigantic size, and as its parts are not well proportioned, it has a clumsy appearance. Its legs are thick and pillar-shaped, and are well adapted for supporting its massive body. Its head is large, and its neck very short in proportion to its size; but this is compensated by the length and elasticity of its trunk. This trunk is an elongation of the nostrils, consisting of a double tube, terminating in a curious appendage resembling a finger. By means of this wonderful contrivance, the animal supplies itself with food and water. With it, also, it can lift great weights, uproot trees, untie knots, and even hold a pen. The elephant possesses sharp sight, a quick ear, and a delicate sense of smell. They usually live together in herds, comprising from fifty to a hundred individuals. The oldest marches at the head of the troop, the next in age watching the rear. They swim well, and they run with remarkable speed. They often live to the age of nearly two hundred years. Two species of elephants are known in existing nature, the African elephant, known by its round head, convex forehead, and large flattened ears; and the Indian elephant, which has an oblong head, a concave forehead, and ears of moderate size. The former is exceedingly fierce, and indeed cannot be tamed. The latter is mild and docile. When taken young, they are easily tamed, and are employed as beasts of burden, both in tiger-hunting and in war. Inoffensive and peaceful, they rarely use their gigantic powers of injury; but when irritated, they often exhibit a furious and revengeful ferocity. Conscious of their own massive strength, they feared no enemy, till the agressions of man taught them his superiority.

100. In the following exercises, the subjects are classified under four heads:—1. Common Things, including Machinery. 2. Natural History. 3. Physical Appearances. 4. Remarkable Places.

I. COMMON THINGS.

Exercise 28.

1. A Clock.

1. *General:* An instrument for measuring and indicating time—compare with sun-dial; sand-glass, etc.
2. *Particular:* The dial, divided into hours and minutes—smaller circle divided into seconds—hands—works; wheels moved by spring or or weights—pendulum, its use—fusee cylinder, its use—kinds; house clock, public clock, watch, etc.
3. *Reflection:* Regularity—exactness of indication—use in regulating our occupations—importance of punctuality.

2. A Ship.

1. *General:* A floating house or castle—a water carriage.
2. *Particular:* Shape, adapted for motion—various sizes—parts: hull—masts—sails—rigging—rudder—cabins—hold—kinds: sailing ship—steam-ship—merchant ship—man-of-war—yacht—schooner, etc.
3. *Reflection:* Strength—lightness—speed—use in passenger traffic—in commerce—in war.

3. A Railway Carriage.

1. *General:* A carriage made to run on iron rails—contrast with ordinary carriages.
2. *Particular:* Divided into compartments; several carriages in one—seats divided—lamps for night travelling—iron wheels (four, six, or eight), broad surface, with projecting flange, to catch the inner side of the rail—break—buffers—guard's box—kinds: first, second and third classes—saloon carriage—post-office carriage—luggage van, etc.
3. *Reflection:* Strength—safety—comfort.

4. Paper.

1. *General:* The material of which books are made—compare with parchment, leather, etc.
2. *Particular:* Made of linen rags—picked and sorted—reduced to pulp—strained—passed over wire-cloth—pressed between rollers, etc.*—resembles a sheet or web of cloth—various thicknesses and colours.
3. *Reflection:* Qualities: flexible—smooth—stiff—easily torn—used for writing—printing—packing—for making papier-maché goods—effects in diffusing literature and intelligence.

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* The process of paper-making need not be minutely detailed here; that belongs rather to Narration.

5. Coal.

1. *General:* An inflammable fossil, in common use.
2. *Particular:* Found in mines or pits in all parts of the world—the most remarkable mines in England at Whitehaven—principal mines in Scotland in Lanarkshire—often shows traces of its vegetable origin—black colour—found in strata—brought forth in irregular masses—English coal—cannel coal—Scotch coal.
3. *Reflection:* Burns brightly, slowly, and throws out much heat—one of the chief sources of British wealth—used wherever it is necessary to raise heat—for domestic purposes—in the arts and manufactures—for the steam-engine—for making gas, tar, coke, etc.

6. Iron.

1. *General:* A hard, fusible metal—contrast with lead and gold.
2. *Particular:* Found in the earth, in combination with clay, lime, and flint—in all countries—abundantly in Britain, France, Sweden, and Russia—livid grey colour—no definite form—sometimes in crystals—pig iron—wrought iron—malleable iron—steel—wire—plumbago—loadstone, etc.
3. *Reflection:* The most useful of the metals—for domestic purposes—machinery and implements of all kinds—a great source of wealth to a country—affords occupation to thousands of the inhabitants.

Additional Subjects.

7. Leather.	10. Silver.	13. Sugar.	16. A Barometer.
8. Porcelain.	11. Lime.	14. Oil.	17. A Life-Boat.
9. Wine.	12. Lead.	15. Wool.	18. A Telescope.

*** Before writing on any of these subjects, the pupil should prepare an outline upon it, similar to the above.

II. NATURAL HISTORY.

Exercise 29.

1. The Lion.

1. *General:* A carnivorous or flesh-eating animal; one of the cat tribe—compare with domestic cat, and with tiger.
2. *Particular:* Great size—graceful form—majestic air—tawny colour—now found chiefly in Africa—large head—long and slender body—shaggy mane—powerful neck—sharp teeth—cat-like claws—long tail with tassel end—terrible roar—*Habits*, feeds on flesh—lies in wait for its prey—treads softly—roams at night, rests by day.
3. *Reflection:* Prodigious strength—great sagacity—the king of beasts.

2. The Horse.

1. *General:* Hoofed quadruped: contrast with lion—non-ruminating: contrast with cow.
2. *Particular:* Found in a wild state in Tartary and America—long body—long and slender legs, adapted for running—durable hoofs—silken mane and tail—skin covered with short hair, smooth and glossy—cutting teeth in front—grinders behind—space between those in which the bit is placed—gregarious in a wild state—feeds on grass. oats, etc.—draught horse—riding horse—racer—hunter, etc.
3. *Reflection:* To man, the most useful of the animals, in peace or in war—leather—horse-hair, etc.—qualities, easily domesticated, docile and affectionate, patient, persevering, courageous.

3. The Owl.

1. *General:* A nocturnal bird of prey—contrast with eagle.
2. *Particular:* Large head—short neck—projecting eyes, with border of feathers—weak wings—imperfect vision—pursue their prey in the dark—fly without noise, and easily surprise their victims—hide in holes in trees, or clefts of rocks by day—mournful hooting.
3. *Reflection:* More useful than injurious—destroy great numbers of vermin—used to be thought a bird of ill-omen, "the bird of night."

4. The Herring.

1. *General:* Soft-finned fish—with scaly body.
2. *Particular:* Inhabit the Northern Seas—come south as far as 40° lat. every year—begin to arrive on coasts of Europe, Asia, and America in April and May—abundant in June and July—caught in the meshes of nets—travel in vast shoals—smoked—dried—fresh.
3. *Reflection:* A valuable article of food—great source of activity and of wealth—occupies large fleets and great numbers of the population.

5. The Silkworm.

1. *General:* Scaly-winged insects—nocturnal, working by night.
2. *Particular:* A native of North China—now reared in Italy, France, and the south of Europe—Three stages; caterpillar, chrysalis, butterfly—feeds on the mulberry-leaf—thirty-four days in caterpillar state—three days in forming cocoon—twenty days in chrysalis state—to obtain the silk, the chrysalis must be killed before it leaves the cocoon—the fibres are then wound off three or four filaments in one thread—the part which cannot be reeled off is carded, and forms floss-silk.
3. *Reflection:* Very valuable for its silk.

6. The Fir-Tree.

1. *General:* Applied to various species of pine: evergreen.
2. *Particular:* Symmetrical and conical shape—leaves, needle-shaped, dark green, clustering round the branchlets—cones, egg-shaped,

reddish-brown in colour, scales covering the seed—trunk, tall and straight—branches, horizontal—bark, rough—kinds: Scotch, spruce, silver, larch, etc.

3. *Reflection:* Uses: trunk forms deals for building, etc.—ships' masts—fuel—yields tar, turpentine, resin, etc.

ADDITIONAL SUBJECTS.

7. The Camel.
8. The Ostrich.
9. The Salmon.
10. The Whale.
11. The Spider.
12. The Gnat.
13. The Gorilla.
14. The Mole.
15. The Oak.
16. The Cedar.
17. The Apple.
18. Grass.

III. PHYSICAL APPEARANCES.

Exercise 30.

1. AN ECLIPSE OF THE SUN.

1. *General:* The face of the sun obscured by the interposition of the moon on the line between the sun and the earth.
2. *Particular:* At the first contact, a dark segment appears to touch the edge of the sun's disc—cannot be looked at with the naked eye—coloured or smoked glass—progress gradual—the light gradually diminishes, first silvery, then grey, till a twilight effect is produced—birds go to roost, thinking that night is coming on—but the dark shadow passes off. Kinds: total—partial—annular.
3. *Reflection:* Strangely beautiful appearance—filling the mind with terror and awe in contemplating the forces of nature.

2. A VOLCANO.

1. *General:* A burning mountain.
2. *Particular:* Crater, or cup, at top, through which the burning matter is ejected—eruptions take place at varying intervals; Vesuvius, once in ten years; Etna and Hecla, once in thirty or thirty-five years—preceded by rumbling noises in the earth—masses of red-hot rock, sand, and mud and water, thrown into the air—streams of lava run down sides, destroying all life.
3. *Reflection:* Cause: connected with central heat—the water below the earth's surface converted into steam—acts upon the burning mass in the bowels of the earth—this set in motion, must find an outlet—volcanoes are thus safety valves. Effects: destroy vegetation, animal life, human dwellings—sometimes buries cities; *e.g.*, Pompeii and Herculaneum.

3. GLACIERS.

1. *General:* Fields of ice,—resembling frozen lakes or rivers—contrast with avalanches, and icebergs.
2. *Particular:* Accumulations of snow in higher elevations, partially melted by the summer heat, then frozen—gradually slide down the

mountains or valleys, in the shape of a viscous or semi-solid body—become laden with debris, called *moraines*—in warmer regions, the glacier melts and deposits the *moraines*—these are proofs that glaciers once were where they do not now exist; *e.g.*, in Scotland—traced also by the scratches they leave on rocks—the most remarkable glaciers, in the Alps and Himalayas. In northern latitudes, they reach the sea without melting—break off and form icebergs.

3. *Reflection:* Gradual movement—use in carrying off the surplus snow from high mountains.

4. The Falls of Niagara.

1. *General:* The most gigantic known waterfalls in the world.
2. *Particular:* Situated on the River Niagara, connecting Lakes Erie and Ontario, separating the United States from Canada—twenty-two miles from Erie, fourteen from Ontario—strength of the rapids for a mile above the falls—narrowing of the channel—great declivity, sixty feet in the mile—divided by Goat Island (seventy-five acres) into the Canadian or horse-shoe fall (1800 feet broad, 154 feet high) and the American fall (600 feet broad, 160 feet high)—on Canadian side, water thrown out to fifty feet from the base of the cliff, leaving a passage—finest view of the whole cataract from Table Rock on Canadian side.
3. *Reflection:* Vastness—power—grandeur—sense of danger.

5. The Bass Rock.

1. *General:* A remarkable and picturesque isolated rock—compare with Ailsa Craig.
2. *Particular:* In Firth of Forth, about two miles from the coast of Haddingtonshire—composed of fine granular greenstone—a mile in circumference—nearly round—420 feet high—accessible only on south-west—precipices rise perpendicularly on other sides—covered with solan geese—cavern perforating the island, accessible at low water—a spring on the island—a few sheep—partially inhabited—at one time fortified.
3. *Reflection:* Great natural strength—picturesqueness—historical associations—at one time a state prison.

6. The Mammoth Cave.

1. *General:* The largest known cave in the world—compare with Caves of Elora.
2. *Particular:* In Kentucky (U.S.), 130 miles from Lexington—narrow entrance—a series of chambers, connected by passages—has been explored for ten miles underground—the giant's coffin (a huge, coffin-shaped rock)—the ball-room: of circular form—the bottomless pit—the lover's leap—stalactites hanging from the limestone roof—nitre abundant—a river crossed by a boat—the fish in it, blind.
3. *Reflection:* Vastness—grandeur—intense darkness, inspiring terror—equable temperature and nitrous atmosphere; recommended for consumptive patients.

ADDITIONAL SUBJECTS.

7. Icebergs.
8. The Rainbow.
9. Earthquakes.
10. Whirlpools.
11. Aurora Borealis.
12. The Milky Way.
13. Teneriffe.
14. The Trossachs.
15. The Giant's Causeway.
16. Ailsa Craig.
17. Mont Blanc.
18. Campagna di Roma.

IV. REMARKABLE PLACES.

Exercise 31.

1. LONDON.

1. *General Description:* The metropolis of the British Empire.
2. *Particular Description:* Vast population, equal to that of Scotland: situation, on the Thames, which divides it into north and south: the city proper, the west end: has absorbed many towns which were at one time suburbs: area, 117 square miles: many miles of streets: great activity and bustle: an important seaport: the seat of government: the centre of literary and artistic life.
3. *Points of Interest:* The Tower: the Mansion House: the Houses of Parliament: St Paul's: Westminster Abbey: Buckingham Palace: St James's Palace: the Parks: the British Museum: the National Gallery: the Kensington Museum: the Monument: the Nelson Column: the Wellington Statue: the Strand: Pall Mall: Regent Street, etc., etc.
4. *Reflection:* London, an epitome of the Empire: wonderful variety of its inhabitants, men of all nations, in all states and circumstances: the solitude of a great city.

2. EDINBURGH.

1. *General Description:* The capital of Scotland.
2. *Particular Description:* Picturesque situation on a cluster of hills: near the Forth: separated into the old and new towns by a valley, once filled with water: the Old Town rugged, and picturesque: the New, regular, substantial, and stately: glimpses of the sea and country obtained from its busiest centres: intellectual, legal, and educational, rather than commercial.
3. *Points of Interest:* The Castle: Holyrood: the University: the Scott Monument: Fine Art Galleries: Calton Hill and Monuments thereon: Princes Street and its buildings: High Street: Bridges, Gardens, and Parks.
4. *Reflection:* Historical associations: beauty and picturesqueness, contrast between the Old Town and the New.

3. OXFORD.

1. *General Description:* An ancient and famous seat of learning.
2. *Particular Description:* Situated on the Isis, a tributary of the Thames, 55 miles from London: surrounded by fertile and wooded meadows:

a city of colleges, of all varieties of architecture: interspersed with gardens, meadows, and fine trees: the town and the university two distinct corporations: two distinct communities: four main streets diverging from a centre: fine groups of buildings, and beautiful vistas at various points.

3. *Points of Interest:* Magdalene College: Christ Church: Trinity: New College: University College, etc.: Bodleian Library: Radcliffe Library: the Sheldonian Theatre: the Museum: Magdalene Bridge: Christ Church Meadows: the River: the High Street and its Colleges: the Martyrs' Memorial.
4. *Reflection:* Great picturesqueness of the *tout ensemble:* beauty of detail: venerable associations: contrast in appearance with a great manufacturing city, as Liverpool or Manchester,—chimney-stalks and factories in the one case; spires, towers, domes, and palaces in the other.

4. CHESTER.

1. *General Description:* An ancient episcopal city: a river port: capital of Cheshire.
2. *Particular Description:* Situated on the Dee, 16 miles S. E. of Liverpool: nearly enclosed by a rectangle of walls, about two miles in circuit, seven or eight feet thick: promenade on top: two main streets running at right angles; excavated by the Romans: lined by covered promenade in second storey.
3. *Points of Interest:* The "Rows" just described: the Cathedral: St John's Church, built by Ethelred: Arch across the Dee, the largest stone arch ever built, 200 feet span: fine Railway Station.
4. *Reflection:* The most picturesque town in England.

5. POMPEII.

1. *General Description.* A city buried in the debris of volcanic eruptions.
2. *Particular Description:* In Campania, near the base of Vesuvius: remained buried, and unknown, for sixteen hundred years: whole streets and houses now excavated: regular in plan, the streets crossing at right angles, the houses two storeys high: many skeletons found in the city, some in cellars: some have left their impression in clay and mineral moulds, from which casts have been taken: 200 skeletons found in the Temple of Juno: houses and shops left entire when freed of the surrounding rubbish.
3. *Reflection:* Preserves a wonderfully complete picture of domestic and public life as it was in Italy 1800 years ago.

6. THE BRITISH MUSEUM.

1. *General Description:* A great national institution for preserving treasures of literature, art, and science.
2. *Particular Description:* The building (completed 1847) in Great Russell Street: a hollow square: frontage of 570 feet: architecture, Grecian Ionic: immense galleries, of imposing appearance.

3. *Points of Interest:* The entrance portico,—double range of columns, eight in each, five feet in diameter, forty-five feet high: the libraries,—The King's Library (George III.—presented by George IV.), the Grenville Library, etc.: collections of books, manuscripts (Scott's *Kenilworth*); a mortgage-deed, signed by "William Shakespeare," etc.): prints and drawings: antiquities, Egyptian, Assyrian (Nimrud, Khorsabad); Greek (the Elgin Marbles, etc.); Roman: Zoological department (the bird gallery): botanical department: geological collection; mineralogical collection.
4. *Reflection:* Value of so vast and rich a collection to the nation, and to the progress of science.

ADDITIONAL SUBJECTS.

7. Liverpool.
8. Glasgow.
9. Cambridge.
10. Dresden.
11. Jerusalem.
12. Rome.
13. Gibraltar.
14. Paris.
15. Westminster Abbey.
16. The Louvre.
17. The Crystal Palace.
18. Edinburgh Castle.
19. The Town you live in.
20. The School you attend.
21. The Church you attend.

Chapter IV.—Exposition.

101. *Exposition* is a species of description. It is description applied to scientific or abstract truths. We describe objects; we expound principles. The proper sphere of exposition, therefore, is the explanation of abstract thoughts and the laws of science—both physical and moral.

102. The subjects for exposition may be presented in the form either of *propositions* or of *terms*. We shall treat of these separately.

1. EXPOSITION OF PROPOSITIONS, OR PARAPHRASE.

103 The simplest method of expounding a proposition consists in *paraphrase*. This exercise must not be confounded either with transposition (§ 35) or the variation of the order of a sentence, or with substitution (§ 34) or the changing of particular words. It consists properly in expressing an author's meaning in a different form. A sentence is "a complete thought expressed in words:" a sentence paraphrased is the *same thought* expressed in *different words*. This process requires that the meaning of the proposition to be explained should be correctly

understood. The pupil must grasp the thought, make it his own, and then express it in original language. For example, we may elucidate an abstract truth by expressing it in a concrete form, or *vice versâ*. The general truth that men's ill deeds are remembered after their good deeds are forgotten, is expressed by Shakespeare in contrasted metaphors when he says,—

> "Men's evil manners live in brass;
> Their virtues we write in water."

And he repeats the same truth under a different image in the lines,—

> "The evil that men do lives after them;
> The good is oft interred with their bones."

This is simple paraphrase in its briefest form. But Exposition requires greater elaboration of the thought than this simple transference of the thought from one form to another. To explain the truth fully and enforce it, we must expand the simple statement by the addition of comments, illustrations, and reflections, until the paragraph bears the same relation to the original proposition that a brief homily bears to its text. This is *Expanded Paraphrase*, or Exposition.

104. **Example.**

> "'Tis better to have loved and lost,
> Than never to have loved at all."—*Tennyson.*

"When we lose a very dear friend, we are apt to think that we might have been spared the trial and suffering of bereavement had we never known him, and even to wish that it had been so. A little reflection, however, will convince us that we have gained inestimable advantages both by the friendship itself and by its loss. That man is not to be envied who has never had a friend to lose. The best feelings of his nature lie dormant, and his affections, having no external object to which to cling, hang loose and useless, or entwine themselves around his own heart and choke its growth. Nothing is more despicable than to see a man wrapt up continually in his own heart, living for himself alone, seeking only what ministers to his own pleasure, or gratifies his own vanity. There is a joy, on the other hand, in the mere outflowing of affection, in the enkindling of generous sentiments, in the performance of little acts of kindness, which strengthens our nature, and makes us in every sense better men. Even the bereaved mother, in her deepest grief, has sources of joy which the childless cannot understand.

"He talks to me, that never had a son,"

says Constance of Pandulph, when he was reproving her for her excessive grief. It is in this sense that it is "better to have loved," even when the object of that love is gone. But there is a great gain also in the discipline of sorrow. Loss proves the reality and intensity of our affection; for love feeds on the recollection of itself. "Grief," says Constance again,—

"Grief fills the room up of my absent child,
Lies in his bed, walks up and down with me,
Puts on his pretty looks, repeats his words,
Remembers me of all his gracious parts,
Stuffs out his vacant garments with his form."*

But sorrow has higher uses to serve than this. It draws us to the only enduring source of consolation, and leads us to acknowledge a Father's loving hand in our severest trials. So true is it that—

"Men may rise on stepping-stones
Of their dead selves to higher things."

Of these lessons, so precious in themselves, and so abiding in their effects, the man who has never loved is wholly deprived. These are the truths which the poet means to convey when he says—

"'Tis better to have loved and lost
Than never to have loved at all."

Exercise 32.

Subjects for Expanded Paraphrase, *or* Exposition.

1. "Ill blows the wind that profits nobody."—*Shakespeare.*
2. "Men should not talk to please themselves, but those that hear them."—*Steele.*
3. "Stone walls do not a prison make,
   Nor iron bars a cage."—*Lovelace.*
4. "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested."—*Bacon.*
5. "The good of the people is the ultimate and true end of government."—*Bolingbroke.*
6. "That loss is common would not make
   My own less bitter, rather more:
   Too common: never morning wore
   To evening, but some heart did break."—*Tennyson.*
7. "Every man desireth to live long, but no man would be old."—*Swift.*
8. "For solitude sometimes is best society,
   And short retirement urges sweet return."—*Milton.*

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* King John, iii. 4.

9. "O, what a tangled web we weave,
When first we practice to deceive."—*Scott.*

10. "He who tells a lie is not sensible how great a task he undertakes; for he must be forced to invent twenty more to maintain one." —*Pope.*

11. "Predominant habits of warfare are totally irreconcilable with those of industry."—*Hallam.*

12. "Thrice is he armed that hath his quarrel just;
And he but naked, though lock'd up in steel,
Whose conscience with injustice is corrupted."—*Shakespeare.*

2. Exposition of Terms.

105. When the subject for exposition is presented in the form of a *Term*, simple or complex, the mode of treatment resembles that followed in Description. The first step is a *general* description or definition of the subject, embracing both comparison and antithesis, or contrast. This should be followed by a *particular* description, or an enumeration of its characteristic features. To this we may add illustrations, in the shape of concrete examples of the application of the abstract principles. At various points in the paragraph, *reflections* may be appropriately introduced. In the case of some subjects, indeed, the paragraph must be reflective throughout.

106. The elements of an Expository Paragraph are, therefore, the following:—

1. *General Exposition:* Definition of the term; comparison and contrast.
2. *Particular Exposition:* Characteristic features—illustrations.
3. *Reflection:* Causes and consequences—advantages and disadvantages—approval or disapproval—feelings of pleasure or pain.

107. **Example.**

Democracy.

1. *General:* That form of government in which a preponderance of power belongs to the people—contrast with Monarchy and Aristocracy.
2. *Particular:* The community governs itself—either directly or indirectly—resembles a company of shareholders—republics of ancient Greece—Switzerland—France—America.
3. *Reflection:* Its apparent justice—its advantages—its disadvantages—its dangers.

2. *Paragraph.*

Democracy (from the Greek *demos*, the people) is that form of government in which the sovereign power is in the hands of the people. The forms of government to which Democracy is opposed are Monarchy, in which the supreme power is entrusted to a single hereditary ruler or sovereign; and Aristocracy, in which it is exercised by men of exalted birth or influence, who are not selected by the choice of the people, but assume their position by virtue of hereditary power or personal fitness. Under the democratic form of government, the community either directly or indirectly governs itself. A direct democracy resembles a company or copartnery in which every member has a vote. Laws are made, taxes are imposed, war is declared or peace is concluded, by the whole body of the people in public assembly. An indirect democracy, on the other hand, resembles a company in which the shareholders elect directors or managers to act in their name. In the republics of ancient Greece, as in the original cantons of Switzerland, the government was exercised directly by the people in full assembly. In the modern republics, as in France, Switzerland, and the United States of America, the representative form has been preferred, chiefly because the direct form is unsuitable in a populous and widely extended state. The democratic form of government is recommended by its apparent justice. It seems only fair that those who contribute the taxes should determine the extent to which they are to be taxed, and the use to be made of the revenues. It is further maintained by philosophers that self-government tends to develop in the greatest degree the highest qualities, mental and moral, of the governed. On the other hand, democracy is attended by great disadvantages, and exposes a state to serious dangers. It does not secure in the governing body those high mental qualifications which the difficulty and responsibility of managing the complicated machinery of a state imperatively require; and it gives to the lower and less intelligent class, who form a numerical majority in every state, a preponderating influence in its affairs, to the exclusion of those who, by position and education, are both better fitted and better entitled to rule.

Exercise 33.

Subjects for Expository Paragraphs.

1. Monarchy.

1. *General:* That form of government in which the sovereign power is vested in a single ruler—contrast with democracy and aristocracy.
2. *Particular:* Elective monarchy,—the sovereign chosen by the people or their representatives: hereditary monarchy,—descending from father to son; more independent than the former: absolute monarchy,—the sovereign derives his power from himself: limited monarchy,—the power of the sovereign checked by other elements as the people, or the aristocracy, or both: elective,—the Old German Empire: hereditary,—the English Crown: absolute,—Russia, limited,—the British Constitution.

3. *Reflection:* Its origin in paternal government: gives dignity to a state, and compactness to its government: elective M. secures a succession of powerful rulers: hereditary M. saves a state from internal discords: absolute M. secures celerity of action, but tends to despotism: limited M. combines the advantages of different forms of government, and affords the greatest happiness and prosperity to a state.

2. Education.

1. *General:* The training (literally "the drawing out") of the faculties of the mind.
2. *Particular:* A prolonged and laborious process: compared to the cultivation of the soil,—the seed buried for a time, the fruit distant and uncertain; the end aimed at, the development and elevation of the whole man: distinguish between intellectual or general education, and professional or special education: the means employed,—languages, science, facts: different faculties to be operated upon,—judgment, imagination, taste: mental, moral, and physical education: contrast education with crudeness or the absence of training, on the one hand; and with instruction or the imparting of knowledge, on the other: *instruction* to be used as a means of *education:* education in ancient Persia and Greece: in modern Prussia, France, Britain, and America.
3. *Reflection:* Its value to all men: importance of right methods being adopted: difficulty of the process: delicacy of the machine to be operated upon.

3. Revenge.

1. *General:* The passion which prompts to repaying injury with injury.
2. *Particular:* Belongs to the lower part of human nature: seen in the lower animals as well as in man,—example of the elephant: man tries to conceal it as a motive, even when acting under its influence: contrast with generosity; with the "golden rule," to do as we would be done unto: with forbearance: the savage.
3. *Reflection:* A despicable passion: reduces man to the level of the brutes: a proof of our fallen nature: unchristian: the duty of restraining it: the influence of education and of religion in checking it.

4. Cohesion.

1. *General:* That species of attraction by which particles are held together so as to form bodies.
2. *Particular:* Its strength is in proportion to the power of bodies to resist separation of their particles; in gases it is *nil;* in liquids it is small; in solids it is greatest: particles may be reunited by cohesion, when they have been separated: it is reduced by heat, which acting on solids converts them into liquids; and acting upon liquids converts them into gases: contrast with repulsion of par-

ticles in aëriform bodies: contrast with gravitation: difficulty of separating two smooth pieces of lead or glass: dust made into tiles by compression, and expulsion of the air.

3. *Reflection:* Power of cohesion in holding the universe together: its effects in giving to matter such properties as elasticity, flexibility, ductility, malleability, etc.

5. Division of Labour.

1. *General:* The principle in economics by which different departments of labour are performed by different hands.
2. *Particular:* The process of producing a specific article is subdivided into successive steps, and each step is assigned to a special workman: each workman limits himself to his own department: contrast with the rudimentary stages in society, in which each man does all the parts of the same work; and with the most advanced, in which machinery does all the parts equally well: pin-making: book-making: trade: education.
3. *Reflection:* Each man acquires higher skill, and greater celerity, by confining himself to a special department: saving of time—all departments progressing at once: economy of labour: increase of production: increase of employment: a greater number of men can acquire sufficient skill to labour in one department than in several: extension of manufactures and commerce.

6. The Benefits of Commerce.

1. *Reflection:* Affords employment to large numbers: increases wealth and prosperity: calls forth energy, enterprise, activity: creates a demand for education: leads to moral and social elevation: contributes to the strength and influence of a country: binds men together by promoting common interests: binds nations together: promotes peace.
2. *Illustration:* Constitutes the true greatness of Britain; its influence in preserving peace amongst modern states,—*e.g.*, Britain, America, and France.
3. *Antithesis:* Contrast with states and periods in which commerce was limited: the great empires based upon military power have been evanescent,—*e.g.*, the ancient Asiatic monarchies, the Roman empire, the Germano-Roman empire, the first French empire, etc., etc.

Additional Subjects.

7. Aristocracy.
8. Toleration.
9. Honesty.
10. Elasticity.
11. Gravitation.
12. Obedience.
13. The Benefits of Travelling.
14. The Force of Habit.
15. The Advantages of Method.
16. The British Constitution.
17. The Pleasures of Imagination.
18. The Influences of Art.

Chapter V.—Summary, or Précis Writing.

108. *Summarising* is the process of selecting, and expressing in a single paragraph, the essential features of an extended composition, or series of papers,—*e.g.*, a debate, a correspondence, an historical narrative, an official letter or despatch.

(*a*) The preceding exercises on the Paragraph have depended mainly on Expansion and Enlargement. The present Chapter requires the converse process,—that of Contraction and Abridgment.

109. The writing of a Summary (or Memorandum, as it is officially called) requires that the document or passage to be summarised be in the first place carefully read over, and that a brief abstract or analysis be made of the most important parts; and then that these parts be written out in the form of a short narrative, which will be the summary required. The following extract from the "Report of H.M. Civil Service Commissioners" fully explains the nature and requirements both of the *abstract* and of the *summary*:—

"1. The object of the ABSTRACT (schedule or docket) is to serve as an Index. It should contain the date of each letter; the names of the persons by whom and to whom it is written; and, *in as few words as possible*, the subject of it The merits of such an abstract are,—(1) to give the really important point or points of each letter, omitting everything else; (2) to do this briefly; (3) distinctly; and (4) in such a form as readily to catch the eye.

"2. The object of the MEMORANDUM (or précis), *which should be, not letter by letter, but in the form of a narrative*, is that any one who had not time to read the original letters might, by reading the précis, be put in possession of all the leading features of what passed. The merits of such a précis are,—(1) to show briefly but clearly the state of affairs, and the positions occupied by the principal persons, at the time when the correspondence opens; (2) to contain all that is important in the correspondence, and nothing that is unimportant; (3) to present this in a consecutive and readable shape, expressed as distinctly as possible, and as briefly as is compatible with completeness and distinctness."

110. The best method of performing this exercise may be gathered from the following rules:—

I. Read over the whole passage or correspondence, and underline with pencil, or otherwise mark, the important parts.

II. Select these parts, and write them in the fewest possible words, as an *Abstract* or *Index*, placing in different columns (1) the number of the letters; (2) the date; (3) the correspondents; and (4) the subject-matter. (See example, § 111. II.)

III. Extend the notes of the subject-matter in the form of short sentences. This forms the *Memorandum* or *Summary*.

IV. Number the letters or the paragraphs (1, 2, 3, etc.) in the original, and place corresponding numbers before the notes or the heads in the Abstract, and opposite the sentences in the Summary.

111. Example.

[The essential passages in the following Correspondence are here printed in italics.]

I. The Correspondence.

No. 1.—*The Secretary, Civil Service Commission, to the Secretary, Office of Works.*

Sir, 31st May 1880.

With reference to the examinations for the Civil Service of India and for the Royal Military Academy, to be held in June and July next at the Royal Albert Hall, I am directed by the Civil Service Commissioners to acquaint you, for the information of the First Commissioner of Her Majesty's Works, that *complaints have been made that at recent examinations held in that Hall the candidates actually at work were disturbed by the noise made, in some cases by workmen engaged in the building, in others by persons walking about the upper gallery* and making noises or signals of different kinds to attract the attention of the candidates in the arena.

It is of course most important that perfect quiet should be preserved in a room where an examination is taking place, and the Commissioners always make a point of securing this in the examination rooms under their charge, but at the Royal Albert Hall their authority is limited to the arena itself, and they are unable directly to control the proceedings of persons in any other part of the building. I am therefore directed to *request that such representations may be made to the managers of the Royal Albert Hall as may prevent a recurrence of proceedings calculated to distract the attention of the candidates and so to interfere with the proper conduct of the examination.*

I have, &c.,

(Signed) E. Headlam.

No. 2.—*The Secretary, Office of Works, to the Secretary, Civil Service Commission.*

Sir, 9th June 1880.

I am directed by the First Commissioner of Her Majesty's Works, &c., to acknowledge the receipt of Mr Headlam's letter of the 31st ultimo relative to the disturbance of candidates at recent examinations held by the Civil Service Commissioners at the Royal Albert Hall.

In reply I am to acquaint you, for the information of the Commissioners, that *the Board at once drew the attention of the manager of the Hall to the subject*, and requested that steps might be taken to prevent a recurrence of the disturbances on the occasion of any future use of the building by the Commissioners. *The manager has now informed the Board*, in reply to their communication, *that the matter shall have his best attention.*

I am, &c.,

The Secretary, (Signed) R. C. CALLANDER.
Civil Service Commission.

No. 3.—*The Secretary, Civil Service Commission, to the Secretary, Office of Works.*

Sir, 22nd June 1880.

With reference to my letter of the 31st May on the subject of the annoyance experienced by candidates examined under the directions of this Board at the Royal Albert Hall and to your reply of the 9th instant;

I am directed by the Civil Service Commissioners to transmit for the information of the First Commissioner of Her Majesty's Works, &c., the *enclosed copy of a letter which has been received from the War Office dated the 2nd instant and of the reply thereto.*

I have, &c.

No. 4.—ENCLOSURE 1.

Sir, War Office, 2nd June 1880.

I am directed by the Secretary of State for War to request that you will *call the attention of the Civil Service Commissioners to remarks made in the House of Commons, 28th ultimo, in regard to the alleged unsatisfactory conditions under which "preliminary examinations" of candidates for the army are conducted.*

The following statements have been made to Mr Childers on this subject, which, though doubtless somewhat exaggerated, have probably some foundation in fact, viz.:

That at the examination held at the Albert Hall on 7th and 8th April last the candidates greeted almost every remark of the examiners with ironical cries of "hear, hear," and that stamping and clapping were continually going on;

That the reading of the dictation was almost inaudible, mainly owing to the large size of the room, but in some instances the reading was indistinct;

That candidates who had finished their work went into the gallery and amused themselves by whistling and shouting;

That copying and asking questions took place amongst the candidates to a considerable extent;

That although some attempts appear to have been made to preserve order, they were quite inadequate for the purpose.

Complaints were also made that the paper supplied for geometrical drawing was of very unsuitable quality for the purpose required.

Mr Childers does not doubt that the Commissioners will cause the subject to be inquired into, and provide a remedy for the complaints made should they be found to have any truth in them.

I have, &c.,

The Secretary, (Signed) RALPH THOMPSON.
Civil Service Commission.

No. 5.—ENCLOSURE 2.

Sir, Civil Service Commission, 18th June 1880.

I am directed by the Civil Service Commissioners to acknowledge the receipt of your letter of the 2nd instant on the subject of the remarks made in the House of Commons on the 28th ultimo in regard to the unsatisfactory conditions under which, it is alleged, the preliminary examinations of candidates for admission to the Royal Military College, Sandhurst, are conducted, and more particularly referring to the examination held at the Royal Albert Hall on the 7th and 8th of April last.

In reply I am in the first place to request that you will convey to Mr Secretary Childers the thanks of the Commissioners for the communication which he has caused to be made to them, and will assure him that the Commissioners are at all times most ready to inquire into the truth of any statements which may reach them respecting irregularities in the conduct of their examinations, with the view of providing such remedies as are within their power.

As regards the main subject of your letter, I am to state that the circumstances referred to in the House of Commons on the 28th ultimo having been brought to the notice of the Commissioners soon after the examination, *i.e.*, some weeks before the date at which notice was given of Mr Wyndham's question, *full inquiry was made into them, and in consequence of that inquiry the Commissioners addressed to the Board of Works, on the 31st ultimo, a letter, of which a copy is enclosed, together with a copy of the reply thereto.*

From the tenor of these letters it will be seen that the Commissioners have themselves only a very imperfect control over the buildings which are from time to time provided for them by the Office of Works for the

purpose of holding examinations. It is to be added that *the rooms* thus provided, being intended for entirely different purposes, are *not in general well suited for examinations*, and have never been capable of accommodating all the candidates, numbering sometimes 800, who have presented themselves at the chief examinations for the army; and further, that even these rooms, not being completely at the command of the Office of Works, are liable to be, and have in many cases been, diverted to other uses after having been formally assigned for the use of the Commissioners.

Feeling strongly the difficulty of conducting their examinations, and especially the large examinations for the army, in a satisfactory manner under these conditions, *the Commissioners have repeatedly pressed upon the Office of Works the desirableness of making some permanent arrangement, whereby adequate and suitable premises should be at their disposal whenever required.* Their representations, however, have *hitherto* been *without effect*, not, as they gladly acknowledge, *owing to* any indisposition on the part of the Board to do what is in their power, but rather to the *unwillingness of the Government to incur the necessary expense for an object of which they have perhaps hardly recognised the importance.* The Commissioners believe that Mr Childers will agree with them in regarding it as one worthy of more consideration than it has yet received, and he may perhaps be of opinion that the large sum, exceeding £3,500, now annually paid into the Exchequer in the shape of fees on military examinations affords an additional reason why the efficient and orderly conduct of these examinations should not be imperilled from motives of economy.

I have, &c.

The Under Secretary of State, (Signed) E. HEADLAM.
War Office.

No. 6.—*The Secretary, Office of Works, to the Secretary, Civil Service Commission.*

Sir, 24th June 1880.

I am directed by the First Commissioner of Her Majesty's Works, &c., to acknowledge the receipt of Mr Headlam's letter of the 22nd instant, forwarding copy of a letter from the War Office, and of the Civil Service Commissioners' reply thereto, relative to the annoyance experienced by candidates at recent examinations at the Royal Albert Hall, and I am to acquaint you, for the information of the Commissioners, that *the Board have forwarded a copy of the correspondence which has taken place upon the matter to the Lords Commissioners of Her Majesty's Treasury.*

I am, &c.

(Signed) R. C. CALLANDER.

II. The Abstract or Index.

No. of Letter, etc.	Date.	Correspondents.	Subject-matter.
No. 1.	May 31, 1880.	Civil Service Commissioners to Office of Works.	Intimating complaints of disturbance of Candidates during Examinations in Royal Albert Hall: requesting that representations be made to Managers of Hall.
No. 2.	June 9, 1880.	Office of Works to Civil Service Commissioners.	Intimating that the Manager of Hall has promised that the matter shall have his best attention.
No. 3.	June 22, 1880.	Civil Service Commissioners to Office of Works.	Forwarding copy of Letter (No. 4) on same subject from War Office, with reply thereto (No. 5).
No. 4.	June 2, 1880.	War Office to Civil Service Commissioners.	Calling attention to remarks in House of Commons in regard to disturbance of Examinations in Albert Hall.
No. 5.	June 18, 1880.	Civil Service Commissioners to War Office.	Stating that the subject had already been inquired into by Commissioners, and enclosing Letters No. 1 and No. 2: representing that the rooms provided were generally unsuitable: stating that the Office of Works had repeatedly been pressed to provide permanent accommodation, and giving reasons for the same.
No. 6.	June 24, 1880.	Office of Works to Civil Service Commissioners.	Intimating that the whole correspondence had been forwarded to the Treasury.

III. The Memorandum or Summary.

Accommodation for Examinations.

No. 1. (May 31, 1880). The Civil Service Commissioners called the attention of the First Commissioner of Her Majesty's Works to complaints that had been made to them of the disturbance to which Candidates had been subjected during examination in the Royal Albert Hall, both from workmen and from persons in the upper gallery. They asked the Office of Works to call the attention of the Managers of the Hall to the subject, with No. 2. (June 9, 1880). a view to a remedy. The Office of Works replied that they had at once done so, and that the Manager had promised to give the matter his No. 4. (June 2, 1880). best attention. In the meantime the War Office called the attention of the Civil Service Commissioners to statements on the same subject made in the House of Commons, and requested them to inquire into the matter, and to provide a No. 5. (June 18, 1880). No. 1. (May 31, 1880). remedy. In reply, the Civil Service Commissioners stated that they had already had the matter under their consideration, and had been No. 2. (June 9, 1880). assured that the grievance would be redressed. The Commissioners, at the same time, stated that they had repeatedly pressed on the Office of Works the necessity of permanent and suitable accommodation being provided for holding large examinations; and they requested the War Office No. 3. (June 22, 1880). to support them in this appeal. They forwarded to the Office of Works their correspondence with No. 6. (June 24, 1880). the War Office; and finally, the Office of Works submitted the whole question to the Lords of the Treasury.

Exercise 34.

Make an Abstract *or* Index, *and a* Memorandum *or* Summary, *of each of the following series of letters :—*

I. (No. 1.)—*The Secretary, Customs, to the Secretary, Civil Service Commission.*

Sir, 24th May 1880.

In reply to your letter of the 7th instant, transmitting a certificate of qualification for Mr A. B——, as man clerk of the Lower Division for

employment in this Department, I am desired by the Board to observe that, with reference to the extract from Treasury letter of 23rd November 1877 subjoined to your letter, they will be glad to be favoured by the Civil Service Commissioners with any observations which they may have to offer with regard to the date on which Mr A. B—— should be allowed his next triennial increment, as he appears to have been unemployed for a period anterior to his appointment to this Department.

I am, &c.

(No. 2.)—*The Secretary, Civil Service Commission, to the Secretary, Customs.*

Sir, 31st May 1880.

In reply to your letter of the 24th instant, I am directed by the Civil Service Commissioners to acquaint you, for the information of the Board of Customs, that the question therein put, as to the date from which triennial increments of salary should be allowed to clerks of the Lower Division who have had service in more than one Department, is not one which they have authority to determine for the service generally.

I am to state, however, that in dealing with such a case, if it were to arise in their own Department, the Commissioners would consider that only actual service of three years in the capacity of a Lower Division clerk would entitle a person to receive a triennial increment under Clause 13 of the Order in Council of 12th February 1876.

Moreover, in view of the condition which, under Clause 14 of the Order, must be satisfied before increments can be allowed in full, the Commissioners would consider themselves bound to ascertain in the case of any clerk who had previously served in another Department whether his conduct in that Department had been in all respects satisfactory.

I have, &c.

II. (No. 1.)—*The Principal Librarian, British Museum, to the Secretary, Civil Service Commission.*

Sir, 13th April 1880.

I have been directed to inquire whether, in the opinion of the Civil Service Commissioners, it would be practicable to grant certificates of qualification for employment in the Civil Service, either under Class I. or Class II., to candidates for situations in the British Museum who pass a certain standard, but do not obtain an appointment at the British Museum.

I have, &c.

(No. 2.)—*The Secretary, Civil Service Commission, to the Principal Librarian, British Museum.*

Sir, 21st April 1880.

I am directed by the Civil Service Commissioners to acknowledge the receipt of your letter of the 13th instant, in which you inquire whether it would be practicable to grant certificates of qualification for employment in the Civil Service, under either Class I. or Class II., to candidates for situations in the British Museum who pass a certain standard, but do not obtain an appointment at the British Museum.

In reply I am to acquaint you, for the information of the trustees of the British Museum, that as appointments to situations belonging to Class I. or the Lower Division of the Civil Service can only be made on the results of open competitive examinations, the Commissioners do not see how unsuccessful candidates for situations in the British Museum could be certificated for either of those classes.

In these circumstances it may perhaps be worth consideration by the trustees whether the apprehended difficulty of obtaining an adequate supply of competent candidates would not be obviated if the situations in the British Museum were offered, together with others of similar rank in other Departments, for competition under Regulation I. (copy enclosed herewith).

In the competitions held under these Regulations, owing probably to the number of prizes offered at one time, there has never been any lack of qualified candidates, notwithstanding that fees amounting to £6 are exacted.

It is to be observed that under paragraph 5 of the "General Regulations" candidates for the British Museum might be required to pass in any subject which might be deemed indispensable; and further, that, under paragraph 5 (*c*) of the "Special Regulations," the trustees would probably in many cases have it in their power to fill vacancies immediately on their occurrence.

For appointments demanding special knowledge of a rare kind, it would still be possible, with the sanction of the Treasury, to hold separate competitions, or they might, with the like sanction, be filled under the provisions of Clause 7 of the Order in Council of 4th June 1870.

I have, &c.

III. (No. 1.)—*The Assistant Under Secretary of State, Colonial Office, to the Secretary, Civil Service Commission.*

Sir, 25th October 1880.

With reference to your letter of the 3rd of August 1878, respecting a proposal made by the then Governor of Malta, that arrangements should if possible be made to enable candidates, who are natives of Malta and

resident in the Colony, to be examined there simultaneously with those taking part in competitions in this country for appointments in the army and navy or the Civil Service of England and India, I am directed by the Earl of Kimberley to transmit to you, to be laid before the Civil Service Commissioners, a copy of a despatch from Major-General the Honourable P. Feilding, at present administering the Government of Malta, urging further reasons in favour of Sir C. Van Straubenzee's proposal.

On the receipt of your letter referred to above, the Governor was informed that this request could not be acceded to.

Lord Kimberley would, however, now strongly urge that this decision should be reconsidered. He attaches considerable importance to this measure both as a means of facilitating the efforts of the Colonial Government to promote the study of the English language in Malta, and of attaching the Maltese to this country by enabling them to enter Her Majesty's service.

The necessity of coming to this country for the purpose of being examined operates as a practical bar to candidates from Malta offering themselves.

I am to add that Lord Kimberley understands that certain examinations are now conducted by the Civil Service Commission in Malta, and he trusts that the Commissioners will be able to extend the system to other examinations in the manner proposed.

I am, &c.

(No. 2.)—Enclosure.

Major-General Feilding to the Earl of Kimberley.

My Lord, Palace, Valetta, 30th September 1880.

I deem it to be my duty to state for your Lordship's consideration that, notwithstanding the great efforts which are being made by this Government in order to encourage and promote the study of the English language in these Islands, a large portion of the community have hitherto failed to form an adequate appreciation of the multifarious advantages which would most undoubtedly be derived from a more extensive knowledge of the English language, and I am sorry to say that an impression yet prevails that a thorough study of the English language would be profitable to only very few, considering the large amount of expense which a Maltese youth must inevitably incur should he be permitted to compete in England for situations in the army and navy and the Civil Service of Great Britain and India.

With a view, therefore, to remove one of the greatest discouragements that locally exist for a more general and profound study of the English language in Malta, I would venture to repeat the suggestion contained in Sir C. Van Straubenzee's despatch of the 4th May 1878, and to request that your Lordship may be pleased to move the Civil Service Commis-

sioners to reconsider their decision of the 3rd August 1878, in order that a privilege may be conceded to Maltese students to undergo in this Island any competitive examination for situations in Her Majesty's service in a similar manner, and on the same footing, as practised in the case of candidates for commissions in the Royal Malta Fencible Artillery.

Should this concession be made I cannot but think that it would go far to set aside an oft-used argument in Malta by those who are opposed to the educational reforms in favour of a more extended teaching of the English language in these Islands, as suggested by Mr Keenan and Sir Penrose Julyan, viz., what advantages will the community gain by the change proposed; in case of concession the reply would be irresistible.

I have, &c.,
(Signed) P. FEILDING, Major-General,
Administering the Government.

The Right Hon. the Earl of Kimberley,
&c., &c., &c.

P.S.—I beg to add that peculiar facilities exist in Malta which preclude the possibility of any unfair dealing with the papers, as the examinations take place in the Council Room of the Palace, and are under the immediate surveillance of the Governor.

(No. 3.)—*The Secretary, Civil Service Commission, to the Director-General of Military Education.*

Sir, 19th November 1880.

I am directed by the Civil Service Commissioners to transmit, for the information of His Royal Highness the Field Marshal Commanding-in-Chief, the enclosed copy of a letter from the Colonial Office, dated the 25th October, with enclosure, recommending that arrangements should be made for holding at Malta certain examinations conducted by this Board, and, among others, those for admission to the army.

Before replying to this communication, the Commissioners would be glad to be informed whether His Royal Highness would see any objection to allowing candidates to undergo the preliminary examination for admission to Sandhurst at Malta.

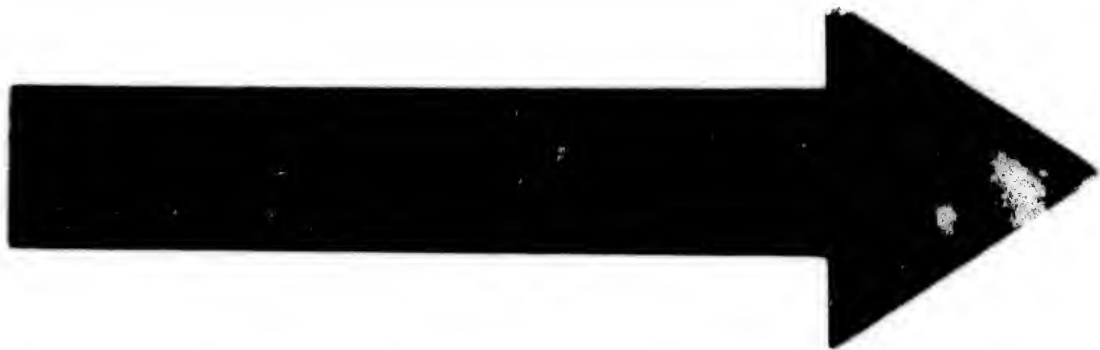
The question whether or not it would be possible or desirable to hold the further examination in that colony is one the consideration of which the Commissioners desire to pospone for the present.

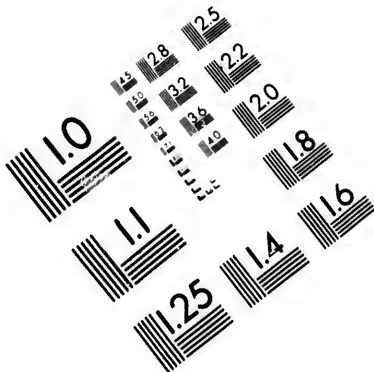
I have, &c.

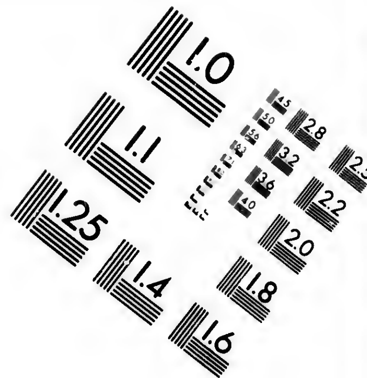
(No. 4.)—*The Director-General of Military Education, to the Secretary, Civil Service Commission.*

Sir, 1st December 1880.

With reference to your letter of the 19th ultimo, transmitting a copy of a letter from the Colonial Office, dated the 25th October, with enclosure recommending that arrangements should be made for holding at Malta







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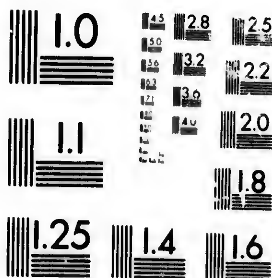

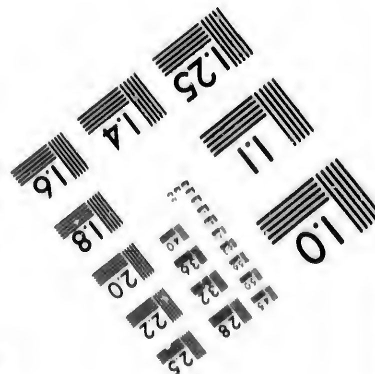

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certain examinations conducted by the Civil Service Commissioners, I have the honour, by direction of the Field Marshal Commanding-in-Chief, to acquaint you that His Royal Highness has no objection to the proposal that preliminary examinations for admission to Sandhurst may be held at Malta.

I am, &c.

(No. 5.)—*The Secretary, Civil Service Commission, to the Secretary, Treasury.*

Sir, 15th December 1880.

In transmitting for the information of the Lords Commissioners of Her Majesty's Treasury the enclosed copy of a letter, with enclosure, which has been received from the Colonial Office on the subject of the desirability, in the interests of the colony, of holding Army and Civil Service examinations at Malta;

I am directed by the Civil Service Commissioners to acquaint you, for their Lordships' information, that, in view of the strong representations contained in the Earl of Kimberley's letter and in Major-General the Honourable P. Feilding's despatch, the Commissioners are engaged in considering whether they can hold in that island preliminary examinations (and possibly from time to time a competitive examination) for clerkships in the Lower Division. They have ascertained that His Royal Highness the Field Marshal Commanding-in-Chief sees no objection to preliminary examinations for Sandhurst being held at Malta.

A difficulty, however, arises as to the manner in which the prescribed fees should be collected. By your letter, 26th September 1870, it was laid down that all Civil Service examination fees should be levied by means of stamps, but as in the present case it appears doubtful whether arrangements could be made for the supply of these stamps in Malta, I am to request that the Commissioners may be informed whether their Lordships would see any objection to the collection in these cases of the fees in money.

I have, &c.

IV. (No. 1.)—*The Chief Clerk, Exchequer and Audit Department, to the Secretary, Civil Service Commission.*

Sir, 6th October 1880.

I am directed by the Comptroller and Auditor General to request that he may be favoured with the views of the Civil Service Commissioners as to the following arrangement in relation to the terms of the Order in Council of the 4th June 1870, viz.:—

The appointment in October 1879 of Mr A. B—— to be Vice-Consul at Port au Prince, *subject to his passing the required examination* on the first occasion of his visiting this country, and the payment of his salary

from the date of this appointment, notwithstanding that the required examination had not taken place nearly a year after that date.

I have, &c.

(No. 2.)—*The Secretary, Civil Service Commission, to the Under Secretary of State, Foreign Office.*

Sir, 9th November 1880.

I am directed by the Civil Service Commissioners to acquaint you, for Earl Granville's information, that they have received a letter from the Comptroller and Auditor General, raising the question whether the arrangement referred to in Mr Hammond's letter to this Board of 20th December 1855, according to which gentlemen appointed as Vice-Consuls frequently do not obtain certificates of qualification until a considerable time after they have entered upon their duties, is consistent with the provisions of the Order in Council of 4th June 1870.

Before replying to this letter, the Commissioners would be glad to be made acquainted with Earl Granville's views on the subject.

The Commissioners are themselves aware of no reason for doubting that while Consuls are not bound by the Order, being appointed directly by the Crown, Vice-Consuls are subject to its provisions, which require, as a general rule, that a certificate should be obtained before employment is commenced. On the other hand they can readily understand that grave inconvenience to the public service might be caused by insisting on this rule in the case of persons selected for appointment while resident in the country in which they are intended to serve. They direct me, however, to observe that an exception might be made in these cases if his Lordship should think fit to deal with them in the manner indicated by the Gazette notice of 13th January 1872, according to which the person selected might, under conditions there stated, be employed without certificate, until either the Commissioners were able to arrange for his examination at the place in which he was serving or he could return to England to be examined.

The Commissioners desire further to suggest that if, as they understand to be the case, consular appointments are sometimes held by foreigners, it might be desirable, with the view of avoiding future question, that appointments so held should be formally exempted from the operation of the Order by being added to "Schedule B." thereof in the manner provided by the 8th Clause.

I have, &c.

(No. 3.)—*The Under Secretary of State, Foreign Office, to the Secretary, Civil Service Commission.*

Sir, 21st December 1880.

Earl Granville has duly considered your letter of the 9th ultimo, relative to the position of any uncommissioned Consular Officers not

allowed to trade, who may be serving abroad without yet having passed an examination before the Civil Service Commissioners; and I am directed by his Lordship to acquaint you that he has no objection to offer to the course you propose of considering such officers as coming under the terms of the notice in the Gazette of the 16th of January 1872, provided that arrangements are made for their examination as soon as possible after they enter on their duties.

Lord Granville, however, does not think it would be advisable to take any steps towards putting under Schedule B. foreigners, as such, who may be in the British Consular Service, more especially as those who are allowed to trade come already within the operation of that schedule, under the head of trading Vice-Consuls.

I am, &c.

(No. 4.)—*The Secretary, Civil Service Commission, to the Under Secretary of State, Foreign Office.*

Sir, 5th January 1881.

I am directed by the Civil Service Commissioners to acknowledge the receipt of your letter of the 21st December on the subject of the employment before they are certificated of uncommissioned Consular Officers not allowed to trade.

I am only further to observe, lest the point should have escaped Lord Granville's notice, that the previous approval of the Lords of the Treasury will be necessary, under the terms of the Gazette notice of 16th January 1872, on each occasion when it may be proposed to employ a Consular Officer without certificate from this Board, unless their Lordships should be pleased to give a general approval under such terms and conditions as might be settled between them and your department.

I have, &c.

(No. 5.)—*The Secretary, Civil Service Commission, to the Comptroller and Auditor General.*

Sir, 5th January 1881.

Adverting to Mr Treherne's letter (1231) of the 6th October last, on the subject of the employment of Vice-Consuls previous to their obtaining the certificate of this Board,

I am directed by the Civil Service Commissioners to transmit the enclosed copy of correspondence which has passed between this Board and the Foreign Office, from which correspondence it will be seen that it is proposed henceforth to bring such employment into conformity with the Order in Council of the 4th June 1870, by applying to it the provisions of the notice issued in the London Gazette of 16th January 1872.

I have, &c.

112. The same process may be employed in writing Summaries of official Reports, of historical periods, and of imaginative narratives, in prose and verse. In performing this exercise, it is necessary to omit all unnecessary details, and to record results rather than causes.

Exercise 35.

Subjects for Summary.

1. The reign of William the Conqueror.
2. The reign of Henry VIII.
3. The reign of Louis XIV.
4. The Third Crusade.
5. The Second Campaign in the Peninsular War.
6. The Battle of Waterloo.
7. A Parliamentary Report.
8. A Parliamentary Speech.
9. The Evidence of a Witness.
10. The Book of Esther.
11. The First Canto of *Marmion*.
12. The Prologue to the *Canterbury Tales*.
13. The Fifth Act of *Hamlet*.
14. The First Act of *Macbeth*.
15. The First Book of *Paradise Lost*.
16. Tennyson's *Elaine*.

APPENDIX A.

FIGURES OF LANGUAGE.

1. Words are said to be used figuratively when they are employed, not in their ordinary or literal signification, but in a sense suggested by the imagination. This principle is deeply rooted in language itself. Many words owe their meaning to the figures which they contain. The word "daisy" (*A.-S. dæges-ege* = day's-eye) is a case in point. We have other examples in such words as "melancholy" (= black bile), "choleric" (= bilious), "hypochondry" (= under the cartilage), "humor," etc., etc. Many words, again, have come to be accepted in their figurative sense as naturally and commonly as in their literal meaning. "Fountain," for example, which primarily signifies a *well*, or spring, has acquired the figurative sense of the *source* of any principle. Thus God is the "fountain of righteousness," the crown is the "fountain of Justice." In the same manner, to *edify* literally signifies to *build*, figuratively to *improve;* "depth" signifies both natural *deepness*, as of water, and *sagacity* or profundity; the "dawn" signifies both the *beginning of the day* and the *first rise* of a principle, as the "dawn of the Reformation;" "ground" signifies both *earth* and the *basis* of cause of a truth; and so with "head," "heart," "hand," and many other words.

2. The rhetorical effect of the use of figurative language is to increase both the energy and the grace of style. Figures arrest attention, produce a striking effect; and in the act of doing so exercise the imagination. "He was a very brave soldier" is quite perspicuous; but "He was a lion in the fight," is both more forcible and more graceful.

3. The chief figures of language are—1. *Simile*; 2. *Metaphor*; 3. *Allegory*; 4. *Personification*; 5. *Apostrophe*; 6. *Metonymy*; 7. *Synecdoche*; 8. *Hyperbole*; 9. *Epigram*; 10. *Irony*.

4. 1. *Simile*, and 2. *Metaphor*, both involve comparison. In the Simile, one object is said to *resemble* another, and some sign of comparison (*as, like*) stands between them. In the Metaphor, an object is spoken of as if it *were* another, by reason of the qualities in which they agree. Thus:—

1. *Simile*:—He is *like a lion* in the fight.

   Metaphor:—He *is a lion* in the fight.

2. *Simile*:—The Assyrian came down *like a wolf* on the fold.

   Metaphor:—The Assyrian *wolf* came down on the fold.

3. *Simile*:—"*As*, whence the sun 'gins his reflection
   Shipwracking storms and direful thunders break;
   So, from that spring whence comfort seem'd to come,
   Discomfort swells."

   Metaphor:—The storms and the sunshine of life often spring from the same source.

Warning must here be given against *mixed Metaphors*, or the combination of two different comparisons in one figure. Of this we have an example in the following:—

"I do not want to handle, to profane the leaves their *winding sheets*. I could as soon dislodge a shade. I seem to inhale learning walking amid their *foliage*.—*Lamb*.

Here the leaves of the books in a library are first compared to the "winding sheets" of their authors, and are immediately afterwards compared to the "foliage" of trees.

5. 3. *Allegory* is a continued comparison, or a composition in which the language is figurative throughout. The fable and the parable belong to this class. In all these compositions, abstract truths are represented by sensible objects, or human affairs are described under the image of the conduct of the lower animals and of the processes of nature. This also involves Personification.

6. 4. *Personification*, which, like Simile and Metaphor, implies comparison, is that figure by which the lower animals and inanimate objects are endowed with the powers of human beings specially with the power of speech ; as,

> "*I* am glad," answered the bee, "to hear *you* grant, at least, that *I* came honestly by *my* wings and *my* voice."

> "The mountains and the hills shall break forth before you into *singing*, and all the trees of the field shall *clap their hands*."

7. 5. *Apostrophe* is personification of the second person, in which the inanimate and the absent are *addressed* as if they were persons, and present : as "O Death, where is thy sting ?"

> "*Shrine of the mighty!* can it be,
> That this is all remains of *thee ?*"

(*a*) *Apostrophe* (Gr. ἀπά στρέφω) meaning literally a turning off or aside, and the figure is so called because the writer interrupts the natural course of his narration or description, to address the object to which it refers.

8. 6. *Metonymy* is the figure by which correlative terms are interchanged ; as when we transpose,

1. *The concrete and the abstract;* as the *crown*, for *royalty ;* the *sword*, for *military power ; Cæsar*, for the *sovereign power;* the *fatal cup*, for *poison*, etc., etc. *Her Majesty*, for *the Queen; His Impudence*, for an *impudent fellow ;* etc., etc.
2. *The effect and the cause ;* as, *drunkenness*, for *wine ; sunshine*, for *the sun ; gray hairs*, for *old age*.
3. *The author and his works ;* as, "I am reading *Shakespeare ;*" he is an admirer of *Wordsworth*.

(*a*) *Metonymy* literally signifies (Gr. μετά ὄνομα) a change of name.

9. 7. *Synecdoche* is the figure which puts a part for the whole ; as *fifty sail*, for *fifty ships*. "Consider the *lilies how*

they grow," where *lilies* is put for all flowers, or for the whole vegetable world. The part in the latter case is the species, and the whole is the genus.

(*a*) *Synecdoche* literally signifies (Gr. συν, ἐκ, δέχομαι) the understanding or receiving of one thing out of another. The force of this figure consists in the greater vividness with which the part or the species is realized.

10. 8. *Hyperbole* is the figure of exaggeration. It frequently consists in putting the whole for a part, and may therefore be regarded in this case as the converse of synecdoche; as, "The whole *city* came forth to meet him." This example also involves Metonymy: the *city* is put for the inhabitants. The exaggeration, as in this instance, is frequently conveyed in the attribute; sometimes in the verb; as, "The French fleet *was annihilated*," meaning that it was rendered useless.

(*a*) *Hyperbole* (Gr. ὑπέρ, βάλλω) literally signifies a throwing beyond, an overshooting.

11. 9. *Epigram* is the figure of apparent contradiction. It is a short, pointed, or witty saying, the true sense of which is different from that which appears on the surface. It involves a hidden meaning, which contradicts that which is expressed. The force of the figure lies in the pleasant surprise attendant upon the discovery of the paradox. It is an epigram to say that "solitude sometimes is best society." Taken literally, this is an absurdity; yet it is a forcible way of saying that the pleasures of solitude are greater than those derived from ungenial companionship. Other examples are:—

"Every man desireth to live long; but no man would be old."
"He is dissatisfied because he has nothing to complain of."
"The half is greater than the whole."
"The child is father to the man."
"He is all fault that has no fault at all."

Many Proverbs are epigrammatic, *e. g.*,—

"Good words are worth much and cost little."
"Many kinsfolk, but few friends."
"The worth of a thing is best known by the want of it."
"When all men speak, no man hears."

(*a*) The primary signification of the *Epigram* (Gr. ἐπι, γράφω) was an inscription on a statue; the sense in which *epigraph* is now used. It was then applied to a short poem (a couplet, or stanza) containing a pithy or witty saying, generally at its close. Lastly, the name was applied to the witty saying itself, and hence to any saying characterized by wit and point.

12. 10. *Irony* is the figure of real contradiction. If epigram means something different from what is expressed, Irony expresses the opposite of what is meant. It bestows praise in such a manner as to convey disapprobation. It professes belief in a statement for the purpose of casting ridicule upon it. Elijah's address to the priests of Baal is a memorable example of Irony :—"Cry aloud; for he is a god; either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be awaked." Job, also, mocked his friends when he said, "No doubt but ye are the people, and wisdom will die with you." Johnson's letter to the Earl of Chesterfield affords several examples of Irony; *e.g.*,—To be so distinguished is an honour, which, being very little accustomed to favours from the great, I know not well how to receive, or in what terms to acknowledge."

(*a*) *Irony* (Gr. εἰρων, a dissembler) literally signifies dissimulation. It pretends to approve, in order to expose and ridicule."

APPENDIX B.

VERSIFICATION.

Chapter I.—Preliminary Definitions and Processes.

1. The practice of Versification, or the art of Composition in VERSE,—the outward form in which poetry expresses itself,—may be made to have an important influence on Prose style, tending as it does to promote perspicuity and energy, as well as grace of language, and to cultivate refinement of thought and taste.

2. English verse derives its character from RHYTHM, or the recurrence of *stress*, *beat* or *accent*, at regular *intervals* of duration.

> *** In this respect, English metre differs from the classical metres, which are constructed principally according to the *quantity* of syllables; though modified by the rhythm in many instances. Thus, in English verse, we speak of accents as *strong* or *weak*, while Latin verse is measured by syllables regarded as *long* or *short*.

3. The equivalent parts, each consisting of an interval and an accent, into which a line is divided, are called *measures* or *feet*, and correspond with measures or bars in musical melody. The division of a verse or line into feet is called *scanning*, or *scansion*.

4. The *Accent* in a foot consists always of a single syllable, represented, according to Dr. Latham's notation, by the leter *á*.

The *Interval* most commonly consists of a single syllable, represented by the letter *x*. Sometimes, however, it contains

two syllables, but they are sounded in the same time as one, and are represented by the letters *ss*. Thus, $x = ss$, and $x\acute{a} = ss\acute{a}$: *e. g.*, in the line,

"Not a pine | in my grove | is there seen;"

the intervals are of exactly the same duration as in the line,

"No pine | in grove | is seen."

Read by the *metronome* (an instrument used by musicians for measuring the beat of time), they would be found exactly to correspond. Indeed, *x* and *ss* correspond in the same way as a *minim* and two *crotchets* do in a bar of music. We have a further illustration of this in the occurrence of feet of two and of three syllables in the same line; *e. g.*:—

"The vine | still clings | to the moul | -dering wall,
And at ev | -ery gust | the dead | leaves fall."—*Longfellow.*

5. A foot in which the interval consists of *one* weak syllable is called a *simple* foot; as, *ax* or *xa*. A foot in which the interval consists of *two* weak syllables is called a *complex* foot; as, *ass* or *ssa*.

6. A verse in which the feet are either all *simple* or all *complex* is called a *pure* verse; *e. g.* :—

"Look here | upon | this pic | -ture, and | on this."

One in which some of the feet are *simple* and some *complex* is called a *mixed* verse; *e. g.* :—

"I have read | in some | old mar | -vellous tale." |

7. When a verse wants a weak syllable to make it complete, it is called *defective* (catalectic); as,

"Life is | but an | empty | dream. *x*."

When a complete verse has a weak syllable added to it, it is called *excessive* (hypercatalectic); as,

"So o | -ver vi | -olent | and o | -ver ci | -*vil*."

8. A verse consisting of *one* foot or measure is called monometer; of *two*, dimeter; of *three*, trimeter; of *four*, tetrameter; of *five*, pentameter; of *six*, hexameter, &c., &c.

9. A foot is not necessarily a single word. It may consist of—

1. A succession of monosyllables; as,

"And ten | long words | oft creep | in one | dull line."

2. Parts of polysyllables; as,

"In friend | -ship false, | impla | -cable | in hate."

10. RHYME is the correspondence of one verse with another in final sound. Perfect rhymes must comply with the following rules:—

I. The vowel sounds and final consonants of the rhyming syllables must be *the same;* and the consonant sounds preceding them must be *different; e. g.*:—

r-ing rhymes with *s-ing, k-ing, s-ling;* but not with *s-ang*, or *k-ind*, or *err-ing*.

II. The rhyming syllables must both have the strong accent; *e. g.*:—

ríng rhymes with *síng*, but not with *pleásing*.

When the second line ends with a trisyllable, accented on the ante-penultimate, no accent is required on the ultimate; *e. g.*, Ex. 2, No. 9.

III. The penultimate syllables may rhyme, provided the ultimates are identical and weak in accent; *e. g.*:—

beár-ing rhymes with *teár*-ing.

IV. The ante-penultimate syllables may rhyme, provided the two last syllables are identical in the two lines, and both are weak in accent; *e. g.*:—

im*pór*-tunate rhymes with *fór*-tunate.

11. The Rhythm sometimes requires words to be slightly changed in pronunciation, so as to suit a particular measure. This is done—

1. By *contraction*, so as to reduce the number of syllables; as,

'Tis, for it is; *o'er*, for over; *ta'en*, for taken; *I've*, for I have; *cunning'st*, for cunningest; *pow'r*, for power; *spir'tu'l*, for spiritual; *might-iest*, for mightiest.

2. By *expansion*, to increase the number of syllables; as,

> *th(o)rough*, for through; *command(e)ment*, for commandment; *drenchèd*, for drench'd; *na-ti-on*, for nation.

12. The number of words in the English language which form perfect rhymes is so limited that some slight deviations from the above rules are sanctioned by the practice of the best poets, and are called *allowable* rhymes. In allowable rhymes, the final consonant sounds remain the same, and the vowel sound is *modified*; *e. g.*:—

> sun, upon; adores, powers; war, car; love, move; lost, coast.

Exercise 1.

Give Perfect Rhymes for each of the following words.

1. Grace, match, distract, gladden, invade, safe, epitaph, chain, taking, flame, trance, chant, lapse, beware, grave.
2. Speech, creak, conceal, extreme, gleaning, heard, cease, death, shred, steed, sweep, offence, islander, weariness, bedew.
3. Bribe, slid, Ides, midst, defy, brief, drift, thrilling, guileless, shrine, spring, sire, desist, united, driven, guise, lisp.
4. Throbe, shrewd, scoffer, voice, anoint, spoke, golden, stolen, prone, song, brood, roofless, gloomy, grope, forswore.
5. Rude, judge, skull, overruling, sun, importune, blunt, spur, numberless, birds, nurse, dangerous, persecute, mistrust.

Exercise 2.

Point out which of the following Rhymes are Allowable, and which Bad. Show what rules the latter violate.

1. "So some rats of amphibious nature,
   Are either for the land or water."—*Butler.*

2. 'Wine or delicious fruits unto the taste,
   A music in the ears will ever last."—*Johnson.*

3. "Yet to his guest though no way sparing,
   He ate himself the rind and paring."—*Pope.*

4. "And pulpit, drum ecclesiastic,
   Was beat with fist instead of a stick."—*Butler.*

5. "That jelly 's rich, this wine is healing,
Pray dip your whiskers and your tail in."—*Pope.*

6. "Whose yielded pride and proud submission,

. . . . . .

Her heart did melt in great compassion."—*Spenser.*

7. "Pleased to the last he crops the flowery food,
And licks the hand just raised to shed his blood."—*Pope.*

8. "Let not ambition mock their useful toil,

. . . . . .

Nor grandeur hear with a disdainful smile."—*Gray.*

9. "Much converse do I find in thee,
Historian of my infancy."—*Wordsworth.*

10. "Oh! not in cruelty, not in wrath,

. . . . . .

'T was an angel visited the green earth."—*Longfellow.*

11. "What praise for such rich strains shall we allow?
What just rewards the grateful crown bestow?"—*Dryden.*

12. "A Cerberus himself pronounce
A leash of languages at once."—*Butler.*

13. "Whose regular motions better to our view,
Than Archimedes' sphere, the heavens did shew."—*Dryden.*

14. "Learn'd, virtuous, pious, great; and have by this
An universal metempsychosis."—*Dryden.*

15. "Till into seven it multiplies its stream,
And fattens Egypt with a fruitful slime."—*Addison.*

16. "That lieth in a hoard,
Till it be spread abroad."—*Old Ballad.*

17. "Half a league onward,
Rode the six hundred;—
Volleyed and thundered."—*Tennyson.*

13. Two consecutive lines rhyming, form a *Couplet*; as,

"The face of nature we no more survey,
All glares alike, without distinction gay."—*Pope.*

Three consecutive lines rhyming, form a *Triplet*; as,

"But true expression, like th' unchanging sun,
Clears and improves whate'er it shines upon;
It gilds all objects, but it alters none."—*Pope*

A combination of four or more lines, with various rhymes, is called a *Stanza* (see § 20, &c)

14. Unrhymed lines are called BLANK verse.

15. THE PAUSE is that point in a verse where the sense and rhythm both admit of a momentary interruption of the latter. The pause cannot be made in the middle of a word ; but, with this exception, it may fall at any part of the verse. Besides the pause in the course of the line, there is generally one also at the end of the line, as there the sense is usually interrupted. Not always, however ; *e. g.* :—

"Nor content with such
Audacious neighborhood."—*Milton.*

"What cannot you and I perform | upon
The unguarded Duncan ? | What not put upon
His spungy officers."—*Shakespeare.*

16. Measures, understanding by that term the character given to verse by the combination of similar feet in it, are of two kinds according as the accent follows or comes before the interval, or holds the first place or the second place in the foot ; *áx* and *xá* ; *áss* and *ssá.*

17. The oldest as well as most common measure in English verse is that in which the accent succeeds the interval,*xá*. This we shall call REGULAR MEASURE, calling that in which the accent precedes the interval (*áx*), IRREGULAR MEASURE.

Chapter II.—Regular Measure.

18. Of this measure, which, as has been stated, is at once the oldest and commonest in English poetry, there are two varieties (§ 5) :—

1. Simple Regular measure ; x a, x a, &c.
2. Complex Regular measure ; s s a, s s a, &c.

1. *Simple (xa).**

19. Simple Regular Pentameter is the *Heroic Measure* of English poetry. In its rhymed form it is the measure of Chaucer and Spenser, of Dryden and Pope, of Cowper, Campbell, and Byron; *e. g.*:—

> "True ease in writing comes from art, not chance,
> As those move easiest who have learn'd to dance.
> 'Tis not enough no harshness gives offence;
> The sound must seem an echo to the sense.
> Soft is the strain when Zephyr gently blows,
> And the smooth strain in smoother numbers flows:
> But when loud surges lash the sounding shore,
> The hoarse, rough verse should like the torrent roar."—*Pope.*

In its unrhymed form it is the stately and solemn blank verse of Shakespeare and Milton, as of Wordsworth and Tennyson; *e. g.*:—

> "Now came still Evening on, and Twilight gray
> Had in her sober livery all things clad;
> Silence accompanied; for beast and bird,
> They to their grassy couch, these to their nests,
> Were slunk, all but the wakeful nightingale;
> She all night long her amorous descant sung."—*Milton.*

20. Four lines of simple regular pentameters rhyming alternately, form the *Elegiac Stanza* of English poetry; *e. g.*:—

> "Full many a gem of purest ray serene,
> The dark unfathom'd caves of ocean bear;
> Full many a flow'r is born to blush unseen,
> And waste its sweetness on the desert air."—*Gray.*

21. The Simple Regular Tetrameter, is the *Romantic Measure* of English poetry. In it wrote Wace, Barbour, Wyntoun, Harry the Minstrel, and many other of our old Chroniclers and Romancists, and it was revived in modern poetry by Sir Walter Scott. Though not equal in dignity to the Pentameter, it has been employed in almost every kind of poetical composition, except the very highest.

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* So-called *Iambic.*

22. Rhyme is almost invariably employed in this measure, the line being too short to admit of the stateliness indispensable to the rhythm of blank verse. Its original form was that of rhymed couplets; *e. g.* :—

> "Ah, Freedom is a noble thing!
> Freedom makes men to have liking;
> Freedom all solace to men gives;
> He lives at ease that freely lives.
> A noble heart may have none ease,
> Na elsé nought that may him please,
> If freedom faileth; for free liking
> Is yearnéd oure all other thing."—*Barbour.*

2. *Complex* (*ssa*).*

23. The Complex Regular Measure is rarely found pure (§ 6), even in single lines. For example, in Beattie's "Hermit," out of forty-eight lines, only four are pure complex verses; all the others have a simple foot at the commencement; *e. g.* :—

"At the close	of the day,	when the ham	-let is still,
And mor	-tals the sweets	of forget	-fulness prove,
When nought	but the tor	-rent is heard	on the hill,
And nought	but the night	-ingale's song	in the grove."—
			Beattie.

Sometimes, however, a line thus *defective* at the beginning, is counterbalanced by an *excessive* syllable in the preceding line, thus:—

"'Tis the last	rose of sum	-mer,
Left bloom	-ing alone."	—*Moore.*

in which case the lines printed as one verse would be pure; *e. g.* —

> "'Tis the last | rose of sum | -mer, left bloom | -ing alone."

* So-called *Anapaestic.*

24. The commonest forms of this complex measure are the Trimeter; as,

> "I am monarch of all I survey,
> My right there is none to dispute;
> From the centre all round to the sea,
> I am lord of the fowl and the brute."—*Cowper.*

and the Tetrameter; as,

> "And the widows of Ashur are loud in their wail,
> And the idols are broke in the temple of Baal;
> And the might of the Gentile, unsmote by the sword,
> Hath melted like snow in the glance of the Lord."—*Byron.*

Exercise 3.

A.—*Arrange each of the following sentences into Heroic couplets*:—

1. This man would soar to heaven by his own strength, and would not be obliged for more to God.
2. How art thou misled, vain, wretched creature, to think thy wit bred these God-like notions.
3. She made a little stand at every turn, and thrust her lily hand among the thorns to draw the rose, and she shook the stalk, every rose she drew, and brush'd the dew away. (4 lines.)
4. Whoever thinks to see a faultless piece, thinks what never shall be, nor ever was, nor is.
5. Sometimes men of wit, as men of breeding, must commit less errors, to avoid the great.
6. The hungry judges soon sign the sentence, and that jurymen may dine, wretches hang.

B.—*Arrange each of the following into Simple Regular Tetrameters (rhyming)*:—

1. He soon stood on the steep hill's verge, that looks o'er Branksome's towers and wood; and martial murmurs proclaimed from below the southern foe approaching. (4 lines.)
2. Of mild mood was the Earl, and gentle; the vassals were rude, and warlike, and fierce; haughty of word, and of heart high, they recked little of a tame liege lord. (4 lines.)
3. A lion, worn with cares, tired with state affairs, and quite sick of pomp, resolved to pass his latter life in peace, remote from strife and noise. (4 lines.)

4. I felt as, when all the waves that o'er thee dash, on a plank at sea, whelm and upheave at the same time, and towards a desert realm hurl thee. (4 lines.)

5. No more, sweet Teviot, blaze the glaring bale-fires on thy silver tide; steel-clad warriors ride along thy wild and willowed shore no longer. (4 lines, rhyming alternately.)

6. His eyes of swarthy glow he rolls fierce on the hunter's quiver'd hand,—spurns the sand with black hoof and horn, and tosses his mane of snow high. (4 lines, rhyming alternately.)

7. Where late the green ruins were blended with the rock's wood-cover'd side, turrets rise in fantastic pride, and between flaunt feudal banners. (4 lines, rhyming alternately.)

C.—*Arrange each of the following into Simple Regular Tetrameters and Trimeters, rhyming alternately* :—

1. With childish tears are my eyes dim, idly stirred is my heart, for the same sound which I heard in those days is in my ears.

2. They never do wage a foolish strife with Nature ; a happy youth they see, and free and beautiful is their old age.

3. But we with heavy laws are pressed, and often no more glad ; a face of joy we wear, because glad we have been of yore.

4. Through the night we watched her breathing, her breathing soft and low, as the wave of life kept heaving to and fro in her breast.

5. We seem'd to speak so silently, moved about so slowly, as [if] we had lent her half our powers to eke out her living.

6. So, when youth and years are flown, shall appear the fairest face; such is the robe that, when death hath reft their crown, kings must wear.

Chapter III.—Irregular Measure.

25. Of this measure, as of the Regular, there are two varieties :—

1. Simple Irregular measure ; a x, a x, &c.
2. Complex Irregular measure ; a s s, a s s, &c.

1. *Simple* (*ax*).*

26. The Simple Irregular measure is generally *defective*. This arises from the awkwardness of constant double rhymes.

* So-called *Trochaic*.

(§10, III.), and from the tendency of the verse to throw off a weak syllable at the end; *e. g.* :—

"Lauded be thy name for ev | -er,
Thou of life the guard and giv | -er."—*Hogg.*

Frequently complete and defective verses alternate; *e. g.* :—

"Fill the bumper fair; (x)
Every drop we sprinkle
On the brow of care (x)
Smoothes away a wrinkle."—*Moore.*

"Life is real! Life is earnest,
And the grave is not its goal; (x)
Dust thou art, to dust returnest,
Was not spoken of the soul." (x)—*Longfellow.*

27. The general character of the irregular measure, as compared with the regular, is cheerful and lively. Thus, in Milton's "L'Allegro" (the Mirthful), *defective* irregular verses predominate, while in his companion poem, "Il Penseroso" (the Melancholy), regular verses are in excess. For example, in twenty-six lines chosen at random from the former poem, there are fifteen irregular and eleven regular verses. In the same number of lines from the latter, nineteen are regular, and only seven irregular.

28. Simple irregular verses are of various lengths, from *one* foot to *eight*; but the most common are Tetrameters (complete and defective), *e. g.* :—

"Tell me not in mournful numbers,
'Life is but an empty dream,'
For the soul is dead that slumbers,
And things are not what they seem."—*Longfellow.*

Or with a different arrangement of rhymes —

"In his chamber, weak and dying,
Was the Norman baron lying;
Loud, without, the tempest thunder'd,
And the castle turret shook.
In this fight was death the gainer,
'Spite of vassal and retainer,
And the lands his sires had plunder'd,
Written in the Doomsday Book."—*Longfellow.*

Or defective Tetrameters throughout —

> "Other Romans shall arise,
>   Heedless of a soldier's name;
> Sounds, not arms, shall win the prize,
>   Harmony the path to fame."—*Cowper.*

2. *Complex* (*ass*).*

29. Complex Irregular verse is sometimes chosen, as the complex regular verse also is, for dirges and laments; *e. g.* :—

> "Pibroch o' | Donuil Dhu,
>   Pibroch o' | Donuil,
>   Wake thy wild | voice a-new,
>   Summon clan | Conuil."—*Scott.*

This is an example of Complex Irregular Dimeters alternating with defective Dimeters. We have the same combination in the following :—

> "I was a | Viking old!
>   My deeds, though manifold,
>   No Skald in song has told,
>   No Saga taught thee!
>   Take heed that in thy verse
>   Thou dost the tale rehearse,
>   Else dread a dead man's curse!
>   For this I sought thee."—*Longfellow.*

The measure is also found in Trimeters (generally combined with Dimeters), and in Tetrameters; *e. g.* :—

> "Weary way | wanderer, | languid and | sick at heart,
>   Travelling | painfully | over the | rugged road,
>   Wild-visaged | wanderer, | God help thee, | wretched one."—
>   *Southey.*

And in Hexameters (defective), as —

> "This is the | forest pri | -meval. But | where are the | hearts that be- | -neath it
>   Leap'd like the | roe when he | hears in the | woodland the | voice of the | huntsman."—*Longfellow.*

---

* So-called *Dactylic.*

Exercise 4.

Arrange the following sentences into Irregular Verses, (simple)—

1. Above the cathedral door are standing forms of kings and saints; yet among them I saw but one who with love hath soothed my soul. (4 lines Tetra. and Tetra. def., the latter rhyming.)

2. The dying Saviour on the cross lifts his calm eyelids heavenward, in his pierced and bleeding palm feels, but scarcely feels, a trembling. (Do.)

3. In sadness and in illness oft have I watched thy current glide, till the beauty of its stillness, like a tide, overflowed me. (Do., rhyming alternately.)

4. In those stars above, God hath written wondrous truths, and manifold as wondrous; but in the bright flowerets under us the revelation of his love stands not less. (4 lines Pent. and Pent. def., rhyming alternately.)

5. O whither do ye call me, O mountain winds? vainly my steps would pursue, vainly chains of care enthral me to lower earth; wherefore woo thus my weary spirit? (Do.)

6. Hark, from a distant shore, the sounds of gladness, like relief from sadness, now sadness no more. (4 lines Trim. and Trim. def., rhyming alternately.)

Exercise 5.

Scan the following verses, naming the particular measure of each verse, and pointing out whatever peculiarities of rhythm, rhyme, or pause it may contain:—

1. "Remember March, the Ides of March remember!"—*Shakespeare.*
2. "Not in love neither? Then let us say you are sad."—*Shakespeare.*
3. "That like a wounded snake drags its slow length along."—*Pope.*
4. "Once to every man and nation comes the moment to decide.'—*Lowell.*
5. "For the sunset of life gives me mystical lore,
   And coming events cast their shadows before."—*Campbell.*
6. "Thus did the long, sad years glide on, and in seasons and places
   Divers and distant far was seen the wandering maiden."—*Longfellow.*

7. "Or the least little delicate acquiline curve in a sensitive nose,
From which I escaped heart free, with the least little touch of spleen."—*Tennyson.*

8. "Drink to me only with thine eyes,
And I will pledge with mine."—*Ben Johnson.*

9. "'Tis a sight to engage me, if anything can,
To muse on the perishing pleasures of man.'—*Cowper.*

10. "His zeal to heaven made him his prince despise,
And load his person with indignities."—*Dryden.*

11. "Of Gothic structure was the northern side,
O'erwrought with ornaments of barbarous pride."—*Pope.*

12. "Warriors or chiefs, should the shaft or the sword
Pierce me in leading the host of the Lord."—*Byron.*

13. "Bird of the wilderness,
Blithesome and cumberless,
Light be thy matin o'er moorland and lea."—*Hogg.*

14. "Is this a fast, to keep
Thy larder lean
And clean
From fat of meats and sheep."—*Herrick.*

15. "And storied windows richly dight,
Casting a dim religious light:
There let the pealing organ blow
To the full-voiced choir below."—*Milton.*

16. "Take her up tenderly,
Lift her with care;—
Fashioned so slenderly,
Young and so fair."—*Hood.*

17. "Wide o'er the foaming billows
She cast a wistful look;
Her head was crowned with willows,
That trembled o'er the brook."—*Gay.*

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