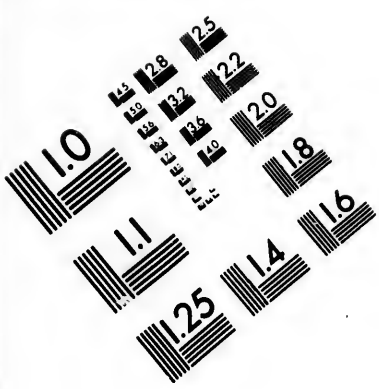

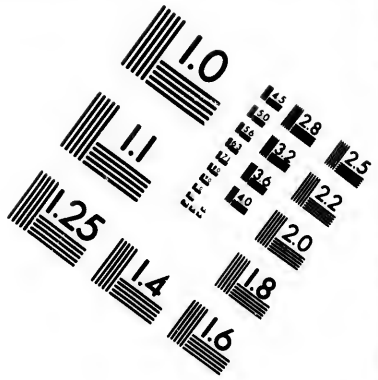

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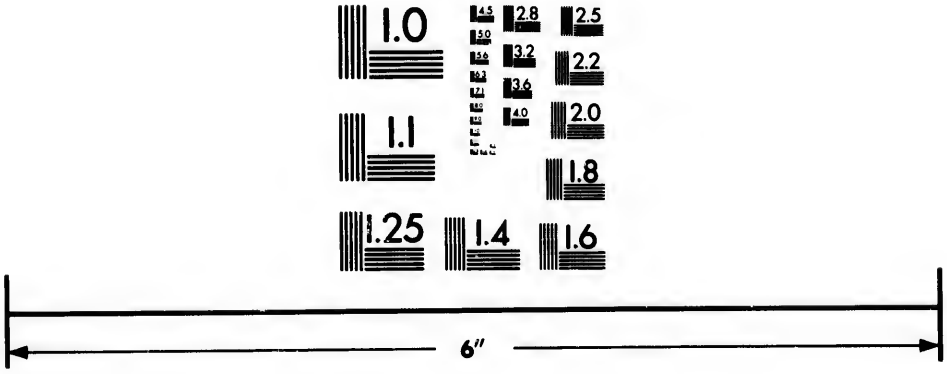

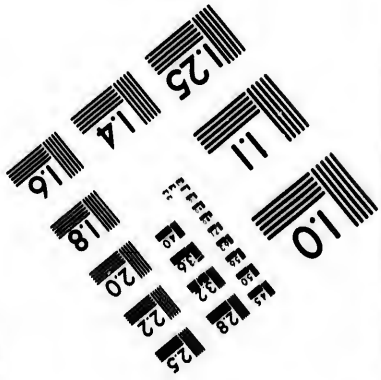

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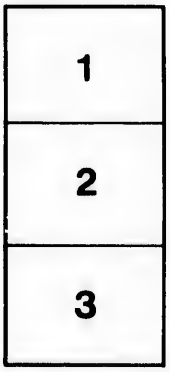

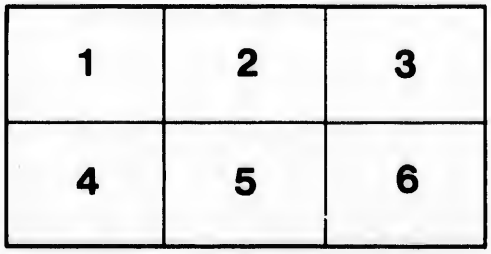

EXERCISES IN RHETORIC

—WITH—

EXAMINATION PAPERS

FOR THE USE OF CANDIDATES PREPARING FOR THE PRIMARY EXAMINATION.

EDITED BY

J. E. WETHERELL, B.A.

TORONTO:
THE COPP, CLARK COMPANY, LIMITED.
1897.

EDITOR'S NOTE.

The exercises and examination papers collected here have been found serviceable in the editor's own classes, and he now publishes them in this handy form with the hope that many other teachers may find them an aid. Indeed, it is believed that a thorough mastery of all the matter covered by these exercises will be a sufficient preparation for the departmental examination in rhetoric. A few extracts have been given without question or comment to allow each teacher a free field for individual treatment. In the Appendix will be found some "Lessons in Rhetoric" which appeared in *The Educational Journal* a few years ago. These "Lessons" are reprinted here for reference only.

DEPARTMENTAL EXAMINATION PAPERS.

SENIOR LEAVING, 1895.

(i) Here is wisdom. Here are the principles on which nations are to be governed. Rose-bushes and poor-rates, rather than steam-engines and independence. Mortality and cottages with weather-stains rather than health and long life with edifices which time cannot mellow. We are told that our age has invented atrocities beyond the imagination of our fathers; that society has been brought into a state compared with which extermination would be a blessing; and all because the dwellings of cotton-spinners are naked and rectangular. Mr. Southey has found out a way, he tells us, in which the effects of manufactures and agriculture may be compared, and what is this way? To stand on a hill, to look at a cottage and a factory, and to see which is the prettier. Does Mr. Southey think that the body of the English peasantry live, or ever lived, in substantial or ornamental cottages, with box hedges, flower-gardens, bee-hives, and orchards? If not, what is his parallel worth?

(ii) It was not, however, destined that she or her child should inhabit that little garret. We were to leave our lodgings on Monday morning; but on Saturday evening the child was seized with convulsions, and all Sunday the mother watched and prayed for it; but it pleased God to take the innocent infant from us, and on Sunday, at midnight, it lay a corpse on its mother's bosom. Amen. We have other children,

happy and well, now round about us, and from the father's heart, the memory of this little thing has almost faded; but I do believe that every day of her life the mother thinks of the first-born that was with her for so short a while: many and many a time has she taken her daughters to the grave, in Saint Bride's, where he lies buried; and she wears still at her neck a little, little lock of gold hair, which she took from the head of the infant as he lay smiling in his coffin. It has happened to me to forget the child's birth day, but to her never; and often, in the midst of common talk, comes something that shows she is thinking of the child still,—some simple allusion that is to me inexpressibly affecting.

(*a*) What quality or qualities of style are exhibited in these extracts?

(*b*) Show by what devices the rhetorical effects are produced.

(*c*) Write a brief note on the vocabulary of the second extract.

SENIOR LEAVING, 1894.

John Quincy Adams, making a speech at New Bedford, many years ago, reckoned the number of whaleships (if I remember rightly) that sailed out of that port, and, comparing it with some former period, took it as a type of American success. But, alas! it is with quite another oil that those far-shining lamps of a nation's true glory which burn forever, must be filled. It is not by any amount of material splendour or prosperity, but only by moral greatness, by ideas, by works of imagination, that a race can conquer the future. No voice comes to us from the once mighty Assyria but the hoot of the owl that rests amid her ruined palaces. Of Carthage, whose merchant fleets once furled their sails in every port of the known world, nothing is left but the deeds of Hannibal. She lies dead on the shore of her once-subject sea, and the wind of

the desert only flings its handfuls of burial sand upon her corpse. A fog can blot Holland or Switzerland out of existence. But how large is the space occupied in the maps of the soul by little Athens and powerless Italy! They were great by the soul, and their vital force is as indestructible as the soul.

1. (*a*) What proposition does the author seek to establish in this paragraph?
   (*b*) Show in what way each sentence contributes to this end.
2. What devices are employed in the paragraph to promote force in expression?

ADDITIONAL QUESTIONS BY THE EDITOR.

1. Apply to the section these "Paragraph Laws":
   (*a*) The Law of the Topic Sentence.
   (*b*) The Law of Method.
   (*c*) The Law of Explicit Reference.
2. Improve, if possible, the order of words in the sentences beginning:
   (*a*) "But, alas!"—
   (*b*) "No voice"—
   (*c*) "They were great"—

Tell in each case why you think the changed order is an improvement.

3. Point out in the paragraph two examples of *poetic conceptions*, and give the grounds of your selection.

SENIOR LEAVING, 1893.

"Poetry is the record of the best and happiest moments of the happiest and best minds. We are aware of the evanescent visitation of thought and feeling, sometimes associated with place or person, sometimes regarding our own mind alone, and always arising unforeseen and departing unforbidden, but elevating and delightful beyond all expression; so that even in

the desire and the regret they leave, there cannot but be pleasure, participating as it does in the nature of its object. It is as it were the interpenetration of a diviner nature through our own; but its footsteps are like those of a wind over the sea, which the morning calm erases, and whose traces remain only, as on the wrinkled sand which paves it. These and corresponding conditions of being are experienced principally by those of the most delicate sensibility and the most enlarged imagination; and the state of mind produced by them is at war with every base desire. . . . Poets are not only subject to these experiences as spirits of the most refined organization, but they can colour all that they combine with the evanescent hues of this ethereal world; a word, a trait in the representation of a scene or a passion will touch the enchanted chord, and reanimate, in those who have ever experienced these emotions, the sleeping, the cold, the buried image of the past. Poetry thus makes immortal all that is best and most beautiful in the world." —*Shelley.*

1. Clearly indicate the steps in the exposition by which Shelley reaches his conclusion.—"Poetry thus makes immortal all that is best and most beautiful in the world."

2. Show clearly that his style, as (*a*) to Diction, (*b*) Figures, (*c*) Quality, is in harmony with the thought he desires to convey.

SENIOR LEAVING, 1892.

If I say, therefore, that Shakespeare is the greatest of Intellects, I have said all concerning him. But there is more in Shakespeare's intellect than we have yet seen. It is what I call an unconscious intellect; there is more virtue in it than he himself is aware of. Novalis beautifully remarks of him, that those dramas of his are Products of Nature too, deep as Nature herself. I find a great truth in this saying. Shake-

speare's Art is not Artifice; the noblest worth of it is not there by plan or precontrivance. It grows up from the deeps of Nature, through this noble, sincere soul, who is a voice of Nature. The latest generations of men will find new meanings in Shakespeare, new elucidations of their own human being; "new harmonies with the infinite structure of the Universe: concurrences with later ideas, affinities with the higher powers and sense of man." This well deserves meditating. It is Nature's highest reward to a true, simple, great soul, that he gets thus to be *a part of herself.* Such a man's works, whatsoever he with utmost conscious exertion and forethought shall accomplish, grow up withal *un*consciously, from the unknown deeps in him; as the oak-tree grows from the Earth's bosom, as the mountains and waters shape themselves; with a symmetry grounded on Nature's own laws, conformable to all Truth whatsoever. How much in Shakespeare lies hid; his sorrows, his silent struggles known to himself; much that was not known at all, not speakable at all; like *roots*, like sap and forces working underground! Speech is great! Silence is greater.

—*Carlyle: Hero-Worship.*

1. (*a*) Define the term "precision in diction."

   (*b*) Show whether or not the following words are used in the paragraph with precision:—"virtue," l. 4; "beautifully," l. 5; "Art" is not "Artifice," l. 8; "plan," l. 9; "voice," l. 10; "harmonies," l. 13; "symmetry," l. 22; "silence," l. 27.

   (*c*) In what ways does precision affect style?

2. (*a*) Define, in each case illustrating your definition by a reference to the paragraph, any five of the following rhetoric[al] terms:—Mannerism, Antithesis, Archaism, Balance, Climax, Epigram, Rh[ythm].

(*b*) State in each case what you consider to be the particular effect on the style of the paragraph resulting from the use of the particular mannerism, antithesis, archaism, etc., that you refer to in illustration of your definition.

3. (*a*) Define the term Strength or Force as a quality of style.

(*b*) Point out to what extent there is forcible writing in the paragraph, touching briefly on (i) the quality of the thought; (ii) sentence-structure; (iii) paragraph-structure; (iv) amplification; (v) variety; (vi) figures of speech.

JUNIOR LEAVING AND PRIMARY, 1896.

As the wind, wandering over the sea, takes from each wave an invisible portion, and brings to those on shore the ethereal essence of ocean, so the air lingering among the woods and hedges—green waves and billows—became full of fine atoms of summer. Swept from notched hawthorn leaves, broad-topped oak leaves, narrow ash sprays and oval willows; from vast elm cliffs and sharp-taloned brambles under; brushed from the waving grasses and stiffening corn, the dust of the sunshine was borne along and breathed. Steeped in flower and pollen to the music of bees and birds, the stream of the atmosphere became a living thing. It was life to breathe it for the air itself was life. The strength of the earth went up through the leaves into the wind. Fed thus on the food of the Immortals, the heart opened to the width and depth of the summer—to the broad horizon afar, down to the minutest creature in the grass, up to the highest swallow. Winter shows us Matter in its dead form, like the primary rocks, like granite and basalt—clear but cold and frozen crystal. Summer shows us Matter changing into life, sap rising from the earth through a million tubes, the alchemic power of light entering the solid oak; and see! it bursts forth in countless leaves. Living things leap in the grass, living things drift

upon the air, living things are coming forth to breathe in every hawthorn bush. No longer does the immense weight of Matter —the dead, the crystallized—press ponderously on the thinking mind. The whole office of Matter is to feed life—to feed the green rushes, and the roses that are about to be; to feed the swallows above, and us that wander beneath them. So much greater is this green and common rush than all the Alps.

—*Richard Jefferies.*

1. What is the main theme of the paragraph, and where is it most clearly stated?

2. Point out any rhetorical devices by which the author makes the language forcible and impressive.

3. In what respects does the language of the extract differ from that of plain prose description? Illustrate by quotation or reference.

JUNIOR LEAVING, 1895.

It is impossible to guess how Mr. Kipling will fare if he ventures on one of the usual novels, of the orthodox length. Few men have succeeded both in the *conte (short story)* and the novel. Mr. Bret Harte is limited to the *conte;* M. Guy de Maupassant is probably at his best in it. Scott wrote but three or four short tales, and only one of these is a masterpiece. Poe never attempted a novel. Hawthorne is almost alone in his command of both kinds. We can live only in the hope that Mr. Kipling, so skilled in so many species of the *conte*, so vigorous in so many kinds of verse, will also be triumphant in the novel: though it seems unlikely that its scene can be in England, and though it is certain that a writer who so cuts to the quick will not be happy with the novel's almost inevitable "padding." Mr. Kipling's longest effort, "The Light which Failed," can, perhaps, hardly be considered a test or touchstone of his powers as a novelist. The central

interest is not powerful enough; the characters are not so sympathetic, as are the interest and characters of his short pieces. Many of these persons we have met so often that they are not mere passing acquaintances, but already find in us the loyalty due to old friends.

1. (*a*) Name the sentences where there is no special word to indicate connection, and, in each case, justify the omission.

   (*b*) Improve the last sentence of the extract as to clearness of reference.

2. (*a*) In the 7th sentence ("We can live.....inevitable 'padding.'") what is the relation in thought of the two parts separated by the colon?

   (*b*) Rewrite the sentence as two sentences.

   (*c*) Criticize the structure of the 9th sentence ("The central interest.....his short pieces.") and show how it may be improved.

3. Write notes on the following sentences as to the order of words, phrases and clauses; where necessary, improve the order, giving reasons for any changes made:

   (*a*) Misty, therefore, the poet has our kind permission sometimes to be; but muddy, never!

   (*b*) We can live only in the hope that he will also be triumphant in the novel.

   (*c*) Me he restored unto mine office, and him he hanged.

   (*d*) Though some of the European rulers may be females, when spoken of altogether, they may be correctly classified as kings.

JUNIOR LEAVING, 1894.

Cast your eyes over the world, and see how the masses of men, how the majority of nations, labour not only in mental, but in moral degradation, to support a high and fine type

of humanity in the few. Examine any beautiful work of art, and consider how coarse and dark is the life of those who have dug its materials, or the materials for the tools which wrought it, out of the quarry or the mine. Things absolutely essential to intellectual progress are furnished by classes which for ages to come the great results of intellect cannot reach, and the lamp which lights the studies of a Bacon or a Leibnitz is fed by the wild, rude fisherman of the Northern Sea.

It is true that wherever service is rendered, we may trace some reciprocal advantage, either immediate or not long deferred. The most abstract discoveries of science gradually assume a practical form, and descend in the shape of material conveniences and comforts to the masses whose labour supported the discoverer in intellectual leisure. Nor are the less fortunate ages of history and the lower states of society without their consolations. The intervals between great moral and intellectual efforts have functions of their own. Imperial Rome, amidst her moral lassitude, makes great roads, promotes material civilization, codifies the law. The last century had no poetry, but it took up with melody, and produced the Handels and Mozarts. Lower pains go with lower pleasures, and the savage life is not without its immunities and enjoyments. The life of intense hope that is lived in the morning of great revolutions may partly make up for the danger, the distress, and the disappointment of their later hour. But these, if they are touches of kindness and providence in Nature, welcome as proof that she is not a blind or cruel power, fall far short of the full measure of justice.

1. (*a*) Give very concisely the substance of each paragraph.

   (*b*) What is the relation in thought between the two paragraphs?

   (*c*) Explain the function of the expression "It is true," at the beginning of the second paragraph.

2. (*a*) Rewrite the first sentence of the extract, substituting for the imperative some other construction, and compare as to rhetorical effect.

(*b*) In the third sentence ("Things.....Northern Sea") state the relation in thought of the second member of the sentence to the first.

(*c*) Rewrite the last sentence of the extract so as to improve it in respect to clearness.

3. Explain and illustrate from the extract what is meant by *method* or *consecutive arrangement* in a paragraph.

JUNIOR LEAVING, 1893.

"There is no place in the town which I so much love to frequent as the Royal Exchange. It gives me a secret satisfaction, and, in some measure, gratifies my vanity, as I am an Englishman, to see so rich an assembly of countrymen and foreigners consulting together upon the private business of mankind, and making this metropolis a kind of emporium for the whole earth. I must confess I look upon high-change to be a great council, in which all considerable nations have their representatives. Factors in the trading world are what ambassadors are in the politic world; they negotiate affairs, conclude treaties, and maintain a good correspondence between those wealthy societies of men that are divided by seas and oceans, or live in the different extremes of a continent. I have often been pleased to hear disputes adjusted between an inhabitant of Japan and an alderman of London, or to see a subject of the Great Mogul entering into a league with one of the Czars of Muskovy. I am infinitely delighted in mixing with these several ministers of commerce, as they are distinguished by their different walks and languages; sometimes I am jostled by a body of Armenians; sometimes I am lost in a crowd of Jews; and sometimes make one in a group of Dutchmen. I am a Dane,

Swede, or Frenchman at different times; or rather fancy myself like the old philosopher, who upon being asked what countryman he was, replied that he was a citizen of the world."

1. (*a*) Trace the development of the foregoing paragraph from the topic sentence.

   (*b*) Point out sentences that appear to you to possess special merit in the matter of construction (i) for clearness, (ii) for force, or (iii) for melody; in each case give reasons for your judgment.

2. Show fully and definitely the extent to which this paragraph illustrates (*a*) the simplicity and (*b*) the elegance of the author's style.

JUNIOR LEAVING, 1892.

The life of the Custom-House lies like a dream behind me. The old Inspector,—who by the way, I regret to say, was overthrown and killed by a horse, some time ago; else he would certainly have lived forever,—he, and all those other venerable personages who sat with him at the receipt of custom, are but shadows in my view; white-haired and wrinkled images, which my fancy used to sport with, and has now flung aside forever. The merchants,—Pingree, Phillips, Shepard, Upton, Kimball, Bertram, Hunt,—these, and many other names, which had such a classic familiarity for my ear six months ago,—these men of traffic, who seemed to occupy so important a position in the world, how little time has it required to disconnect me from them all, not merely in act, but recollection! It is with an effort that I recall the figures and appellations of these few. Soon, likewise, my old native town will loom upon me through the haze of memory, a mist brooding over and around it; as if it were no portion of the real earth, but an overgrown village in cloud-land, with only

imaginary inhabitants to people its wooden houses, and walk its homely lanes, and the unpicturesque prolixity of its main street. Henceforth it ceases to be a reality of my life. I am a citizen of somewhere else. My good townspeople will not much regret me; for—though it has been as dear an object as any, in my literary efforts, to be of some importance in their eyes, and to win myself a pleasant memory in this abode and burial-place of so many of my forefathers—there has never been for me, the genial atmosphere which a literary man requires in order to ripen the best product of his mind. I shall do better amongst other faces; and these familiar ones, it need hardly be said, will do just as well without me.

—*Hawthorne: The Scarlet Letter.*

1. (*a*) State the theme of the foregoing paragraph.
   (*b*) Show briefly the bearing of each successive sentence upon the theme.
   (*c*) Discuss briefly the unity of the paragraph.
   (*d*) Account for the order in which the thoughts of the paragraph are presented; comment on the effectiveness of the order.
2. Discuss the effect on the style of the paragraph, if we substitute the following words for the words in the text:—
   (*a*) "old persons" (for "venerable personages," line 5);
   (*b*) "men" (for "images," line 7);
   (*c*) "merchants" (for "men of traffic," line 11);
   (*d*) "to occupy" (for "to people," line 19);
   (*e*) "of Lenox" (for "of somewhere else," line 22);
   (*f*) "ancestors" (for "forefathers," line 26).
3. State the qualities of style you judge the paragraph to possess; indicate in detail with each quality you mention the grounds on which you base your judgment.

JUNIOR LEAVING, 1891.

This delusive itch for slander, too common in all ranks of people, whether to gratify a little ungenerous resentment; whether oftener out of a principle of levelling, from a narrowness and poverty of soul, ever impatient of merit and superiority in others; whether from a mean ambition, or the insatiate lust of being witty (a talent in which ill-nature and malice are no ingredients);—or lastly, whether from a natural cruelty of disposition, abstracted from all views and considerations of self;—to which one, or whether to all jointly, we are indebted for this contagious malady, thus much is certain, from whatever seeds it springs, the growth and progress of it are as destructive to, as they are unbecoming, a civilized people. To pass a hard and ill-natured reflection upon an undesigning action; to invent, or which is equally bad, to propagate, a vexatious report without colour and grounds;—to plunder an innocent man of his character and good name, a jewel which perhaps he has starved himself to purchase and probably would hazard his life to secure;—to rob him at the same time of his happiness and peace of mind, perhaps his bread: – the bread, may be, of a virtuous family; and all this, as Solomon says of the madman who casteth firebrands, arrows, and death, and saith, "Am I not in sport?" all this out of wantonness, and oftener from worse motives,—the whole appears such a complication of badness as requires no words or warmth of fancy to aggravate.— Pride, treachery, envy, hypocrisy, malice, cruelty and self-love may have been said, in one shape or other, to have occasioned all the frauds and mischiefs that ever happened in the world; but the chances against a coincidence of them all in one person are so many, that one would have supposed the character of a common slanderer as rare and difficult a production in nature as that of a great genius, which seldom happens above once in an age.

1. Discriminate the following pairs of words, and use each word in a phrase in which the other could not be used :

   Ranks, classes ; resentment, animosity ; merit, worth ; insatiate, insatiable ; talent, genius ; ingredient, component ; malady, disease ; invent, discover ; vexatious, annoying ; plunder, rob ; hazard, risk ; complication, combination.

2. Criticize briefly each sentence in the paragraph as to the order of words and terms, clearness and strength, showing the effect of the rhetorical expedients employed.

3. Discuss the propriety of each of the following phrases as used in the extract :—

   Delusive itch for slander, too common, are no ingredients, we are indebted, contagious malady, undesigning action, reports without colour and grounds, plunder of his character, to purchase, out of wantonness or worse motives, to aggravate, in one shape or other, that ever happened, the coincidence.

4. Discuss the propriety and the order of each member of the following pairs of terms as used in the extract :—

   Meanness and poverty, merit and superiority, ill-nature and malice, views and considerations, growth and progress, hard and ill-natured, colour and grounds, character and good name, happiness and peace of mind, words or warmth of fancy, frauds and mischiefs, rare and difficult.

PRIMARY, 1895.

The accession of George the First marked a change in the position of England in the European Commonwealth. From the age of the Plantagenets the country had stood apart from more than passing contact with the fortunes of the Continent. But the Revolution had forced her to join the Great Alliance of the European peoples ; and shameful as were some of its

incidents, the Peace of Utrecht left her the main barrier against the ambition of the House of Bourbon. And not only did the Revolution set England irrevocably among the powers of Europe, but it assigned her a special place among them. The result of the alliance and the war had been to establish what was then called a "balance of power" between the great European states; a balance which rested indeed not so much on any natural equilibrium of forces as on a compromise wrung from warring nations by the exhaustion of a great struggle; but which, once recognized and established, could be adapted and readjusted, it was hoped, to the varying political conditions of the time. Of this balance of power, as recognized and defined in the Treaty of Utrecht and its successors, England became the special guardian. The stubborn policy of the Georgian statesmen has left its mark on our policy ever since. In struggling for peace and the sanctity of treaties, even though the struggle was one of selfish interest, England took a ply which she has never wholly lost. Warlike and imperious as is her national temper, she has never been able to free herself from a sense that her business in the world is to seek peace alike for herself and for the nations about her, and that the best security for peace lies in her recognition, amidst whatever difficulties and seductions, of the force of international engagements and the sanctity of treaties.

1. (*a*) What is the main statement of this paragraph, and where is it found?

   (*b*) What is the bearing of each of the first four sentences on this statement?

2. (*a*) Rewrite sentence 6 ("Of this.....guardian"), substituting the natural for the inverted order; and state, giving reasons for your choice, which you consider preferable.

(*b*) Rewrite the last sentence, replacing the concessive clause ("Warlike.....temper") by a phrase, and the concessive phrase ("amidst.....seductions") by a clause.

3. Give three rules for Paragraph-structure, and show how far the paragraph here given complies with each.

PRIMARY, 1894.

"On summer days of cloudless glory, the air is sometimes still, and the heat relaxing upon the mountains. The glacier is then in the highest degree exhilarating. Down it constantly rolls a torrent of dry tonic air, which forms part of a great current of circulation. From the heated valleys the light air rises, and coming into contact with the higher snows, is by them chilled and rendered heavier. This enables it to play the part of a cataract, and to roll down the glacier to the valley from which it was originally lifted by the sun. But the action of the sun upon the ice itself is still more impressive. Everywhere around you is heard the hum of streams. Down the melting ice-slopes water trickles to feed little streamlets at their bases. These meet and form larger streams, which again, by their union, form rivulets larger still. Water of exquisite purity thus flows through channels flanked with azure crystal. The water, as if rejoicing in its liberty, rushes along in rapids and tumbles in sounding cascades over cliffs of ice. The streams pass under frozen arches, and are spanned here and there by slabs of rock, which, acting as natural bridges, render the crossing of the torrent easy from side to side. Sooner or later these torrents plunge with a thunderous sound into clefts or shafts, the latter bearing the name of *moulins* or mills, and thus reach the bottom of the glacier. Here the river produced by the melting of the surface-ice, rushes on unseen, coming to the light of day as the Rhone, or the Massa, or the Visp, or the Rhine, at the end of the glacier."

1. (*a*) State concisely the subject of this paragraph.
   (*b*) If the extract were to be written in two paragraphs instead of one, where should the division be made?
   (*c*) What would be the subject of these two paragraphs?
2. Show clearly the connection in thought of each of the first five sentences of the extract with what precedes it.
3. Discuss the sentence-structure of the extract under the following heads :—
   (*a*) *Length.*
   (*b*) *Order of words and clauses.*
4. In the last sentence make the following substitutions, and compare, as to effect, each substituted expression with the original :—
   (*a*) "Stream" for "river;"
   (*b*) "Flows" for "rushes;"
   (*c*) "Appearing" for "coming to the light of day;"
   (*d*) "A river" for "the Rhone, or the Massa, or the Visp, or the Rhine."

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PRIMARY, 1893.

"A peculiar feeling it is that will rise in the Traveller, when turning some hill-range in his desert road, he descries lying far below, embosomed among its groves and green natural bulwarks, and all diminished to a toy-box, the fair Town, where so many souls, as it were seen and yet unseen, are driving their multifarious traffic. Its white steeple is then truly a star-ward pointing finger; the canopy of blue smoke seems like a sort of Life-breath: for always of its own unity, the soul gives unity to whatso it looks on with love; thus does the Dwelling-place of men, in itself a congeries of houses and huts, become for us an individual, almost a person. But what thousand other thoughts unite thereto, if the place has to ourselves been the arena of joyous or mournful experiences; if perhaps the cradle we were rocked in still stands there, if our loving ones still dwell there, if our buried ones there slumber."

1. (*a*) State briefly the subject-matter of the foregoing paragraph.

   (*b*) (i) Examine the connection of the thought of each sentence with the theme of the paragraph. (ii) On this examination found a judgment as to the unity of the paragraph.

2. Explain any six of the following expressions and justify their use:—(*a*) "green natural bulwarks"; (*b*) "diminished to a toy-box"; (*c*) "seen yet unseen"; (*d*) "a star-ward pointing finger"; (*e*) "Life-breath"; (*f*) "of its own unity the soul gives unity to whatso it looks on with love"; (*g*) "become an individual . . . almost a person".

3. (*a*) Point out any variations in the paragraph from the normal, grammatical order of words, and account rhetorically for each of these variations.

   (*b*) Point out any instances of Picturesqueness of style in the passage.

   (*c*) Show likewise if the writer has any power to touch the Tender Emotions.

PRIMARY, 1892.

I was always fond of visiting new scenes, and observing strange characters and manners. Even when a mere child I began my travels, and made many tours of discovery into foreign parts and unknown regions of my native city, to the frequent alarm of my parents and the emolument of the town-crier. As I grew into boyhood, I extended the range of my observations. My holiday afternoons were spent in rambles about the surrounding country. I made myself familiar with all its places famous in history or fable. I knew every spot where a murder or robbery had been committed, or a ghost seen. I visited the neighbouring villages, and added greatly to my stock of knowledge by noting their habits and customs and conversing with their sages and great men. I even

journeyed one long summer's day to the summit of the most distant hill, whence I stretched my eye over many a mile of "terra incognita," and was astonished to find how vast a globe I inhabited.

This rambling propensity increased with my years. Books of voyages and travels became my passion, and in devouring their contents I neglected the regular exercises of the school. How wistfully would I wander about the pier-heads in fine weather, and watch the parting ships bound to distant climes —with what longing eyes would I gaze after their lessening sails, and waft myself in imagination to the ends of the earth.

— *Washington Irving: The Sketch Book.*

1. (*a*) Give in a word or phrase (i) the subject of the whole extract; (ii) the subject of each of the various parts into which the selection may be divided.

   (*b*) Show that Irving follows a regular order of development in presenting the thoughts of the selection.

   (*c*) (i) What is the object of paragraph divisions? (ii) On what principle are paragraph divisions made? (iii) Justify the paragraph division as made above.

2. (*a*) Point out what is peculiar in the meaning of the following phrases as used in the selection.

   (*b*) Why is the author justified in using these phrases as he does?

   (i) "tours of discovery,"

   (ii) "foreign parts,"

   (iii) "a ghost seen,"

   (iv) "their sages and great men,"

   (v) "'terra incognita.'"

   (*c*) Show the difference in meaning between the following words:

   (i) "emolument" and "profit,"

   (ii) "observations" and "observances."

(iii) "rambles" and "wanderings,"

(iv) "habits" and "customs,"

(v) "conversing" and "talking,"

(vi) "wistfully" and "eagerly,"

(vii) "lessening" and "departing."

3. (*a*) Select from the following rhetorical terms those which in your opinion best describe the nature of the style of the selection:—simple in thought, simple in diction, abstruse, clear, obscure, concise, verbose, picturesque, varied, monotonous, lively, lofty, humorous, witty, elegant, melodious, pathetic.

(*b*) With each one you select, give briefly the grounds for your judgment.

PRIMARY, 1891.

It cannot be denied, however, that his piety was mingled with superstition, and darkened by the bigotry of the age. He evidently concurred in the opinion, that all nations which did not acknowledge the Christian faith were destitute of natural rights; that the sternest measures might be used for their conversion, and the severest punishments inflicted upon their obstinacy in unbelief. In this spirit of bigotry he considered himself justified in making captives of the Indians, and transporting them to Spain to have them taught the doctrines of Christianity, and in selling them for slaves if they pretended to resist his invasions. In so doing he sinned against the natural goodness of his character, and against the feelings which he had originally entertained and expressed towards this gentle and hospitable people; but he was goaded on by the mercenary impatience of the crown and by the sneers of his enemies at the unprofitable result of his enterprises. It is but justice to his character to observe, that the enslavement

of the Indians thus taken in battle was at first openly countenanced by the crown and that when the question of right came to be discussed at the entreaty of the queen, several of the most distinguished jurists and theologians advocated the practice; so that the question was finally settled in favour of the Indians solely by the humanity of Isabella. As the venerable Bishop Las Casas observes, where the most learned men have doubted, it is not surprising that an unlearned mariner should err.

These remarks in palliation of the conduct of Columbus, are required by candor. It is proper to show him in connection with the age in which he lived, lest the errors of the times should be considered as his individual faults. It is not the intention of the author, however, to justify Columbus on a point where it is inexcusable to err. Let it remain a blot on his illustrious name and let others derive a lesson from it.

1. What is the main theme and the topic sentence of each of these paragraphs? How is the relation of each paragraph to what has gone before shown? What is gained by making two paragraphs here?

2. Examine the first paragraph showing the main theme, the nature and intention of each sentence and its relation to the main theme. Point out also the various means employed to maintain explicit reference.

3. Briefly examine each sentence in the first paragraph as to the merits of the direct and indirect order employed, and as to the use or omission of connectives.

THIRD CLASS, 1890.

(I.)

"Another morning came, and there they sat, ankle-deep in cards. No attempt at breakfast now, no affectation of making a toilet or airing the room. The atmosphere was hot, to be

sure, but it well became such a Hell. There they sat, in total, in positive forgetfulness of everything but the hot game they were hunting down. There was not a man in the room, except Tom Cogit, who could have told you the name of the town in which they were living. There they sat, almost breathless, watching every turn with the fell look in their cannibal eyes which showed their total inability to sympathize with their fellow-beings. All forms of society had been long forgotten. There was no snuff-box handed about now, for courtesy, admiration, or a pinch; no affectation of occasionally making a remark upon any other topic but the all-engrossing one. Lord Castlefort rested with his arms on the table: a false tooth had got unhinged. His Lordship, who, at any other time, would have been most annoyed, coolly put it in his pocket. His cheeks had fallen, and he looked twenty years older. Lord Dice had torn off his cravat, and his hair hung down over his callous, bloodless cheeks, straight as silk. Temple Grace looked as if he were blighted by lightning; and his deep blue eyes gleamed like a hyena's. The Baron was least changed. Tom Cogit, who smelt that the crisis was at hand, was as quiet as a bribed rat."

1. (*a*) What are the main subject and the subordinate subjects of this paragraph?

   (*b*) Show in full detail how the subordinate subjects are amplified and related to one another.

2. Stating, with reasons in each case, which expression you prefer in the above—Disraeli's or that with which it is coupled—discriminate between the meanings of: "affectation," l. 2, and "pretence"; "such a Hell," l. 4, and "such an abode of wickedness"; "with the fell look in their cannibal eyes," l. 9, and "with the cruel look in their inhuman eyes"; "Lord Dice had torn off his cravat," l. 19, and "Lord Dice had taken off his cravat"; "Temple Grace.....hyena's," ll. 21-22, and "Temple Grace looked blighted; and his deep blue eyes gleamed"; and "Tom

Cogit, who smelt that," etc., ll. 23-24, and "Tom Cogit, who felt that," etc.

3. State, with reasons, which of the following expressions you prefer in the above—Disraeli's or that with which it is coupled: "No attempt at breakfast now, no affectation of making a toilet or airing the room," ll. 2-3, and "There was no attempt at breakfast now, and no affectation of making a toilet or airing the room"; "The atmosphere was hot, to be sure, but it well became such a Hell," ll. 3-4, and "The atmosphere was hot, but it became such a Hell well"; "There they sat," ll. 4. and 8, and "They sat there"; and "Lord Castlefort rested with his arms on the table: a false tooth," etc., ll. 15-16, and "Lord Castlefort rested with his arms on the table. A false tooth had got unhinged, and his Lordship who," etc.

THIRD CLASS, 1890.

(II.)

Method is of advantage to a work, both in respect to the writer and the reader. In regard to the first, it is a great help to invention. When a man has planned his discourse, he finds a great many thoughts arising out of every head, that do not offer themselves upon the general survey of a subject. His thoughts are at the same time more intelligible, and better discover their drift and meaning, when they are placed in their proper light and follow one another in a regular series, than when they are thrown together without order and connexion. There is always an obscurity in confusion, and the same sentence that would have enlightened the reader in one part of a discourse perplexes him in another. For the same reason likewise any thought in a methodical discourse shows itself in its greatest beauty, as the several figures in a piece of painting receive new grace from their disposition in the picture. The advantages of a reader from a methodical discourse are correspondent with those of the writer. He

comprehends everything easily, takes it with pleasure, and retains it long.

Method is not less requisite in ordinary conversation than in writing, provided a man would talk to make himself understood. I, who hear a thousand coffee-house debates every day, am very sensible of this want of method in the thoughts of my honest countrymen. There is not one dispute in ten which is managed in those schools of politics, where, after the three first sentences, the question is not entirely lost. Our disputants put me in mind of the cuttle-fish, that when he is unable to extricate himself, blackens all the water about him till he becomes invisible. The man who does not know how to methodize his thoughts has always, to borrow a phrase from the dispensary, "a barren superfluity" of words; the fruit is lost amidst the superfluity of leaves.

1. What is the subject of both of these paragraphs? What two main subdivisions of this subject are suggested by the opening sentences of the paragraphs?

2. What subdivisions of the first paragraph are suggested by the opening sentence? State what part of the first paragraph is included in each subdivision. Set down, as briefly as possible, the particulars of the first subdivision. Show why the second subdivision is shorter than the first, and compare its particulars with those of the first. Discuss the suitability of the expression "this want of method," l. 23, and explain how the main thought in the second paragraph is developed.

3. Assigning reasons, make such changes in the paragraph as seem to you necessary to secure good literary form.

THIRD CLASS, 1889.

"The plague of locusts, one of the most awful visitations to which the countries included in the Roman empire were exposed, extended from the Atlantic to Ethiopia, from Arabia

to India, and from the Nile and Red Sea to Greece and the north of Asia Minor. Instances are recorded in history of clouds of the devastating insect crossing the Black Sea to Poland, and the Mediterranean to Lombardy. It is as numerous in its species as it is wide in its range of territory. Brood follows brood, with a sort of family likeness, yet with distinct attributes. It wakens into existence and activity as early as the month of March; but instances are not wanting, as in our present history, of its appearance as late as June. Even one flight comprises myriads upon myriads passing imagination, to which the drops of rain or the sands of the sea are the only fit comparison; and hence it is almost a proverbial mode of expression in the East, by way of describing a vast invading army, to liken it to the locusts. So dense are they, when upon the wing, that it is no exaggeration to say that they hide the sun, from which circumstance indeed their name in Arabic is derived. And so ubiquitous are they when they have alighted on the earth, that they simply cover or clothe its surface.

This last characteristic is stated in the sacred account of the plagues of Egypt, where their faculty of devastation is also mentioned. The corrupting fly and the bruising and prostrating hail preceded them in that series of visitations, but *they* came to do the work of ruin more thoroughly. For not only the crops and fruits, but the foliage of the forest itself, nay, the small twigs and the bark of the trees are the victims of their curious and energetic rapacity. They have been known even to gnaw the door-posts of the houses. Nor do they execute their task in so slovenly a way, that, as they have succeeded other plagues, so they may have successors themselves. They take pains to spoil what they leave. Like the Harpies, they smear every thing that they touch with a miserable slime, which has the effect of a virus in corroding, or as some say, in scorching and burning. And then, per-

haps, as if all this were little, when they can do nothing else, they die; as if out of sheer malevolence to man, for the poisonous elements of their nature are then let loose and dispersed abroad, and create a pestilence; and they manage to destroy many more by their death than in their life."

1. What is the main subject of each of these paragraphs? What are the subordinate subjects, and what sentences are included under each?

2. Give the terms that describe the style and exemplify their application from the extract.

3. Showing in each case which is preferable, discriminate between the meanings of "awful visitations," and "dreadful visits;" "devastating," and "ravaging;" "range," and "extent;" "vast," and "large;" "characteristic," and "quality;" "foliage," and "leaves;" "succeeded," and "followed;" and "pestilence," and "visitation."

4. State, with reasons, which of the following is preferable: "The plague—Asia Minor," or "The plague of locusts extended over many of the countries included in the Roman Empire;" "It is—territory," or "It is also numerous in its species;" "And so ubiquitous are they," or "They are also so ubiquitous;" "they simply cover or clothe," or "they clothe;" "even to gnaw," or "to gnaw even;" and "Like the Harpies, they smear," or "They smear."

5. By means of four well marked instances, show how the quality of Strength (or Force) has been secured; and, by means of two well marked instances, show how the quality of Melody has been secured.

THIRD CLASS, 1888.

(1.)

It was one of their happy mornings. They trotted along and sat down together, with no thought that life would ever change much for them: they would only get bigger and not go

to school, and it would always be like the holidays; they would always live together and be fond of each other. And the mill with its booming—the great chestnut-tree under which they played at houses—their own little river, the Ripple, where the banks seemed like home, and Tom was always seeing the water-rats while Maggie gathered the purple plumy tops of the reeds, which she forgot and dropped afterward—above all, the great Floss, along which they wandered with a sense of travel, to see the rushing spring-tide, the awful Eagre, come up like a hungry monster, or to see the Great Ash which had once wailed and groaned like a man—these things would always be just the same to them. Tom thought people were at a disadvantage who lived on any other spot of the globe; and Maggie, when she read about Christiana passing "the river over which there is no bridge," always saw the Floss between the green pastures by the Great Ash.

Life did change for Tom and Maggie; and yet they were not wrong in believing that the thoughts and loves of these first years would always make part of their lives. We could never have loved the earth so well if we had had no childhood in it—if it were not the earth where the same flowers come up again every spring that we used to gather with our tiny fingers, as we sat lisping to ourselves on the grass—the same hips and haws on the autumn hedgerows—the same red-breasts that we used to call "God's birds," because they did no harm to the precious crops. What novelty is worth that sweet monotony where everything is known, and *loved* because it is known?

1. What are the subjects of the foregoing paragraphs, and which are the topic sentences? What part does "Life—Maggie," play in the paragraph-structure of the extract?

2. Name and explain the value of the different kinds of sentences in the extract, pointing out the most marked example of each kind. Exemplify, from the paragraph, the principle of Parallel Construction.

3. Distinguish "booming," and "roaring;" "at a disadvantage," and "at a loss;" "gather," and "collect;" "tiny" and "little;" and "lisping," and "talking."

4. State, with reasons, which of the following is preferable in the foregoing extract: "bigger," or "larger;" "great," or "big;" "come up like a hungry monster," or "come up;" "green pastures," or "verdant meadows;" "not wrong," or "right;" and "What novelty—known?" or "No novelty is worth—known."

5. Point out and account for the difference between the diction of "And—them," and "We—crops," and that of ordinary prose. Comment on the ellipses in "We—crops."

6. What qualities of style are exemplified in the extract? Point out one marked example of each quality.

THIRD CLASS, 1888.

(II.)

"It was six o'clock: the battle had continued with unchanged fortune for three hours. The French, masters of La Haye Sainte, could never advance further into our position. They had gained the orchard of Hougoumont, but the château was still held by the British Guards, although its blazing roof and crumbling walls made its occupation rather the desperate stand of unflinching valor than the maintenance of an important position. The smoke which hung upon the field rolled in slow and heavy masses back upon the French lines, and gradually discovered to our view the entire of the army. We quickly perceived that a change was taking place in their position. The troops which on their left stretched far beyond Hougoumont, were now moved nearer to the centre. The attack upon the château seemed less vigorously supported, while the oblique direction of their right wing, which, pivoting upon Planchenoit, opposed a face to the Prussians,—all denoted a change in their order of battle. It was now the

hour when Napoleon was at last convinced that nothing but the carnage he could no longer support could destroy the unyielding ranks of British infantry; that although Hougoumont had been partially, La Haye Sainte, completely, won; that although upon the right the farm-houses Papelotte and La Haye were nearly surrounded by his troops, which with any other army must prove the forerunner of defeat: yet still the victory was beyond his grasp. The bold stratagems, whose success the experience of a life had proved, were here to be found powerless. The decisive manœuvre of carrying one important point of the enemy's lines, of turning him upon the flank, or piercing him through the centre, were here found impracticable. He might launch his avalanche of grape-shot, he might pour down his crashing columns of cavalry, he might send forth the iron storm of his brave infantry; but, though death in every shape heralded their approach, still were others found to fill the fallen ranks, and feed with their heart's blood the unslaked thirst for slaughter. Well might the gallant leader of this gallant host, as he watched the reckless onslaught of the untiring enemy, and looked upon the unflinching few, who, bearing the proud badge of Britain, alone sustained the fight, well might he exclaim, 'Night, or Blücher!'"

1. What are the subjects—leading and subordinate—of the foregoing paragraph, and which sentences contain them? Account for the order in which the subjects are introduced.

2. Name and explain the value of the different kinds of sentences in the paragraph, pointing out the most marked example of each kind. Exemplify from the paragraph the principle of Parallel Construction.

3. Distinguish "desperate, and "hopeless;" "unflinching," and "unyielding;" "convinced," and "certain;" "carnage," and "slaughter;" and "reckless onslaught," and "thoughtless attack."

4. State, with reasons, which of the following is preferable in the foregoing extract: "fortune," or "luck;" "the entire of the army,"

or "all the army;" "support," or "maintain;" "forerunner," or "forerunners;" "whose success," or "the success of which;" "were," or "was;" and "well might he exclaim," or "exclaim."

5. Point out and account for the difference between the diction of the last two sentences and that of ordinary prose. Write a plain unadorned paraphrase of these sentences, using as few words as possible.

6. What qualities of style are exemplified in the paragraph? Point out one marked example of each quality.

THIRD CLASS, 1887.

(1.)

"I observed one particular weight lettered on both sides, and upon applying myself to the reading of it, I found on one side written, '*In the dialect of men*,' and underneath it, 'CALAMITIES;' on the other side was written, '*In the language of the gods*,' and underneath, 'BLESSINGS.' I found the intrinsic value of this weight to be much greater than I imagined, for it overpowered health, wealth, good-fortune, and many other weights, which were much more ponderous in my hand than the other.

There is a saying among the Scotch, that 'an ounce of mother is worth a pound of clergy;' I was sensible of the truth of this saying, when I saw the difference between the weight of natural parts and that of learning. The observation which I made upon these two weights opened to me a new field of discoveries, for notwithstanding the weight of natural parts was much heavier than that of learning, I observed that it weighed an hundred times heavier than it did before, when I put learning into the same scale with it. I made the same observation upon faith and morality; for notwithstanding the latter outweighed the former separately, it received a thousand

times more additional weight from its conjunction with the former, than what it had by itself. This odd phenomenon showed itself in other particulars, as in wit and judgment, philosophy and religion, justice and humanity, zeal and charity, depth of sense and perspicuity of style, with innumerable other particulars, too long to be mentioned in this paper."

1. Show to what extent the paragraph laws are observed in the second of the above paragraphs.

(II.)

The wood I walk in on this mild May day, with the young yellow-brown foliage of the oaks between me and the blue sky, the white star-flowers, and the blue-eyed speedwell, and the ground-ivy at my feet—what grove of tropic palms, what strange ferns or splendid broad-petaled blossoms, could ever *thrill such deep and delicate fibres within me* as this home-scene? These familiar flowers, these well-remembered bird-notes, this sky with its fitful brightness, these furrowed and grassy fields, *each with a sort of personality given to it by the capricious hedgerows*—such things as these are *the mother tongue of our imagination*, the language that is laden with all the subtle inextricable associations the fleeting hours of our childhood left behind them. Our delight in the sunshine on the deep-bladed grass to-day might be no more than the *faint perception of wearied souls*, if it were not for the sunshine and the grass in the far-off years, which still live in us, and transform our perception into love.

1. What is the subject of the above extract?

2. State in simple language the meaning of the italicized expressions.

3. Point out the effects produced upon the structure of the first and second sentences by the author's desire for emphasis.

4. Show the appropriateness of the italicized words in the following: "*fitful* brightness," "that is *laden*;" "*fleeting* hours."

5. Explain, as well as possible, wherein consists the beauty of the above extract.

PAPERS ON MACAULAY.

(The following departmental papers on extracts from Macaulay will be found of great value, as Macaulay is a master of the art of rhetoric.)

(I.)

The place was worthy of such a trial. It was the great hall of William Rufus, the hall which had resounded with acclamations at the inauguration of thirty kings, the hall which had witnessed the just sentence of Bacon and the just absolution of Somers, the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment, the hall where Charles had confronted the High Court of Justice with the placid courage which has half redeemed his fame. Neither military nor civil pomp was wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshalled by the heralds under Garter King-at-arms. The judges in their vestments of state attended to give advice on points of law. Near a hundred and seventy lords—three fourths of the Upper House, as the Upper House then was—walked in solemn order from their usual place of assembling to the tribunal. The junior Baron present led the way, George Eliott, Lord Heathfield, recently ennobled for his memorable defence of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the Duke of Norfolk, Earl Marshal of the Realm, by the great dignitaries, and by the brothers and sons of the King. Last of all came the Prince of Wales, conspicuous by his fine person and noble bearing. The grey old walls were hung with scarlet. The long galleries were crowded by an audience such as

has rarely excited the fears or the emulation of an orator. There were gathered together from all parts of a great, free, enlightened and prosperous empire, grace and female loveliness, wit and learning, the representatives of every science and of every art. There were seated round the Queen the fair-haired young daughters of the house of Brunswick. There the ambassadors of great kings and commonwealths gazed with admiration on a spectacle which no other country in the world could present. There Siddons, in the prime of her majestic beauty, looked with emotion on a scene surpassing all the imitations of the stage. There the historian of the Roman Empire thought of the days when Cicero pleaded the cause of Sicily against Verres, and when, before a senate which still retained some show of freedom, Tacitus thundered against the oppressor of Africa. There were seen, side by side, the greatest painter and the greatest scholar of the age. The spectacle had allured Reynolds from that easel which has preserved to us the thoughtful foreheads of so many writers and statesmen, and the sweet smiles of so many noble matrons. It had induced Parr to suspend his labours in that dark and profound mine from which he had extracted a vast treasure of erudition, a treasure too often buried in the earth, too often paraded with injudicious and inelegant ostentation, but still precious, massive, and splendid. There appeared the voluptuous charms of her to whom the heir of the throne had in secret plighted his faith. There too was she, the beautiful mother of a beautiful race, the Saint Cecilia, whose delicate features, lighted up by love and music, art has rescued from the common decay. There were the members of that brilliant society which quoted, criticized, and exchanged repartees, under the rich peacock hangings of Mrs. Montague. And there the ladies whose lips, more persuasive than those of Fox himself, had carried the Westminster election against palace and treasury, shone round Georgiana, Duchess of Devonshire.

1. What is the main subject of this paragraph? What sentences contain the chief subordinate subjects?

2. Show how the author observes the principles that govern the construction of a paragraph, referring especially to (*a*) unity, (*b*) continuity, and (*c*) variety.

3. Show how the author applies the principle of Contrast in ll. 24-59. What is the effect of the device?

4. Comment generally on the length and the other characteristics of the sentences, and explain the effect thereof upon the style.

5. Point out three marked examples of the repetition of words for different purposes, explaining the purpose in each case.

6. Point out three marked examples of words placed in unusual positions for different purposes, explaining the purpose in each case.

7. Illustrate from the above extract Macaulay's fondness for a climax of sound.

8. Justify the order of particulars in ll. 2-9, and compare the order of the particulars in ll. 11-24 with that in ll. 27-59.

9. Show with regard to "resounded," "acclamations," "absolution," "resentment," and "confronted," how light may be thrown on the exact force of a word by distinguishing it from its synonyms.

10. Give the terms that describe the style of the above extract, and explain their application.

(II.)

But neither the culprit nor his advocates attracted so much notice as the accusers. In the midst of the blaze of red drapery, a space had been fitted up with green benches and tables for the Commons. The managers, with Burke at their head, appeared in full dress. The collectors of gossip did not fail to remark that even Fox, generally so regardless of his appearance, had paid to the illustrious tribunal the compliment of wearing a bag and sword. Pitt had refused to be one of the conductors of the impeachment; and his commanding,

copious, and sonorous eloquence was wanting to that great muster of various talents. Age and blindness had unfitted Lord North for the duties of a public prosecutor; and his friends were left without the help of his excellent sense, his tact, and his urbanity. But, in spite of the absence of these two distinguished members of the Lower House, the box in which the managers stood contained an array of speakers such as perhaps had not appeared together since the great age of Athenian eloquence. There were Fox and Sheridan, the English Demosthenes and the English Hyperides. There was Burke, ignorant, indeed, or negligent, of the art of adapting his reasonings and his style to the capacity and taste of his hearers, but in amplitude of comprehension and richness of imagination superior to every orator, ancient or modern. There, with eyes reverentially fixed on Burke, appeared the finest gentleman of the age, his form developed by every manly exercise, his face beaming with intelligence and spirit, the ingenious, the chivalrous, the high-souled Windham. Nor, though surrounded by such men, did the youngest manager pass unnoticed. At an age when most of those who distinguish themselves in life are still contending for prizes and fellowships at college, he had won for himself a conspicuous place in Parliament. No advantage of fortune or connection was wanting that could set off to the height his splendid talents and his unblemished honour. At twenty-three he had been thought worthy to be ranked with the veteran statesmen who appeared as the delegates of the British Commons, at the bar of the British nobility. All who stood at that bar, save him alone, are gone, culprit, advocates, accusers. To the generation which is now in the vigour of life he is the sole representative of a great age which has passed away. But those who, within the last ten years, have listened with delight, till the morning sun shone on the tapestries of the House of Lords, to the lofty and animated eloquence of

Charles, Earl Grey, are able to form some estimate of the powers of a race of men among whom he was not the foremost.

1. What is the main subject of this paragraph? What are the chief subordinate subjects?

2. Show how, in the above extract, the author observes the principles that govern the construction of a paragraph, with especial reference to its (*a*) unity, (*b*) continuity, and (*c*) variety.

3. Account for the reference to the culprit and his accusers in the first sentence.

4. Account for the order of the personal descriptions.

5. Why are the names of Windham and Earl Grey introduced each after the description of the man himself? What name is given to this device?

6. Show, in each case, the effect of the repetition of "his," ll. 13 and 14; "English," l. 19; "There," ll. 18, 19, and 24; and "British," ll. 36 and 37; and of the use of "the ingenious, the chivalrous, the high-souled," ll. 26 and 27; "unblemished," l. 34; and "culprit, advocates, accusers," l. 38.

7. Contrast the effect of the last sentence in the above extract with that of the following one, accounting for Macaulay's use of the additional particulars:

But those who, within the last ten years, have listened till morning in the House of Lords, to the eloquence of Earl Grey, can form an estimate of the powers of men some of whom were better than he.

8. By reference to "illustrious," l. 7; "urbanity," l. 14; "reverentially," l. 24; "delegates," l. 36; and "animated," l. 43; show how light may be thrown upon the exact meaning of a word by distinguishing it from its synonyms.

9. Give the terms that describe the style of the above extract, and explain their application.

10. Illustrate from the above extract the characteristics of Macaulay's style, (*a*) which writers should imitate, and (*b*) which they should avoid. Give in each case the reasons for your opinion.

(III.)

The last moments of Addison were perfectly serene. His interview with his son-in-law is universally known. "See," he said, "how a Christian can die!" The piety of Addison was, in truth, of a singularly cheerful character. The feeling which predominates in all his devotional writings, is gratitude. God was to him the all-wise and all-powerful friend, who had watched over his cradle with more than maternal tenderness; who had listened to his cries before they could form themselves in prayer; who had preserved his youth from snares of vice; who had made his cup run over with worldly blessings; who had doubled the value of those blessings, by bestowing a thankful heart to enjoy them, and dear friends to partake them; who had rebuked the waves of the Ligurian gulf, had purified the autumnal air of the Campagna, and had restrained the avalanches of Mont Cenis. Of the Psalms, his favourite was that which represents the Ruler of all things under the endearing image of a shepherd, whose crook guides the flock safe, through gloomy and desolate glens, to meadows well watered and rich with herbage. On that goodness to which he ascribed all the happiness of his life, he relied in the hour of death with the love which casteth out fear. He died on the 17th of June, 1719. He had just entered on his forty-eighth year.

His body lay in state in the Jerusalem Chamber, and was borne thence to the Abbey at dead of night. The choir sang a funeral hymn. Bishop Atterbury, one of those tories who had loved and honored the most accomplished of the whigs, met the corpse, and led the procession by torch-light, round the shrine of Saint Edward and the graves of the Plantagenets, to the chapel of Henry the Seventh. On the north side of that chapel, in the vault of the house of Albemarle, the coffin of Addison lies next to the coffin of Montague. Yet a few

months—and the same mourners passed again along the same aisle. The same sad anthem was again chanted. The same vault was again opened; and the coffin of Craggs was placed close to the coffin of Addison.

1. (*a*) What is the real subject of the first paragraph? What is the bearing of the latter part of the paragraph ("Of the Psalms, etc.") on the preceding?

   (*b*) Point out any violations of the laws that govern the construction of the paragraph.

   (*c*) Show how these paragraphs illustrate Macaulay's style with regard to vocabulary, balanced sentences, periodic structure, iteration of ideas, figurative language.

2. Illustrate, by referring to the extract, some of the factors that conduce to (*a*) clearness, (*b*) strength, and (*c*) rhythm of style.

(IV.)

In truth we are under a deception similar to that which misleads the traveller in the Arabian desert. Beneath the caravan all is dry and bare: but far in advance, and far in the rear, is the semblance of refreshing waters. The pilgrims hasten forward and find nothing but sand where an hour before they had seen a lake. They turn their eyes and see a lake where, an hour before, they were toiling through sand. A similar illusion seems to haunt nations through every stage of the long progress from poverty and barbarism to the highest degrees of opulence and civilization. But if we resolutely chase the mirage backward, we shall find it recede before us into the regions of fabulous antiquity. It is now the fashion to place the golden age of England in times when noblemen were destitute of comforts the want of which would be intolerable to a modern footman, when farmers and shopkeepers breakfasted on loaves the very sight of which would raise a

riot in a modern workhouse, when to have a clean shirt once a week was a privilege reserved for the higher class of gentry, when men died faster in the purest country air than they now die in the most pestilential lanes of our towns, and when men died faster in the lanes of our towns than they now die on the coast of Guiana. We too shall, in our turn, be outstripped, and in our turn be envied. It may well be, in the twentieth century, that the peasant of Dorsetshire may think himself miserably paid with twenty shillings a week; that the carpenter at Greenwich may receive ten shillings a day; that laboring men may be as little used to dine without meat as they now are to eat rye bread; that sanitary police and medical discoveries may have added several more years to the average length of human life; that numerous comforts and luxuries which are now unknown, or confined to a few, may be within the reach of every diligent and thrifty working man. And yet it may then be the mode to assert that the increase of wealth and the progress of science have benefitted the few at the expense of the many, and to talk of the reign of Queen Victoria as the time when England was truly merry England, when all classes were bound together by brotherly sympathy, when the rich did not grind the faces of the poor, and when the poor did not envy the splendour of the rich.

A fine exercise may be prepared on this extract by following the mode of treatment suggested by the three foregoing papers.

EXERCISES.

(I.)

One comes away from a company in which it may easily happen he has said nothing, and no important remark has been addressed to him, and yet, if in sympathy with the society, he shall not have a sense of this fact, such a stream of life has been flowing into him and out from him through the eyes. There are eyes, to be sure, that give no more admission into the man than blueberries. Others are liquid and deep, wells that a man might fall into; others are aggressive and devouring, seem to call out the police, take all too much notice, and require crowded Broadways and the security of millions to protect individuals against them. The military eye I meet, now darkly sparkling under clerical, now under rustic brows. 'Tis the city of Lacedæmon, 'tis a stack of bayonets. There are asking eyes, asserting eyes, prowling eyes, and eyes of fate —some of good and some of sinister omen. The alleged power to charm down insanity, or ferocity in beasts, is a power behind the eye. It must be a victory achieved in the will before it can be signified in the eye. 'Tis very certain that each man carries in his eye the exact indication of his rank in the immense scale of men, and we are always learning to read it. The reason why men do not obey us is, because they see the mud at the bottom of our eye. —*R. W. Emerson.*

1. State the subject of the extract.
2. Where is the main topic found?
3. Does the passage possess unity?
4. Show that there is some method in the order in which the thoughts are introduced.
5. How is the connection of the thoughts made explicit?
6. Point out the principal figures and state their value.
7. What qualities of style are displayed here?

(II.)

It must be confessed that a wood fire needs as much tending as a pair of twins. I would as soon have an Englishman without sidewhiskers as a fire without a big backlog; and I would rather have no fire than one that required no tending;—one of dead wood that could not sing again the imprisoned songs of the forest, or give out, in brilliant scintillations, the sunshine it absorbed in its growth. A wood fire on the hearth is a kindler of the domestic virtues. It brings in cheerfulness and a family centre, and, besides, it is artistic. I should like to know if an artist could ever represent on canvas a happy family gathered round a hole in the floor, called a register. Given a fireplace, and a tolerable artist could almost create a pleasant family round it. But what could he conjure out of a register! If there was any virtue among our ancestors—and they laboured under a great many disadvantages, and had few of the aids which we have to excellence of life—I am convinced they drew it mostly from the fireside. If it was difficult to read the eleven commandments by the light of a pine knot, it was not difficult to get the sweet spirit of them from the countenance of the serene mother knitting in the chimney-corner. —*C. D. Warner.*

1. What is the topic? Where is it found?

2. Does the paragraph keep to the one topic throughout?

3. Are all the thoughts introduced in due order?

4. How are the sentences linked together? Answer in detail.

5. Is the difference in length between the opening and the closing sentence accidental or artistic?

6. Examine the passage for *similitudes* and *contrasts*.

7. Characterize the style of the passage.

(III.)

All honour and reverence to the divine beauty of form! Let us cultivate it to the utmost in men, women, and children—in our gardens and *in* our houses; but let us love that other beauty, *too*, which lies in no secret of proportion, but in the secret of deep human sympathy. Paint us an angel, if you can, with a floating violet robe, and a face paled by the celestial light; paint us yet oftener a Madonna, turning her mild face upward, and opening her arms to welcome the divine glory; but do not impose on us any æsthetic rules which shall banish from the region of Art *those old* women scraping carrots with their work-worn hands, those heavy clowns taking holiday in a dingy pot-house—those rounded backs and stupid, weather-beaten faces that have bent over the spade and done the rough work of the world—those homes with their tin pans, *their* brown pitchers, *their* rough curs, and *their* clusters of onions. In this world there are so many of these common, coarse people, who have no picturesque sentimental wretchedness! It is so needful we should remember their existence, else we may happen to leave them quite out of our religion and philosophy, and frame lofty theories which *only* fit a world of extremes. —*George Eliot: Adam Bede.*

1. Apply to this Section:
   - (*a*) The Law of the Topic Sentence,
   - (*b*) The Law of Unity,
   - (*c*) The Law of Method,
   - (*d*) The Law of the opening and the closing sentence,
   - (*e*) The Law of Explicit Reference.
2. Examine the long sentence for *parallel construction*.
3. Examine the passage to determine the need of the italicized words.

4. What æsthetic qualities in the passage?

5. Try the effect of the substitution of "exclude" for "banish," "realms" for "region," "rough" for "work-worn," "laborers" for "clowns," "tavern" for "pot-house," "brown" for "weather-beaten," "necessary" for "needful," "make" for "frame."

(IV.)

The dream commenced with a music which now I often heard in dreams—a music of preparation and of awakening suspense; a music like the opening of the Coronation Anthem, and which, like *that*, gave the feeling of a vast march—of infinite cavalcades filing off—and the tread of innumerable armies. The morning was come of a mighty day—a day of crisis and of final hope for human nature, then suffering some mysterious eclipse, and labouring in some dread extremity. Somewhere, I knew not where—somehow, I knew not how—by some beings, I knew not whom—a battle, a strife, an agony, was conducting—was evolving like a great drama, or piece of music; with which my sympathy was the more insupportable from my confusion as to its place, its cause, its nature, and its possible issue. I, as is usual in dreams (where, of necessity, we make ourselves central to every movement), had the power, and yet had not the power, to decide it. I had the power, if I could raise myself, to will it; and yet again had not the power, for the weight of twenty Atlantics was upon me, or the oppression of inexpiable guilt. "Deeper than ever plummet sounded," I lay inactive. Then, like a chorus, the passion deepened. Some greater interest was at stake; some mightier cause than ever yet the sword had pleaded, or trumpet had proclaimed. Then came sudden alarms; hurryings to and fro: trepidations of innumerable fugitives, I knew not whether from the good cause or the bad: darkness and lights: tempest and human faces; and at last,

with the sense that all was lost, female forms, and the features that were worth all the world to me, and but a moment allowed,—and clasped hands, and heart-breaking partings, and then—everlasting farewells! and with a sigh, such as the caves of hell sighed when the incestuous mother uttered the abhorred name of death, the sound was reverberated—everlasting farewells! and again, and yet again reverberated—everlasting farewells! —*DeQuincey.*

1. Examine the passage for *purity*, *propriety*, and *precision* of Diction.

2. What effect is produced by the abundant use of Latin and Greek derivatives?

3. Comment on the peculiarities of paragraph and sentence structure.

4. Analyse the passage to determine the rhetorical value of the figurative language.

5. What emotional and æsthetic qualities in the extract?

6. Show how the style is affected by allusion and quotation.

(v.)

Jane Eyre, who had been an ardent, expectant woman—almost a bride—was a cold, solitary girl again: her life was pale: her prospects were desolate. A Christmas frost had come at midsummer; a white December storm had whirled over June; ice glazed the ripe apples, drifts crushed the blowing roses; on hay-field and corn-field lay a frozen shroud! lanes which last night blushed full of flowers, to-day were pathless with untrodden snow; and the woods, which twelve hours since waved leafy and fragrant as groves between the tropics, now spread, waste, wild, and white as pine forests in wintry Norway. My hopes were all dead—struck with a

subtle doom, such as, in one night, fell on all the first-born in the land of Egypt. I looked on my cherished wishes, yesterday so blooming and glowing; they lay stark, chill, livid corpses that could never revive. I looked at my love: that feeling which was my master's—which he had created; it shivered in my heart like a suffering child in a cold cradle; sickness and anguish had seized it; it could not seek Mr. Rochester's arms—it could not derive warmth from his breast. Oh, never more could it turn to him; for faith was blighted—confidence destroyed! Mr. Rochester was not to me what he had been; for he was not what I had thought him. I would not ascribe vice to him; I would not say he had betrayed me; but the attribute of stainless truth was gone from his idea; and from his presence I must go; *that* I perceived well. When—how—whither, I could not yet discern; but he himself, I doubted not, would hurry me from Thornfield. Real affection, it seemed, he could not have for me; it had been only fitful passion: that was balked; he would want me no more. I should fear even to cross his path now: my view must be hateful to him. Oh, how blind had been my yes! How weak my conduct!

—*Charlotte Bronte.*

1. What is the topic?

2. Show in detail how the sentences successively develop the theme.

3. Cite three instances, in this passage, of *parallel construction.*

4. Show in detail how the sentences are linked together.

5. What *emotional* qualities of style do you find here? What various figures and devices are used to express the feeling with dignity and impressiveness?

(VI.)

The first sparrow of spring! The year beginning with younger hope than ever! The faint, silvery warblings heard over the partially bare and moist fields from the blue-bird, the song-sparrow, and the red wing, as if the last flakes of winter tinkled as they fell! What at such a time are histories, chronologies, traditions, and all written revelations? The brooks sing carols and glees in the spring. The marsh-hawk sailing low over the meadow is already seeking the first slimy life that awakes. The sinking sound of melting snow is heard in all dells, and the ice dissolves apace in the ponds. The grass flames up on the hillsides like a spring fire,—"et primitus oritur herba imbribus primoribus evocata,"—as if the earth sent forth an inward heat to greet the returning sun; not yellow but green is the colour of its flame;—the symbol of perpetual youth, the grass-blade, like a long green ribbon, streams from the sod into the summer, checked indeed by the frost, but anon pushing on again, lifting its spear of last year's hay with the fresh life below. It grows as steadily as the rill oozes out of the ground. It is almost identical with that, for in the growing days of June, when the rills are dry, the grass blades are their channels, and from year to year the herds drink at this perennial green stream, and the mower draws from it betimes their winter supply. So our human life but dies down to its root, and still puts forth its green blade to eternity.

—*Thoreau: Spring.*

1. Examine the passages as to
   (*a*) Topic,
   (*b*) Unity,
   (*c*) Method.
2. What elements of Force in the extract?

3. What elements of Beauty do you notice?

4. Analyse the passage for
   (*a*) Similitudes,
   (*b*) Contrasts.

5. When does the author pass into the spirit or the manner of poetry?

(VII.)

"As I crossed the bridge over the Avon on my return, I paused to contemplate the distant church in which the poet lies buried, and could not but exult in the malediction which has kept his ashes undisturbed in its quiet and hallowed vaults. What honour could his name have derived from being mingled in dusty companionship with the epitaphs and escutcheons and venal eulogiums of a titled multitude? What would a crowded corner in Westminster Abbey have been, compared with this reverend pile, which seems to stand in beautiful loneliness as his sole mausoleum! The solicitude about the grave may be but the offspring of an overwrought sensibility; but human nature is made up of foibles and prejudices; and its best and tenderest affections are mingled with these factitious feelings. He who has sought renown about the world, and has reaped a full harvest of worldly favour, will find, after all, that there is no love, no admiration, no applause, so sweet to the soul as that which springs up in his native place. It is there that he seeks to be gathered in peace and honour, among his kindred and his early friends. And when the weary heart and failing head begin to warn him that the evening of life is drawing on, he turns as fondly as does the infant to the mother's arms, to sink to sleep in the bosom of the scene of his childhood."

—*The Sketch Book.*

1. Write a topic for this paragraph.
2. Show, in order, the bearing of each sentence on the topic you give.
3. What is meant by "precision in diction"? Show whether or not the following words are used with precision:—"contemplate," "ashes," "venal," "reverend," "factitious."
4. Discuss the advantage of making the following changes in order:
   (*a*) "on my return" place before "as I crossed."
   (*b*) "dusty" place before "epitaphs."
   (*c*) "renown about the world"—"about the world for renown."
5. How do the following expressions give merit to the style of the passage?
   (*a*) "the epitaphs and escutcheons and venal eulogiums of a titled multitude."
   (*b*) "has reaped a full harvest of worldly favour.'
   (*c*) "no love, no admiration, no applause."
   (*d*) "gathered among his kindred."
6. Make a rhetorical comment on the last sentence, pointing out whatever contributes to force and beauty.

(VIII.)

"Men say," thus ran his thoughts, in these anxious and repentant moments, "that I might marry Elizabeth, and become King of England. All things suggest this. The match is carolled in ballads, while the rabble throw their caps up—It has been touched upon in the schools—whispered in the presence-chamber—recommended from the pulpit—prayed for in the Calvinistic churches abroad—touched on by statists in the very council at home—These bold insinuations have been

rebutted by no rebuke, no resentment, no chiding, scarce even by the usual female protestation that she would live and die a virgin princess.—Her words have been more courteous than ever, though she knows such rumours are abroad—her actions more gracious—her looks more kind—nought seems wanting to make me King of England, and place me beyond the storms of court-favour, excepting the putting forth of mine own hand to take that crown imperial, which is the glory of the universe! And when I might stretch my hand out most boldly, it is fettered down by a secret and inextricable bond!—And here I have letters from Amy," he would say, catching them up with a movement of peevishness, "persecuting me to acknowledge her openly—to do justice to her and myself—and I wot not what. Methinks I have done less than justice to myself already. And she speaks as if Elizabeth were to receive the knowledge of this matter with the glee of a mother hearing of the happy marriage of a hopeful son!—She, the daughter of Henry, who spared neither man in his anger, nor woman in his desire—she to find herself tricked, drawn on with toys of passion to the verge of acknowledging her love to a subject, and he discovered to be a married man!—Elizabeth to learn that she had been dallied with in such fashion, as a gay courtier might trifle with a country wench!—We should then see to our ruin *furens quid fœmina!*"

1. (*a*) State the theme of the paragraph submitted.

   (*b*) Show briefly the bearing of each successive sentence on the theme.

   (*c*) Account for the order in which the thoughts of the paragraph are presented.

2. Comment on the variety and fitness of the diction in the fourth sentence—"touched upon"—"whispered"—"recommended"—"prayed for"—"touched on." Is there any blemish here?

3. Show what merit there is in the style of these expressions :—

(*a*) "no rebuke, no resentment, no chiding."

(*b*) "beyond the storms of court-favour."

(*c*) "which is the glory of the universe!"

(*d*) "it is fettered....bond."

(*e*) "with the glee....son."

(*f*) "who spared....desire."

(*g*) The Latin quotation at the end.

EXTRACTS FOR ANALYSIS.

(I.)

/ It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. 2I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in; glittering like the morning star, full of life, and splendour, and joy. 3 Oh, what a revolution! and what a heart must I have, to contemplate without emotion that elevation and that fall! 4Little did I dream, when she added titles of veneration to those of enthusiastic, distant, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honour, and of cavaliers. 5I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. 6But the age of chivalry is gone. 7That of sophisters, economists, and calculators, has succeeded; and the

Reflections on the fate of the beautiful queen of France resulting from the decay of chivalry.

glory of Europe is extinguished for ever. ¶ Never, never more, shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart, which kept alive, even in servitude itself, the spirit of an exalted freedom. ¶ The unbought grace of life, the cheap defence of nations, the nurse of manly sentiment and heroic enterprise, is gone! ¶ It is gone, that sensibility of principle, that chastity of honour, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil, by losing all its grossness.

—*Edmund Burke.*

(II.)

To sit as a passive bucket and be pumped into, whether you consent or not, can in the long-run be exhilarating to no creature; how eloquent soever the flood of utterance that is descending. But if it be withal a confused unintelligible flood of utterance, threatening to submerge all known landmarks of thought, and drown the world and you!—I have heard Coleridge talk, with eager musical energy, two stricken hours, his face radiant and moist, and communicate no meaning whatsoever to any individual of his hearers,—certain of whom, I for one, still kept eagerly listening in hope; the most had long before given up, and formed (if the room were large enough) secondary humming groups of their own. He began anywhere: you put some question to him, made some suggestive observation: instead of answering this, or decidedly setting out towards answer of it, he would accumulate formidable apparatus, logical swim-bladders, transcendental life-preservers and other precautionary and vehiculatory gear, for setting out; perhaps did at last get under way,—but was swiftly solicited, turned aside by the glance of some radiant new game on this

hand or that, into new courses; and ever into new; and before long into all the universe, where it was uncertain what game you would catch, or whether any.

—*Thomas Carlyle.*

(III.)

Or, within our own century, look at the great modern statesmen who have shaped the politics of the world. They are educated men; were they therefore visionary, pedantic, impracticable? Cavour, whose monument is United Italy—one from the Alps to Tarentum, from the lagunes of Venice to the gulf of Salerno: Bismarck, who has raised the German empire from a name to a fact: Gladstone, to-day the incarnate heart and conscience of England: they are the perpetual refutation of the sneer that high education weakens men for practical affairs. Trained themselves, such men know the value of training. All countries, all ages, all men, are their teachers. The broader their education, the wider the horizon of their thought and observation, the more affluent their resources, the more humane their policy. Would Samuel Adams have been a truer popular leader had he been less an educated man? Would Walpole the less truly have served his country had he been, with all his capacities, a man whom England could have revered and loved? Could Gladstone so sway England with his serene eloquence, as the moon the tides, were he a gambling, swearing, boozing squire like Walpole? There is no sophistry more poisonous to the state, no folly more stupendous and demoralizing, than the notion that the purest character and the highest education are incompatible with the most commanding mastery of men and the most efficient administration of affairs.

—*George William Curtis.*

(IV.)

"There stands an ancient architectural pile, with tokens of its venerable age covering it from its corner-stone to its topmost turret; and some imagine these to be tokens of decay, while to others they indicate, by the years they chronicle, a massiveness that can yet defy more centuries than it has weathered years. Its foundation is buried in the accumulated mould and clustered masses of many generations. Its walls are mantled and hidden by parasitic vines. Its apartments are, some of them, dark and cold, as if their very cement were dissolving in chilly vapours. Others, built against the walls, were never framed into them; and now their ceilings are broken, their floors are uneven as the surface of a billow, their timbers seem less to sustain one another than to break one another's fall. You dig away the mould, and lo! the foundation was laid by no mortal hand; it is primitive rock that strikes its roots down an unfathomable depth into the solid earth, so that no frosts can heave it, no convulsions shake it. Such an edifice is Christianity."

—*Peabody.*

(V.)

"Deep sleep had fallen on the destined victim, and on all beneath his roof. A healthful old man, to whom sleep was sweet, the first sound slumbers of the night held him in their soft but strong embrace. The assassin enters, through the window already prepared, into an unoccupied apartment With noiseless foot he paces the lonely hall, half lighted by the moon; he winds up the ascent of the stairs, and reaches the door of the chamber. Of this he moves the lock, by soft and continued pressure, till it turns on its hinges; and he enters, and beholds his victim before him. The room was

uncommonly open to the admission of light. The face of the innocent sleeper was turned from the murderer; and the beams of the moon, resting on the gray locks of his aged temple, showed him where to strike. The fatal blow is given! and the victim passes without a struggle or motion, from the repose of sleep to the repose of death!"

—*Webster.*

(VI.)

/ There was reason to suppose, from the appearances upon opening the body, that in the course of nature he might have attained, like his father, to a good old age. ; Yet he cannot be said to have fallen prematurely whose work was done, nor ought he to be lamented who died so full of honours and at the height of human fame. ; The most triumphant death is that of the martyr; the most awful is that of the martyred patriot; the most splendid that of the hero in the hour of victory; and if the chariot and the horses of fire had been vouchsafed for Nelson's translation, he could scarcely have departed in a brighter blaze of glory. 4 He has left us, not indeed his mantle of inspiration, but a name and an example which are at this hour inspiring thousands of the youth of England—a name which is our pride, and an example which will continue to be our shield and our strength. 5 Thus it is that the spirits of the great and the wise continue to live and to act after them, verifying in this sense the language of the old mythologist:

> Spirits are they, through mighty Jove's decrees
> Noble, of earth, guardians of mortal men.

—*Southey.*

(VII.)

The league between virtue and nature engages all things to assume a hostile front to vice. The beautiful laws and substances of the world persecute and whip the traitor. He finds that things are arranged for truth and benefit, but there is no den in the wide world to hide a rogue. Commit a crime, and the earth is made of glass. Commit a crime, and it seems as if a coat of snow fell on the ground, such as reveals in the woods the track of every partridge and fox and squirrel and mole. You cannot recall the spoken word, you cannot wipe out the foot-track, you cannot draw up the ladder, so as to leave no inlet or clue. Some damning circumstance always transpires. The laws and substances of nature—water, snow, wind, gravitation—become penalties to the thief.

On the other hand, the law holds with equal sureness for all right action. Love, and you shall be loved. All love is mathematically just, as much as the two sides of an algebraic equation. The good man has absolute good, which like fire turns everything to its own nature, so that you cannot do him any harm; but as the royal armies sent against Napoleon, when he approached, cast down their colours and from enemies became friends, so disasters of all kinds, as sickness, offence, poverty, prove benefactors:—

"Winds blow and waters roll
Strength to the brave, and power and deity,
Yet in themselves are nothing."

—*Emerson.*

(VIII.)

Of the religion of hero-worship I am no devotee. Great men are most precious gifts of Heaven, and unhappy is the nation which cannot produce them at its need. But their importance in history becomes less as civilization goes on. A

Timour or an Attila towers unapproachably above his horde; but in the last great struggle which the world has seen the Cromwell was not a hero, but an intelligent and united nation. And to whatever age they may belong, the greatest, the most god-like of men, are men, not gods. They are the offspring, though the highest offspring, of their age. They would be nothing without their fellow-men. Did Cromwell escape the intoxication of power which has turned the brain of other favourites of fortune, and bear himself always as one who held the government as a trust from God? It was because he was one of a religious people. Did he, amidst the temptations of arbitrary rule, preserve his reverence for law, and his desire to reign under it? It was because he was one of a law-loving people. Did he, in spite of fearful provocation, show on the whole remarkable humanity? It was because he was one of a brave and humane people. A somewhat large share of the common qualities—this, and this alone, it was which, circumstances calling him to a high trust, had raised him above his fellows. The impulse which lent vigour and splendour to his government came from a great movement, not from a single man. The Protectorate, with all its glories, was not the conception of a lowly intellect, but the revolutionary energy of a mighty nation concentrated in a single chief.

—*Goldwin Smith.*

(IX.)

"Then its odours! I am thrilled by its fresh and indescribable odours—the perfume of the bursting sod, of the quickened roots and rootlets, of the mould under the leaves, of the fresh furrows. No other months have odours like it. The west wind the other day came fraught with a perfume that was to the sense of smell what a wild and delicate strain of music is to the ear. It was almost transcendental. I walked across

the hill with my nose in the air taking it in. It lasted for two days. I imagined it came from the willows of a distant swamp, whose catkins were affording the bees their first pollen,—or did it come from much farther—from beyond the horizon, the accumulated breath of innumerable farms and budding forests? The main characteristic of these April odours is their uncloying freshness. They are not sweet, they are oftener bitter, they are penetrating and lyrical. I know well the odours of May and June, of the world of meadows and orchards bursting into bloom, but they are not so ineffable and immaterial and so stimulating to the sense as the incense of April."

—*Burroughs.*

(x.)

"I am afraid you do not study logic at your school, my dear. It does not follow that I wish to be pickled in brine because I like a salt-water plunge at Nahant. I say that conceit is just as natural a thing to human minds as a centre is to a circle. But little-minded people's thoughts move in such small circles that five minutes' conversation gives you an arc long enough to determine their whole curve. An arc in the movement of a large intellect does not sensibly differ from a straight line. Even if it have the third vowel as its centre, it does not soon betray it. The highest thought, that is, is the most seemingly impersonal, it does not obviously imply any individual centre.

Audacious self-esteem, with good ground for it, is always imposing. What resplendent beauty that must have been which could have authorized Phryne to "peel" in the way she did! What fine speeches are those two: "*Non omnis moriar,*" and "I have taken all knowledge to be my province!" Even in common people, conceit has the virtue of

making them cheerful; the man who thinks his wife, his baby, his house, his horse, his dog, and himself severally unequalled, is almost sure to be a good-humored person, though liable to be tedious at times."

—*Holmes.*

(XI.)

"Cant as we may, and as we shall to the end of all things, it is very much harder for the poor to be virtuous than it is for the rich; and the good that is in them shines the brighter for it. In many a noble mansion lives a man, the best of husbands and of fathers, whose private worth in both capacities is justly lauded to the skies. But bring him here upon this crowded deck. Strip from his fair young wife her silken dress and jewels, unbind her braided hair, stamp early wrinkles on her brow, pinch her pale cheek with care and much privation, array her faded form in coarsely patched attire; let there be nothing but his love to set her forth or deck her out, and you shall put it to the proof indeed. So change his station in the world, that he shall see in those young things who climb about his knees not records of his wealth and name, but little wrestlers with him for his daily bread; so many poachers on his scanty meal; so many units to divide his every sum of comfort, and further to reduce its small amount. In lieu of the endearments of childhood in its sweetest aspect, heap upon him all its pains and wants, its sicknesses and ills, its fretfulness, caprice, and querulous endurance; let its prattle be, not of engaging infant fancies, but of cold, and thirst, and hunger, and if his fatherly affection outlive all this, and he be patient, watchful, tender, careful of his children's lives, and mindful always of their joys and sorrows; then send him back to Parliament, and Pulpit, and to Quarter Sessions, and when he hears fine talk of the depravity of those who live from hand to

mouth, and labour hard to do it, let him speak up, as one who knows, and tell those holders forth that they, by parallel with such a class, should be High Angels in their daily lives, and lay but l. amble siege to Heaven at last."

—*Dickens.*

(XII.)

"To push on in the crowd, every male or female struggler must use his shoulders. If a better place than yours presents itself just beyond your neighbour, elbow him and take it. Look how a steadily-purposed man or woman at court, at a ball, or exhibition, wherever there is a competition or a squeeze, gets the best place; the nearest the sovereign, if bent on kissing the royal hand; the closest to the grand stand, if minded to go to Ascot; the best view and hearing of the Rev. Mr. Thumpington, when all the town is rushing to hear that exciting divine; the largest quantity of ice, champagne, and seltzer, cold pâté, or other his or her favourite flesh-pot, if gluttonously minded, at a supper whence hundreds of people come empty away. A woman of the world will marry her daughter and have done with her; get her carriage and be at home and asleep in bed; while a timid mamma has still her girl in the nursery, or is beseeching the servants in the cloak-room to look for her shawls, with which some one else has whisked away an hour ago. What a man has to do in society is to assert himself. Is there a good place at table? Take it. At the Treasury or at the Home Office? Ask for it. Do you want to go to a party to which you are not invited? Ask to be asked. Ask A., ask B., ask Mrs. C., ask everybody you know: you will be thought a bore; but you will have your way. What matters if you are considered obtrusive, provided you obtrude? By pushing steadily, nine hundred and ninety-nine people in a thousand will yield to

you. Only command persons, and you may be pretty sure that a good number will obey. How well your shilling will have been laid out, O gentle reader, who purchase this; and, taking the maxim to heart, follow it through life! You may be sure of success. If your neighbour's foot obstructs you, stamp on it; and do you suppose he wont take it away?

—*Thackeray.*

ADDITIONAL SELECTIONS.

Additional selections for rhetorical analysis may be found in "Composition From Models":

1. "The Mullein in Winter," p. 129.
2. "Description of Grasmere," p. 130.
3. "Evening on the Hudson," p. 130.
4. "Birmingham," p. 168.
5. "Adam Bede in the Workshop," p. 175.
6. "The School-master of Sleepy Hollow," p. 177.
7. "Dinah Morris," p. 177.
8. "Portrait of Rab," p. 201.
9. "Draught Horses," p. 203.
10. "The Death of Nelson," p. 234.

APPENDIX.

The following eight lessons on Rhetoric were written by the present editor for *The Educational Journal* a few years ago. They are reprinted with the hope that they will be found useful *for reference* in the rhetorical analysis of the foregoing extracts.

LESSONS IN RHETORIC.

This series of lessons will cover the field of Elementary Rhetoric. The lessons will be given only in outline; but they will, it is hoped, be clearly suggestive of the fuller treatment demanded in the school-room.

I.

"What is to be thought of *her!* What is to be thought of the poor shepherd-girl from the hills and forests of Lorraine, that—like the Hebrew shepherd-boy from the hills and forests of Judea—rose suddenly out of the quiet, out of the safety, out of the religious inspiration, rooted in deep pastoral solitudes, to a station in the van of armies, and to the more perilous station at the right hand of kings? The Hebrew boy inaugurated his patriotic mission by an *act*, by a victorious *act*, such as no man could deny. But so did the girl of Lorraine, if we read her story as it was read by those who saw her nearest. Adverse armies bore witness to the boy as no pretender: but so did they to the gentle girl. Judged by the voices of all who saw them *from a station of good will*, both were found true and loyal to any promises involved in their

first acts. Enemies it was that made the difference between their subsequent fortunes. The boy rose—to a splendour and a noonday prosperity, both personal and public, that rang through the records of his people, and became a by-word amongst his posterity for a thousand years, until the sceptre was departing from Judah. The poor, forsaken girl, on the contrary, drank not herself from that cup of rest which she had secured for France. She never sang together with them the songs that rose in her native Domrémy, as echoes to the departing steps of invaders. She mingled not in the festal dances at Vaucouleurs which celebrated in rapture the redemption of France. No! for her voice was then silent. No! for her feet were dust. Pure, innocent, noble-hearted girl! whom, from earliest youth, ever I believed in as full of truth and self-sacrifice, this was amongst the strongest pledges for *thy* side, that never once—no, not for a moment of weakness—didst thou revel in the vision of coronets and honours from man. Coronets for thee! O, no! Honours, if they come when all is over, are for those that share thy blood. Daughter of Domrémy, when the gratitude of thy king shall awaken, thou wilt be sleeping the sleep of the dead. Call her, king of France, but she will not hear thee! Cite her by thy apparitors to come and receive a robe of honour, but she will be found *en contumace*. When the thunders of universal France, as even yet may happen, shall proclaim the grandeur of the poor shepherd-girl that gave up all for her country—thy ear, young shepherd-girl, will have been deaf for five centuries. To suffer and to do, that was thy portion in this life; to *do*—never for thyself, always for others; to *suffer*—never in the persons of generous champions, always in thy own: that was thy destiny; and not for a moment was it hidden from thyself. 'Life,' thou saidst, 'is short, and the sleep which is in the grave is long.' Let me use that life, so transitory, for the glory of those heavenly dreams, destined to comfort the sleep which is so

long! This poor creature—pure from every suspicion of even a visionary self-interest, even as she was pure in senses more obvious—never once did this holy child, as regarded herself, relax from her belief in the darkness that was travelling to meet her. She might not prefigure the very manner of her death: she saw not in vision, perhaps, the aërial altitude of the fiery scaffold, the spectators, without end, on every road pouring into Rouen as to a coronation, the surging smoke, the volleying flames, the hostile faces all around, the pitying eye that lurked but here and there until nature and imperishable truth broke loose from artificial restraints; these might not be apparent through the mists of the hurrying future. But the voice that called her to death, *that* she heard for ever."

—*DeQuincey: Joan of Arc.*

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

I.—CLEARNESS.

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

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

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

II.—FORCE.

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

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

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

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

III.—BEAUTY.

This passage will also afford an excellent study in Beauty.

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

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

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

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

DICTION.

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

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

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

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

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

QUESTIONS.

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

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

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

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

II.

The present lesson will illustrate the various kinds of similitudes, literal and figurative. As this is the first lesson in *figures of speech*, it will be necessary at the outset to arrive at a clear understanding as to the nature of a "figure." An examination of a few simple sentences will be sufficient.

Compare

(*a*) Caesar was as great a General as Alexander;

(*b*) Caesar was as irresistible as a summer tempest.

(*a*) Man is a wonderful creature;

(*b*) What a wonderful creature is man!

(*a*) You cannot find a perfect man;

(*b*) Can a perfect man be found?

It is seen, then, that "a figure of rhetoric is a deviation from the literal or from the more ordinary application of words; or, it is some turn of expression prompted by the mind in intense action."

LITERAL COMPARISONS.

1. When he came into my employ he was as illiterate as a hodman.

2. Aluminum is a metal with a lustre like that of silver.

What is the use of these similitudes? For clearness? For Emphasis? Have they a rhetorical value like the figurative examples given below?

SIMILES.

1. "A war of Bengalees against Englishmen was like a war of sheep against wolves."

2. "The champions closed in the centre of the lists with the shock of a thunderbolt."

To constitute a simile, it will be noticed, there must be a comparison between things of different classes, there must be *actual likeness amid essential unlikeness.*

In a simile the comparison must be distinctly and formally stated, although not necessarily by such a word as "like" or "as."

The rhetorical value of the similes in the exercise should be examined. Are they to aid the understanding? Are they to rouse emotion? Do they contribute to clearness? To force? To beauty?

Many of the similes of poetry are almost purely æsthetic. A few examples from "Evangeline" will serve for illustration:

(*a*) "When she had passed, it seemed like the ceasing of exquisite music."

(*b*) "The sun from the western horizon like a magician extended his golden wand o'er the landscape."

(*c*) "Down sank the great red sun, and in golden, glimmering vapours veiled the light of his face, like the Prophet descending from Sinai."

METAPHORS.

1. "He is a falcon well accustomed to pounce on a partridge, and to hold his prey fast."

2. "It was only the relics and embers of the fight which continued to burn."

3. "Yet is the injured nation not extinct. At long intervals gleams of its ancient spirit have flashed forth."

4. "Ingratitude! thou marble-hearted fiend."

The foregoing examples exhibit the metaphor as a comparison implied, but not formally stated. It will be seen that there are two varieties of metaphors—(*a*) those in which the associated object is directly named, (*b*) those in which the associated object is taken for granted. The former kind of metaphor is little more than an implied simile, but it is bolder than the formal simile. The following sentences will illustrate the ordinary simile and the two forms of metaphor:

(*a*) The *glory* of his fame was suddenly *obscured as the sun under eclipse.*

(*b*) These *evil days* were but *a temporary eclipse* that darkened his glorious career.

(*c*) His brilliant career suffered *a brief eclipse*.

The metaphor is the most spontaneous of all the figures of speech, and is thus by far the commonest. Indeed, much of our every-day language is stocked with metaphors. When a metaphor becomes colloquial or commonplace its rhetorical flavour diminishes and often vanishes entirely. Do the following metaphors retain any of their early figurative value?

(*a*) That is a striking thought.

(*b*) I haven't a shadow of doubt about it.

(*c*) He arranged his speech under three heads.

As the metaphor is the commonest of figures, so it is the figure that is most frequently abused. The principal caution needed in the employment of this figure is, to be careful not to mix two or more metaphors together. A few examples will furnish a sufficient warning against "mixed metaphors."

(*a*) The soldiers that night *kindled* the *seeds* of rebellion.

(*b*) This world with all its trials is the *furnace* through which the soul must pass and *be developed* before it is *ripe* for the next world.

(*c*) The apple of discord is now fairly in our midst, and if not nipped in the bud it will burst forth into a conflagration which will deluge the sea of politics with an earthquake of heresies.

It will be seen from (*c*) above that the mixed metaphor may produce humorous effects. The legitimate metaphor, also, is often humorous or witty; as: "The hermit put into his very large mouth some three or four dried peas, a miserable grist for so large and able a mill."

PERSONIFICATION.

This figure gives the attributes of life and mind to inanimate things and abstract ideas. There are two species of this figure, as the following examples indicate:

(*a*) We feared the raging sea.

(*b*) See how my sword weeps for the poor king's death.

(*c*) At every word a reputation dies.

(*d*) With how sad steps, O moon thou climb'st the skies!

(*e*) "Close by the regal chair
Fell Thirst and Famine scowl
A baleful smile upon their baffled guest."

The earlier examples here are simply *personal metaphors.* There are touches of personality, but there is not *complete personification,* as in the later examples.

ALLEGORY.

Allegory is usually defined as "a continued metaphor." The principal subject is not mentioned by name in the allegory itself, but is described by another subject resembling it.

QUESTIONS.

1. What are the relative values of simile and metaphor (*a*) in the expression of passion, (*b*) in illustrations, (*c*) in the region of fancy?

2. How is the English language specially adapted to effective personification.

3. Form sentences containing similes, using the following terms: star, storm, mountain, serpent, army, music.

4. Form metaphors from the following terms: eye, dagger, gold, eagle, tree, darkness.

5. Form personal metaphors containing these epithets: angry, stern, laughing, frowning.

III.

FIGURES OF CONTRAST.

It is a common device of language to place opposites in juxtaposition, in order to make a clear impression or to heighten effect. As all forms of similitudes are not figures, so there are some forms of contrast so simple and natural that they should not, perhaps, be

designated as figurative. It is difficult, however, to draw the line between literal and figurative antithesis. It will be seen by a study of the following examples that there are many modes of antithesis; some more highly figurative and effective than others; some, illustrations of extreme contrast, and others only secondary contrasts, the contrasted terms not being opposites of each other; some, examples of the simple figure, and others gaining point and pungency by a union with other figures and devices:

1. This boy is clever, but his brother is dull.

2. The Roman had an aquiline nose, the Greek a straight nose.

3. I am your servant but not your slave.

4. The cup that cheers but not inebriates.

5. A small leak will sink a great ship.

6. Blessings are upon the head of the just, but violence covereth the mouth of the wicked.

7. Open rebuke is better than secret love.

8. Caesar died a violent death, but his empire remained; Cromwell died a natural death, but his empire vanished.

9. It is every day in the power of a mischievous person to inflict innumerable annoyances. It is every day in the power of an amiable person to confer little services.

10. The puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators.

A brilliant mode of contrast is the epigrammatic antithesis. In the following examples, it will be noticed, we have, in addition to the figure of contrast, a device that constitutes the essential feature of an epigram—an unexpected turn in the language:

1. He is so good that he is good for nothing.

2. For this young girl he conceived an undying passion that lasted several weeks.

3. Silence is the most effective eloquence.

4. Cranmer could vindicate himself from the charge of being a heretic only by arguments which made him out to be a murderer.

5. We see more of the world by travel, more of human nature by staying at home.

6. To keep the French out, the Dutch inundated their lands: they found no way of saving their country but by losing it.

7. I do not live that I may eat, but I eat that I may live.

8. If a poem is a speaking picture, a picture should be a silent poem.

9. Lapland is too cold a country for sonnets.

In the figure called *oxymoron* we have an antithesis in contradictory terms:

1. Horribly beautiful!

2. O heavy lightness, serious vanity!

That form of epigram commonly called a *paradox* contains a shock of contradiction:

"Stone walls do not a prison make,
Nor iron bars a cage."

There are four figures more that may be considered here, as in each of them there is a sharp contrast between the literal statement and the form of language employed.

1. "The elms toss high till they brush the sky."

This figure of exaggeration is styled *hyperbole.*

2. The ladies in the gallery, not unwilling to display their sensibility, were in a state of uncontrollable emotion.

The figure in "not unwilling" is the opposite of hyperbole, the expression conveying less than the meaning intended. The technical name of the device is *litotes.*

3. Her voice is silent forever.

This softened mode of speaking of a disagreeable thing is called *euphemism.*

4. An excellent type of womanhood was Jezebel!

In *irony* the meaning is the very opposite to what is said.

All the examples in the foregoing exercises should be examined with a view to discover the special value of the figurative devices employed in each case.

IV.

Figures of Contiguity.

When we say "the terrors of the *sword*" instead of "the terrors of *war*," or "the *bottle* causes the ruin of many," instead of "*alcohol* causes the ruin of many," we use a more forcible mode of expression. The more concrete the presentation of the idea the more suggestive and impressive it is.

This figure of accompaniment or association, which designates a thing by *a change of name* is styled *metonymy*. The figure, in its simplest form, is found only in *a noun*. The following examples will exhibit some of the different varieties of metonymy :

1. He feared the *frowns* of his friends.

2. The two armies stood watching them with *straining eyes*.

3. When the magistrate was compelled to pronounce sentence on his son, the *father* was subordinated to the *judge*, and the culprit found no mercy.

4. All was now over on this side the *tomb*.

5. O for a beaker full of the *warm South !*

6. Can *grey hairs* make folly venerable ?

7. His banner led the *spears* no more amid the hills of Spain.

8. Great is the power of the *purse*.

9. The *country* is jealous of the *city*.

10. *Tower* and *town* and *cottage* have heard the trumpet's blast.

11. They are the best of all sepoys at the *cold steel*.

12. It was a barren desert, valuable only in the eyes of *superstition*.

13. The leap was impossible to all but *madness* and *despair*.

14. Numberless herds of kine were breathing the *vapory freshness* that uprose from the river.

15. There was a sound of revelry by night,
And Belgium's capital had gather'd then
Her *beauty* and her *chivalry*.

16. The harp, his sole remaining joy,
Was carried by an orphan boy.

The nature and the rhetorical value of the interchange of names in each case may be examined. Some sign, or symbol, or significant adjunct, or striking attitude or appearance, may supply the needed designation. Cause may be used for effect, or effect for cause. The container may be used for the thing contained. The instrument may be used for the agent ; the material for the thing made of it. The concrete may be used for the abstract, and, in poetic wantonness of style, the abstract may do duty for the concrete, and may thus contribute to variety and elevation of expression. In the last example, above, the name of a passion is given to the object that excites it.

Another figure of contiguity worthy of separate consideration is that by which we name a thing by some important or conspicuous part of it. When we say "a fleet of ten *sail*," the picture of a number of vessels at sea is called up more readily than when we say "a fleet of ten ships." Out of this use of language, as might be expected, grows the very opposite, the use of the whole (with some striking modifier), for a part. Some examples of this figure of *synecdoche* are the following :

1. I shall retreat to my father's *roof*.
2. Stalworth and stately in form was the man of seventy *winters*—
Fair was she to behold, that maiden of seventeen *summers*.
3. He works for *gold*, while the rest of us must work for *bread*.
4. Thine the full harvest of the *golden year* (autumn).

Other modes of *synecdoche* are the use of the species for the genus, and the use of the genus for the species :

1. The highwaymen of those days were not common *cut-throats*.
2. "Now tread we a *measure*," said young Lochinvar.
3. I am now ready to be offered, and the time of my *departure* is at hand.

The following examples will show that metonymy and synecdoche, like other figures, may become faded and colourless from frequent use :

1. We were not always thus ; we have known a better *day*.
2. All the *hands* on the farm were present.
3. Sixty *vessels* entered the harbour.

Another figure of contiguity very common in poetry is the *transferred epithet:*

1. The ploughman homeward plods his *weary* way.
2. She seized the urchin with *impatient* hand.
3. Their *coward* swords did from their scabbards fly.
4. Through the long night he tossed upon a *restless* pillow.

This figure is mostly a license of poetry, due in many cases to metrical reasons. From long use in the realm of poetry this device has come to have the special value that attaches to modes of expression distinctively poetic.

Before leaving the figures of contiguity, attention must be called to a mode of expression resembling metonymy—the use of some *impressive associated circumstance* for greater vividness or force :

1. *In the sweat of thy face* shalt thou eat bread till thou return unto the ground.

2. "His heart more truly knew that peal too well
Which *stretched* his father *on a bloody bier.*"

V.

(A) Figures of Emphasis.

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

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

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

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

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

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

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

(*b*) Who can turn the stream of destiny?

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

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

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

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

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

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

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

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

(*a*) "It is an outrage to bind a Roman citizen ; to scourge him is an atrocious crime ; to put him to death is almost a parricide ; but to *crucify* him—what shall I call it ?"

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

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

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

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

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

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

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

(B) Figures of Amplification, Condensation and Repetition.

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

The following examples will illustrate the *figures of amplification*

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

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

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

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

5. "Nine times the space that measures day and night
To mortal men, he with his horrid crew
Lay vanquished."

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

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

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

Next come the *figures of condensation*.

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

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

(*a*) Some killed partridges, others time only.

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

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

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

2

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

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

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

2. *Epizeuxis* immediately repeats the same word or words :

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

3. *Polysyndeton* repeats conjunctions :

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

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

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

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

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

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

(*c*) "Home they brought her warrior dead.

VI.

Study of the Sentence.

What is a sentence? If by a sentence we mean "a combination of words expressing a single, complete thought," then there are two necessary qualities in a perfect sentence—(1) there should be but one thought, and (2) that thought should be clearly and forcibly expressed by a suitable arrangement of the words. So we have two Sentence Laws:

(i) *The Law of Unity.*—"Every part of the sentence should be subservient to one principal affirmation."

(ii) *The Law of Collocation.*—Place the words in such an order that they shall emphasize themselves without the need of suitable vocal expression to ensure a correct interpretation.

The following sentences may be examined for faulty structure:—

1. This great and good man died in September of that year, leaving behind him the memory of many noble actions, and a numerous family, of whom three were sons.

2. One man pursues power in order to wealth, and another wealth in order to power, which last is a safer way, and generally followed.

3. They left the capital in a state of fearful distraction.

4. Let there be light, and there was light.

5. It is a strange thing how little people, in general, observe their environment.

6. I seek justice, and you cannot deny me justice.

The last four sentences will show the need of proper collocation or improved structure to secure clearness and force.

Having considered the necessary qualities of the sentence, we may now examine the various kinds of sentences—as, long and short sentences, periodic and loose sentences, and the balanced sentence.

(i) *Long and Short Sentences.*—The difference between the effects produced by long and short sentences will be easily seen. Examine this characteristic passage from Macaulay :

"We have had laws. We have had blood. New treasons have been created. The press has been shackled. The Habeas-Corpus Act has been suspended. Public meetings have been prohibited. The event has proved that these expedients were mere palliatives. You are at the end of your palliatives. The evil remains. It is more formidable than ever. What is to be done?"

A succession of short sentences renders the style monotonous and abrupt, but the very abruptness may sometimes contribute to animation and emphasis.

The long sentence gives opportunities for amplifying the thought, and affords scope for the music of rhythm and cadence, and facilities for climactic vigour.

A good style seeks variety by a due alternation of long and short sentences, but what constitutes due alternation must be determined by the writer's taste, and by the nature of the subject.

(ii) *The Balanced Sentence.*—When the different elements of a compound sentence answer each other by similarity of form the sentence is said to be balanced. Many examples of this kind of sentence have been already given in the lesson on figures of contrast, the balanced form being most frequently found in connection with antithesis.

The balanced structure has obvious advantages. It contributes to clearness, and sometimes to emphasis. It aids the memory, and is thus a favourite form in proverbs. It delights the ear with its symmetry of form.

(iii) *Periodic and Loose Sentences.*—"A periodic sentence is one in which the idea and the grammatical structure are alike incomplete until the end is reached." Other sentences are termed loose. Many sentences combine the loose and the periodic structure.

The following short sentences illustrate some of the modes of periodic structure :

1. If melody is the great essential of poetry, then Swinburne is a great poet.

2. When the soldier marches to the field of battle, then is his bravery tested.

3. He speaks so clearly as to be always understood.

4. They are either silent or else speak with uncertain utterance.

The uses of the periodic structure in keeping up and concentrating the reader's attention—in imparting stateliness to the style—in lending itself to rhythm and cadence, may now be considered.

5. Accustomed to the mountain scenery of our native land we could not endure the tame landscapes of this country.

In the foregoing sentences the advantages of the period will be made apparent if the corresponding loose structure is compared with the given form.

VII.

Study of the Paragraph.

What is a paragraph? If by a paragraph we mean "a connected series of sentences constituting the development of a single topic," then there are certain essential qualities in a good paragraph—(1) there should be only one principal topic; (2) the topic should be progressively developed, step by step, in the consecutive sentences; (3) this continuity of thought should be clearly indicated when necessary by devices of structure; (4) this continuity of thought should not be obscured and the progressive development of the topic interfered with by any subordinate idea receiving undue attention; (5) the main topic of the paragraph should receive due prominence by being put forward early. Thus we have these Paragraph Laws:

(i) The Law of Unity.—"Every statement in the paragraph should be subservient to one principal affirmation."

(ii) The Law of Continuity (or Law of Method).—"The sentences making up the paragraph should be so related to one another that they may be naturally recognized as consecutive steps in a progressing thought."

(iii) The Law of Explicit Reference.—"The bearing of each sentence upon what precedes must be explicit and unmistakable."

(iv) The Law of Due Proportion.—"A due proportion must be maintained between principal and subordinate ideas in the paragraph, each statement having bulk and prominence according to its importance."

(v) The Law of the Topic Sentence.—"The opening sentence, unless obviously preparatory, should indicate the theme of the paragraph."

These five laws grow out of our definition of a paragraph, and they must all be observed if we are to have a clear and progressive development of the paragraph topic. To these laws may be added two general rules, the first of which, indeed, is almost as important as any of the laws just given:

(i) The Rule of Parallel Construction.—"When several consecutive sentences iterate or illustrate the same idea, they should, as far as possible, be formed alike." It is natural to express parallelism of thought by parallelism of structure; so the principal subject and the principal predicate should retain their positions throughout, and corresponding clauses and phrases should be formed, as nearly as possible, on the same plan.

(ii) The Length of the Opening and the Closing Sentence.—"The opening sentence of a paragraph, being either the subject-sentence or a transition from the preceding line of thought, is ordinarily a comparatively short sentence."—"The closing sentence of the paragraph, following the principle of climax, is quite generally long, often periodic, and with a somewhat carefully rounded cadence."

VIII.

Some Qualities of Style.

The present series of Lessons will conclude with a brief treatment of some of the Qualities of Style—Strength, Pathos, Wit, Humour, Melody and Harmony.

STRENGTH.

Under the general name of *strength* many varieties find a place: animation, vivacity, liveliness, rapidity, brilliancy; nerve, vigour, force, energy, fervour; dignity, stateliness, splendour, grandeur, magnificence, loftiness, sublimity. Between animation and sublimity there is a vast difference, but they all agree in describing a quality of style that produces *active* pleasurable emotions. The vocabulary of strength is made up of words that name powerful, vast, and exciting objects, effects and qualities.

It will be noticed that the various terms given above for the different modes of strength are arranged in three groups. The three following passages will serve to illustrate three varieties of the quality under consideration.

(A.)

"Neither military nor civil pomp was wanting. The avenues were lined with Grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshalled by the heralds under Garter King-at-arms. The judges in their vestments of state attended to give advice on points of law. Near a hundred and seventy lords, three-fourths of the Upper House as the Upper House then was, walked in solemn order from their usual place of assembling to the tribunal. The junior baron present led the way, George Eliott, Lord Heathfield, recently ennobled for his memorable defence of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the

Duke of Norfolk, Earl Marshal of the realm, by the great dignitaries, and by the brothers and sons of the king. Last of all came the Prince of Wales, conspicuous by his fine person and noble bearing."

(B.)

So saying, she left the apartment; and Front-de-Bœuf could hear the crash of the ponderous key as she locked and double-locked the door behind her, thus cutting off the most slender chance of escape. In the extremity of agony he shouted upon his servants and allies—"Stephen and Saint Maur!—Clement and Giles!—I burn here unaided!—To the rescue—to the rescue, brave Bois-Guilbert, valiant De Bracy!—It is Front-de-Bœuf who calls!—It is your master, ye traitor squires!—Your ally—your brother in arms, ye perjured and faithless knights!—all the curses due to traitors upon your recreant heads, do you abandon me to perish thus miserably!—They hear me not—they cannot hear me—my voice is lost in the din of battle.—The smoke rolls thicker and thicker—the fire has caught upon the floor below—Oh, for one draught of the air of heaven, were it to be purchased by instant annihilation!"

(C.)

"By the soul of Hereward!" replied the knight impatiently, "thou speakest, maiden, of thou knowest not what. Thou wouldst quench the pure light of chivalry, which alone distinguishes the noble from the base, the gentle knight from the churl and the savage; which rates our life far, far beneath the pitch of our honour; raises us victorious over pain, toil and suffering, and teaches us to fear no evil but disgrace. Thou art no Christian, Rebecca; and to thee are unknown those high feelings which swell the bosom of a noble maiden when her lover hath done some deed of emprize which sanctions his flame. Chivalry!—why, maiden, she is the nurse of pure and

high affection—the stay of the oppressed, the redresser of grievances, the curb of the power of the tyrant—nobility were but an empty name without her, and liberty finds the best protection in her lance and her sword."

PATHOS.

The difference between strength and pathos is like the difference between motion and rest, pathos being the quality of style that produces *passive* pleasurable emotions—emotions that compose rather than excite the mind. The vocabulary of pathos includes all words that arouse the tender feelings of love, pity, benevolence, humanity, etc.

In the most touching instances of pathos it must be observed that we have a pitiable case put forward without any reference to help or relief of a kind strictly adapted to the case, the assuaging influences coming mainly from the verbal representation which throws the reader into a sort of pleasing melancholy.

Of the following selections the first two will illustrate the quality of pathos, and the third, strength passing into pathos.

(A.)

"The knights are dust.—Their escutcheons have long mouldered from the walls of their castles. Their castles themselves are but green mounds and shattered ruins—the place that once knew them, knows them no more – nay, many a race since theirs has died out and been forgotten in the very land which they occupied, with all the authority of feudal proprietors and feudal lords. What, then, would it avail the reader to know their names, or the evanescent symbols of their martial rank!"

(B.)

"What, then, is to insure this pile which now towers above me from sharing the fate of mightier mausoleums? The time must come when its gilded vaults, which now spring so loftily,

shall lie in rubbish beneath the feet; when, instead of the sound of melody and praise, the wind shall whistle through the broken arches, and the owl hoot from the shattered tower—when the garish sunbeam shall break into these gloomy mansions of death, and the ivy twine round the fallen column, and the foxglove hang its blossoms about the nameless urn, as if in mockery of the dead. Thus man passes away; his name perishes from record and recollection, his history is as a tale that is told, and his very monument becomes a ruin!"

—*Washington Irving's Westminster Abbey.*

(c.)

"To the memory of the brave who fought there!—Pledge me, my guests."—He drank deep, and went on with increasing warmth. "Ay, that was a day of cleaving of shields, when a hundred banners were bent forward over the heads of the valiant, and blood flowed round like water, and death was held better than flight. A Saxon bard had called it a feast of the swords—a gathering of the eagles to the prey—the clashing of bills upon shield and helmet—the shouting of battle more joyful than the clamour of a bridal. But our bards are no more," he said; "our deeds are lost in those of another race—our language—our very name—is hastening to decay, and none mourns for it save one solitary old man."

WIT AND HUMOUR.

Much has been written on the distinction between Wit and Humour. Some one by a happy metaphor has tersely put the distinction thus: "Humour is the electric atmosphere, wit is the flash." Wit is most commonly produced by an ingenious or unexpected play upon words, or by some clever and fantastic mode of expression. Humour, as compared with wit, is mild and quiet, always genial, kindly and good-natured.

Some of the devices that wit employs are illustrated in the following sentences :

(*a*) The lady was carried home in a flood of tears and a sedan chair.

(*b*) Put not your trust in money, but put your money in trust.

(*c*) When you have nothing to say, say it.

(*d*) A man who has nothing to boast of but his noble ancestors is like the potato—all that is good of him is under ground.

(*e*) A man should not pray cream and live skim-milk.

(*f*) His cell had a ceiling so low that you couldn't stand up in it without lying down.

(*g*) Whether life is worth living or not depends on the liver.

(*h*) Man leads woman to the altar and there his leadership ends.

(*i*) The religion of the Mormons is singular, but their wives are plural.

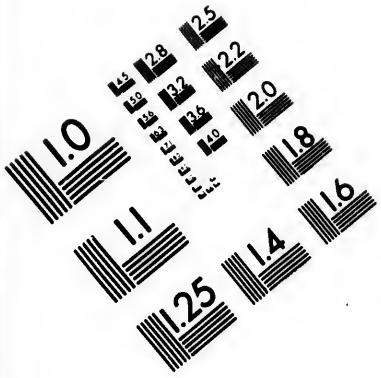
(*j*) Two things I prize very highly, my husband and my lap-dog.

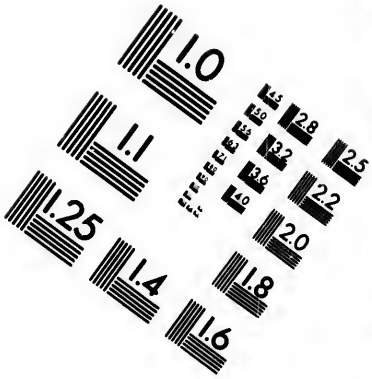
It will be seen, then, that wit employs the pun, the bull, the condensed sentence, the epigram, and, in short, various figures of speech.

The following extracts will serve as studies in Humour :

(A.)

"Women are armed with fans, as men with swords, and sometimes do more execution with them. To the end therefore that ladies may be entire mistresses of the weapon which they bear, I have created an academy for the training up of young women in the exercise of the fan, according to the most fashionable airs and motions that are now practised at court. The ladies who *carry* fans under me are drawn up twice a-day in my great hall, where they are instructed in the use of their arms, and *exercised* by the following words of command :





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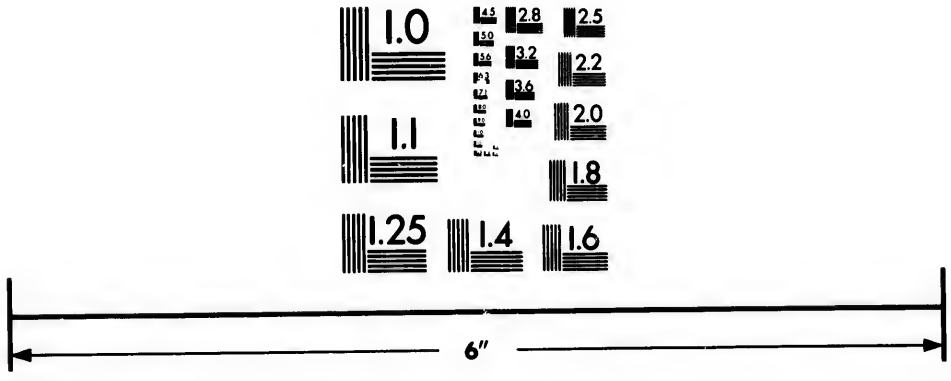

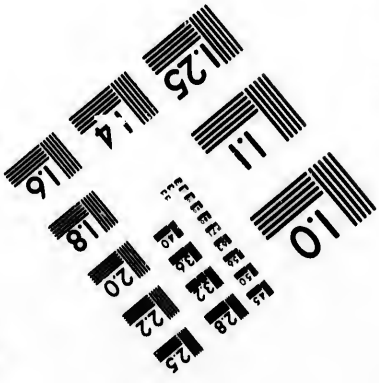

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"Handle your fans,
Unfurl your fans,
Discharge your fans,
Ground your fans,
Recover your fans,
Flutter your fans.

By the right observation of these few plain words of command, a woman of a tolerable genius who will apply herself diligently to her exercise for the space of but one half-year, shall be able to give her fan all the graces that can possibly enter into that little modish machine."

—*Addison.*

(B.)

"The work of Dr. Nares has filled us with astonishment similar to that which Captain Lemuel Gulliver felt when first he landed in Brobdingnag, and saw corn as high as the oaks in the New Forest, thimbles as large as buckets, and wrens of the bulk of turkeys. The whole book, and every component part of it, is on a gigantic scale. The title is as long as an ordinary preface; the prefatory matter would furnish out an ordinary book; and the book contains as much reading as an ordinary library. We cannot sum up the merits of the stupendous mass of paper which lies before us better than by saying that it consists of about two thousand closely printed quarto pages, that it occupies fifteen hundred inches cubic measure, and that it weighs sixty pounds avoirdupois. Such a book might, before the deluge, have been considered as light reading by Hilpa and Shalum. But, unhappily, the life of man is now threescore years and ten; and we cannot but think it somewhat unfair in Dr. Nares to demand from us so large a portion of so short an existence."

—*Macaulay.*

MELODY AND HARMONY.

Melody and Harmony are the two æsthetic qualities that have to do with sound, the former with sweetness of sound, the latter with sound as an echo to the sense. We may have melody, then, without harmony, and even harmony without melody. The following passage from Irving's "Westminster Abbey," is one of the finest examples in the whole range of literature of pleasing melody and impressive harmony:

"Suddenly the notes of the deep-labouring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal! And now they rise in triumphant acclamation, heaving higher and higher their accordant notes, and piling sound on sound. And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft, and warble along the roof, and seem to play about these lofty vaults like the pure air of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful—it fills the vast pile, and seems to jar the very walls; the ear is stunned, the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from the earth to heaven—the very soul seems rapt away and floated upwards on this swelling tide of harmony!"