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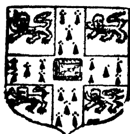

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ENGLISH COMPOSITION

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PART I

USES OF WORDS, FIGURES OF SPEECH, SENTENCE AND PARAGRAPH CONSTRUCTION, PUNCTUATION

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PREFACE

THE material contained in this book has been tested in the teaching of pupils of various ages, and is the outcome of my own reading as well as the study of other writers on composition. It would be impossible, and unprofitable, to name all the works I have consulted. The following, however, were most frequently in my hands—Whately's *Elements of Rhetoric;* Blair's *Lectures on Rhetoric and Belles Lettres;* Bain's *English Composition and Rhetoric;* Nichol's *English Composition;* Minto's *Principles of Prose Composition*, and *Manual of English Prose Literature.* After the chapters were in form I often compared my statements with the corresponding parts in *The King's English;* in Hartog's *Writing of English;* and in the text-books of Nesfield, Huntington, Carpenter, Gardiner, Kittredge and Arnold.

The appendix contains representative questions selected from the papers of four typical public examinations: Cambridge University Local, London Matriculation, Scotch Leaving Certificate, and Universities of Scotland

Preliminary. I wish to thank the various authorities for readily granting me permission to reprint the questions. In the case of the Scotch Leaving Certificate papers the authority is the Controller of His Majesty's Stationery Office.

I would also express my indebtedness to Mr J. H. Flather, Cambridge, for suggestions and other help; to my pupils Mr W. R. Tennant and Mr A. F. Hyslop for reading proofs; and to the readers of the University Press for unremitting vigilance.

W. M.

June 1910.

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INTRODUCTION

Composition is the art of writing so as to express our feelings or thoughts. We usually wish to convey these feelings or thoughts to others; but we sometimes write for ourselves, when we wish to keep a record of something. Incidentally writing corrects our observations and turns vague impressions into exact ideas. Whatever our purpose, we should always write accurately and clearly; and if we are writing for others, we should, in order to produce the full effect, write with force and with beauty.

How, then, is this to be done? We are sometimes told that no teaching of English Composition has much effect, that writing good English is a natural gift, and that we shall assuredly write well—provided we have anything to say. This is so far true. In writing, as in other arts—music, for example, and painting—natural capacity counts for much. But in writing, as in other arts, much may be acquired by attending to precepts, by studying examples, and by diligent practice.

This manual does not claim to turn those who study it into Addisons or Macaulays or Ruskins. To become a great writer depends on one's natural capacity, on what one gradually learns

from books and from the experience of life, on one's own thoughts and feelings. But precept and practice will enable a beginner to acquire more quickly and more easily a very valuable part of a writer's equipment—a knowledge of certain conditions that are essential to effective writing. These he might, indeed, discover for himself; just as a clever engineer might accomplish for himself all that James Watt and George Stephenson accomplished. But surely the advances made by one's predecessors should not be neglected. Precepts in composition help the beginner in his practice; and enable him to observe more usefully and to use his own powers more effectively.

CHAPTER I

ACCURACY IN THE FORM OF WORDS

FOREIGN PLURALS. Some foreign words retain their original plural form, as *larva*, *larvae*. Others have both the original and the English form, as *memorandum*, *memoranda* or *memorandums*: frequently the two plurals differ in meaning, as *index*, *indices* and *indexes*. In scientific and technical usage the original form is, as a rule, retained. Many foreign words have become so English that the English form alone is used, as *crocus*, *crocuses*: *croci* would be pedantic and to many unintelligible. Anyone familiar with the languages from which the foreign words have been borrowed has no difficulty in forming the original plural when necessary. Those who have a difficulty should be content with the English plural, if at all allowable: if the original form must be used, they must beware of blundering. A newspaper recently said, "Only a steamer properly equipped with grappling apparata adapted for cable work...." The correct plural form is *apparatus*. The plural *phenomena* is often treated as a singular; and a false plural *phenomenae* is sometimes found: *e.g.* "This occurrence is one of those rare phenomenae." Another, and worse, false form appears in *vade-meca* as if it could be the original plural of *vade-mecum*.

ADJECTIVES. Certain comparatives and superlatives in *-er* and *-est*, as *ancienter*, *eloquenter*, *honourablest*, *virtuousest*, are no longer sanctioned by good authority. Avoid such forms as *notablest*, *wonderfulest*, *mournfulest*, *powerfulest*, even though found in Carlyle.

ADVERBS. Say *more easily* not *easilier*, *most safely* not *safeliest*. Though *hardly* and *hard* exist, with different meanings, there is no form *fastly* alongside of *fast*.

VERBS. Modern usage prefers in the preterite (past indefinite)

indicative *began*, *sang*, etc., to *begun*, *sung*, etc., which are now participial only. *Flown*, from *fly*, is wrongly used as the participle of *flow*. Confusion is common between *lie*, *lay*, *lain* and *lay*, *laid*, *laid*; between *lose* and *loose*; between *wind*, *winded* and *wind*, *wound*; etc. The difference also between the inflexions *-est* and *-eth* is sometimes forgotten.

EXERCISES

I. Form the plurals of

Amanuensis, analysis, animalculum, antithesis, appendix, automaton, axis, bandit, beau, cactus, calix, camera, census, cherub, chorus, crisis, criterion, datum, desideratum, dilettante, dogma, effluvium, encomium, erratum, facsimile, focus, formula, fungus, genius, hippopotamus, iris, lamina, libretto, maximum, millenium, minimum, momentum, nebula, nucleus, oasis, octopus, parenthesis, radius, radix, sanatorium, series, solo, species, spectrum, seraph, stamen, stimulus, stratum, superficies, terminus, tumulus, vertex, virtuoso, vivarium, vortex.

II. Point out and correct inaccurate forms in the following.

1. Such were the spoliae opimae.

2. On both screens a considerable quantity of animalculae was visible.

3. The necropoli of the city are to be increased.

4. The symposii which decide the fate of men of letters are held in private.

5. We are not going to allow any punctilia to stand in the way of a settlement.

6. There was nothing highest, beautifulest, noblest in all France, that did not feel this man to be higher, beautifuler, nobler.

7. I shall get older and helplesser, she will get busier and mischievouser every day.

8. No rock can be nakeder than this.

9. When the oak stands proudliest flourishing to the eye, you know that its heart is sound.

10. We wearied muchly of him.

11. After she had drank, she fell down in a swoon.

12. The duck dove at the flash and the bullet skipped harmlessly along the surface of the lake.

13. When a pipe inside a house is froze turn off the water.

14. The Templar wound his horn loudly.

15. The mountain path winded by glen and streamlet.

16. Whence cometh thou, sweet poesy?

CHAPTER II

ACCURACY IN THE CONSTRUCTION OF WORDS

NOUNS: POSSESSIVE CASE. It is advisable to restrict this case to names of living beings and personified objects, and to such phrases as "a mile's distance," "an hour's detention." Write "the colour of the door," not "the door's colour."

Nouns in apposition in the possessive case have *'s* or ' added to the last noun only: "Brown the fishmonger's shop," not "Brown's the fishmonger's shop." Another construction sometimes found, "Brown's shop, the fishmonger," may occasionally give a wrong sense: there is a wide difference of meaning between "Tom's son, the piper" and "Tom the piper's son." If the words in apposition are separated from each other, repeat the possessive sign: "Go to Brown's, I mean, the fishmonger's."

Nouns joined by *and* vary the construction according to meaning. In "Snodgrass and Jackson's warehouse" the property belongs to them jointly, and only one *'s* is required. But "Edward's and Henry's house," just as "Edward's house and Henry's," implies two houses.

"That hat of Edmund's" is a well-known idiom, but it is wrong to say, "He prefers his own safety to that of other men's." Here either *that of* or *'s* is superfluous: say "to that of other men," or "to other men's."

NOUNS: GENDER. Compared with Latin, or German, English gives little opportunity for blundering in gender.

Where the distinction of sex is not emphasized, one form does duty for both masculine and feminine. *Doctor*, for example, is

properly a masculine word; but we may say, "Their doctor, Miss L. Jones, has treated the case very skilfully." Double forms, like *poet*, *poetess*, may both be applied to a woman, with a difference of meaning. "Mrs E. B. Browning is the best poet of those mentioned in this chapter," compares her with men as well as women. "Mrs Browning is the best poetess yet discussed," compares her with women only.

Mistakes occur in the gender of foreign words. In "This girl is Mrs Smith's protégé," the French word, if used at all, should be *protégée*. So with adjectives. In "Mr Ritchie is *invicta* on grass courts this season," the Latin adjective should be masculine, *invictus*.

ADJECTIVES: COMPARISON. The comparative is properly used of two, the superlative of more than two. But there is good authority for constructions like "John is the best of the two"; "Who is first of the two?"

The same meaning may be expressed by the comparative and the superlative. "Mont Blanc is higher than any other peak of the Alps," (or "than all the other peaks") is equivalent to "Mont Blanc is the highest of all the peaks." But these constructions must not be mixed. If *other* is omitted with the comparative, Mont Blanc is declared to be higher than all the peaks including itself. If *other* is inserted with the superlative, Mont Blanc is represented as the highest, not of all, but of the other peaks, itself excluded. Suppose, however, A, B, C, D, etc. are objects arranged in order of size; then, while we say "A is the largest of all," we may add, and add correctly, "B is the largest of the others." "The biggest circulation of any newspaper outside London" has been objected to as wrong, but it is sanctioned by good authority.

ADJECTIVE OR ADVERB? Sometimes, as in "The coin rings truly," an adverb is incorrectly used as complement instead of an adjective. Either adverb or adjective may be correct, but with a difference of meaning. "He looked wise" means "had the appearance of a wise man": "He wisely looked under the stone"

means "acted wisely in looking." Certain adjectives and adverbs are identical in form, as *hard*, *fast*, *much*; but these are few in number. "He speaks indifferent well" is wrong.

PLURAL ADJECTIVES. Do not write *those sort*, *these sort*. *Sort* is singular, not plural.

PRONOUNS: GENDER. A strict distinction is now made between the relatives *who* and *which*: *who*, masculine or feminine; *which*, neuter. *That* is of all genders.

The higher animals, especially when one is particularized, are referred to by *he*, *she*, *who*; the lower animals by *it*, *which*. "She was more silent than the dog, who leaped ahead with joyful barks"; "The worm which we saw has now crawled out of sight." Sometimes sex is disregarded: any horse, for example, is called "he," any cat, "she."

In referring to personified objects, use *he*, *she*, *who*. "France has recovered her old superiority in that department"; "For him Oxford Street herself, whom the immortal Opium-eater hath so direly apostrophised, is not a more careless and stony-hearted mother."

It should not be used along with *he* or *she* in reference to animals; as occurs in "When a cat is angry, its back goes up and she spits fiercely."

Whose may refer to inanimate objects; but, if possible, say *of which*. "There was the mill, whose lights already twinkled through the bush": change to "the lights of which."

PRONOUNS: NUMBER. Do not apply *thou* and *you* to the same person in the same passage; as Thackeray does in "So, as thy sun rises, friend, over the humble housetops round about your home, shall you wake many and many a day to duty and labour."

The editorial *we* should rarely be used, and never in sentences like "As a boy, we paid a visit to Cornwall."

When a singular word indicates not an individual but a class, do not refer to it by *they their*, *them*: as "The lion is the king of beasts. They are found in Africa and India."

PRONOUNS: CASE. After *as*, *than*, the nominative, or the objective, is right according to the sense. "You praise him as much as I," *i.e.* "as much as I praise him"; but "You praise him as much as me," *i.e.* "as much as you praise me." "You are as clever as him" is wrong: it should read "as he," *i.e.* "as he is clever." There is, however, one idiom where *than* seems to govern the objective. "The Emperor Joseph, than whom few have more narrowly missed greatness, made a desperate effort to set matters right." In this construction *than who* is never found. If anyone objects to *than whom*, the construction may be varied. Instead of "The Prince, than whom none fought more bravely," say "who fought as bravely as the others," or "whom none surpassed in bravery."

With pronouns the rules of syntax are often violated. The objective is wrong in "It is him," "It is us." "It is me," however. is regular in familiar talk and has good authority in dialogue. But in higher styles we must say "It is I."

The objective in "It will be given to whomsoever arrives first," is incorrect; for the indefinite relative is the subject of *arrives*.

A very common error appears in "Between you and I": *between* should have the objective *me*.

The colloquial "Who is that for?" is allowable in dialogue, where "Whom is that for?" or "For whom is that?" would be too formal.

"None but he," "All but he" are very common and well authorized.

In "Whom do you think they are?" the interrogative, being the complement of *are*, should be *who*. In "The revelations came from men whom he felt were his inferiors," the relative, being the subject of *were*, should be *who*. In both sentences the pronouns are wrongly regarded as governed by the nearest verbs. The next example is interesting. "He now saw the Prince, whom he believed would in a few months be king of England and who might very easily have been had he been properly supported." The relatives should both be nominatives, but the proximity of *believed* led the writer to use *whom*.

THE RELATIVES WHO, WHICH, THAT. The proper function of *that* is to introduce a restrictive clause, *i.e.* one restricting, defining, limiting the application of the antecedent; as "This is the house that Jack built." *Who* and *which* are also used to restrict; as "There is the man who showed us the way." When the antecedent requires no restriction, the clause is introduced by *who* or *which*; as "The gardener's cottage, which you admired so much, has been burned down."

With proper names, requiring no restriction, always use *who* or *which*, not *that*; as "The Duke of Bedford, who had returned to France, took command of the forces."

If the antecedent indicates a person, a restrictive clause, as a rule, begins with *who* rather than *that*. Note also *he who*, *those who*, instead of *he that*, *they* or *them that*.

That is regularly found in the following instances:

(1) after a superlative: "He was the holiest hermit that ever wore beard";

(2) after *only*: "That is the only boat that sails today";

(3) after *all*: "Name all the men that seem suitable";

(4) after *any*: "Any book that you have will help";

(5) after negatives: "We did not see one workman in ten that had not lost a finger";

(6) after the periphrases *it is*, *it was*: "It is chalk that gives the water this peculiarity."

Where two clauses, one restrictive, one not restrictive, refer to the same antecedent, it makes for clearness to vary the relatives; as, "It is chalk, which abounds in the district, that gives the water this peculiarity"; "Let us recall Helvetius's saying that I have already quoted, which made so deep an impression on Jeremy Bentham."

Relative clauses joined by co-ordinating conjunctions must refer to the same antecedent, and must be of the same kind, *i.e.* all restrictive, or all not restrictive. For the sake of clearness, they should, if possible, begin with the same relative—*who*... *who*, or *which*...*which*, or *that*...*that*. In "We next passed the garden, which was surrounded by a wall and which was only

three feet high," omit *and*, since the clauses have different antecedents. In "The peace which was now made, and which is known as the Peace of Westphalia, made important changes in Europe," omit *and*, since the first clause is restrictive, the other not. For clearness, replace *which* in the first clause by *that*.

In a series of co-ordinate relative clauses, it is often sufficient to have the relative in the first clause only.

"The man we spoke to yesterday is coming down the hill," shows a common omission of the relative. Modern usage allows this only when the relative would be in the objective, and when its clause is restrictive.

A noun in the possessive, or a possessive pronoun, is no longer usual as an antecedent. "The soldiers' tents, who had returned utterly exhausted, were flooded with water"; read "tents of the soldiers, who."

When *such* is the antecedent, or qualifies it, *as* must be the relative: "Read such books as you have." *Such who*, and *the man as* are wrong.

Do not co-ordinate a relative clause with a clause containing a demonstrative pronoun. "They were now nearing the house in which their father had been born but they themselves had never seen it": read "but which they themselves had never seen."

AND WHO: AND WHICH. Co-ordinate clauses joined by *and* have been already discussed (p. 7). But this question faces us: Should *and who*, *and which* ever appear without a relative clause preceding? Some authorities reject every construction like "A thoroughly honest man and whose word has never been doubted is what we need" or "A man of sterling honesty and whose word" etc. They would insert *man* or *one* before *whose*; or else change to "A man who is thoroughly honest and whose word" etc. Other authorities allow this combination, but only when the qualifying word or phrase and the relative clause are really co-ordinate, *i.e.* qualifiers of the same value, either both restrictive, or both not restrictive. They would allow "Louis Blanc, then living in brave and honourable exile in London, and who was really a literary Jacobin to the tips of his fingers, remonstrated."

But they would reject "He appeared in his best coat and which was indeed shabby," because, while *best* is restrictive, the relative clause is not restrictive.

EACH, EVERY, EITHER, NEITHER, NO ONE, NOBODY, ANY ONE, ANYBODY. These words are singular, but it is often difficult to refer to them by singular pronouns. "Let each do his best" is correct when spoken of men or boys; "Let each do her best," when spoken of women or girls. But if both sexes are meant, what should be done? In that case, some use the masculine, since masculine names frequently indicate both men and women. Others say "Let each do his or her best"; which, however necessary in legal documents, is too formal for ordinary use. Others again say "Let each do their best," employing the plural in default of a singular word of common gender. The difficulty may often be evaded by a change of construction: "Let all do their best"; and this method gets rid of awkward and absurd sentences.

MISCELLANEOUS PRONOUNS. Note the difference in referring to the numeral *one* and to the indefinite *one*: "One of the soldiers raised his rifle"; "One is never sure if one's efforts will be appreciated." The indefinite *one* should be referred to by *one* or *one's*, not by *he*, *him*, or *his*. It must be admitted, however, that a collocation of *one*, *one's*, *one* is harsh: "When one reads it one finds many words one cannot understand, and one has to look them out in a sort of unfamiliar dictionary and try to make sense as one best can." This might be altered to "When reading it one finds many words hard to understand, and has to look them out in a sort of unfamiliar dictionary and try to make the best possible sense."

In ordinary talk *you* is regularly preferred as the indefinite. When *you* is thus employed in writing, its indefinite sense should be clear and free from absurdity.

"Mine and Harry's boat carried off first and second prizes respectively." Instead of this put "My boat and Harry's"; or, more clearly, "My boat won the first prize, Harry's the second."

✓ *Whatever* is an indefinite relative, not an interrogative. "Whatever do you mean?" should be "What ever do you mean?" *i.e.* "What in the world do you mean?" *However* is similarly misused.

They, *them* are pronouns, not adjectives. "I do not like them apples," is wrong.

VERBS: NUMBER. It may seem superfluous to say that the verb should agree with the subject; but the verb is often made to agree with the nearest noun, which is not always the subject. "The difficulty of obtaining fresh eggs for the patients are great"; correct to "is great."

See if the subject expresses singularity or plurality. This is not merely finding if it is singular or plural. The singular verb is correct in "*The Lives of the Sultans* contains interesting information," though *Lives* is plural. For the title of the book indicates one object. So with amounts of time, space, etc.; as "The next twenty-five years was a period of rapid change." Two or more nouns joined by *and* have the verb singular when they mean one thing, or several things closely connected; as "Bread and butter is good to eat"; "The saint, the father and the husband prays"; "A block and tackle is employed." On the other hand, the plural verb is necessary in "Dryden's and Rowe's manner are quite out of fashion," because the sense is "Dryden's manner and Rowe's mannner." The same holds in the case of adjectives indicating different things: "Secular and sacred poetry were both flourishing."

In sentences containing *and not* or *as well as*, the verb agrees with the first subject; as "His heart, and not his head, is soft"; "Iron as well as coal is found there."

A singular subject followed by a *with*-phrase needs care. The singular verb is correct in sentences like "The box with its contents was buried," or, "The man with his dog is crossing the bridge"; for here the *with*-phrase is simply an adjunct of the singular subject. But in "The soldier with his two comrades were killed," the nouns express co-ordinate ideas. This con-

struction is found; but such sentences had better be changed to "The soldier and his comrades were killed."

When *either...or*, *neither...nor* connect two singular subjects, the verb is singular, because each subject is taken by itself; as "Neither Harold nor Douglas is at home." But when the subjects differ in number or in person, is the verb to agree with the first subject or with the second? "Neither thou nor I am," or "Neither thou nor I art"; "Either he or they are," or "Either he or they is." It is less harsh to make the verb agree with the nearer subject. The difficulty may be evaded by saying "Thou art not, nor am I"; "He is not, nor are they."

A collective noun indicating a group regarded as one has the verb singular; as "The flock is large." But we frequently think of the individual members of a group acting separately, and then we use the plural; as "The majority of the audience were already leaving the hall." Both constructions may be found in one sentence, as "The people is one and they have all one language"; but this should never occur without good reason.

A singular verb follows *each*, *every*, *either*, *neither*, *many a*; as "Neither of the men is to be trusted." "Each of these hundreds of boys are prepared to face the discomfort" is wrong. But when *each* is in apposition to a plural subject, the verb is plural; as "The sixty men were each provided with a rope ladder."

None, originally singular, is regularly construed as plural.

When two words, one singular, one plural, are connected by some part of *to be*, is the verb to be singular or plural? Make it agree with the subject; as "The gruesome details are matter for the sober historian"; "All that remains in the house is the chairs." Should the construction sound harsh, it may be changed: *e.g.*, "Nothing remains in the house but the chairs."

When the subject is a relative pronoun, find by reference to the antecedent what number and person the relative has.

PARTICIPLES: A common blunder is to leave the participle without proper agreement, or with no agreement at all. Constructions like "Generally speaking, nobody ever takes that route," which is well authorized, are few in number.

"It was his custom to take exercise in his grounds with uncovered head, his snow-white locks exposed to view, inhaling the fresh sea breezes." Here *inhaling* refers to *his*—a construction defended on the plea that *his* implies *of him*. Change to "as he inhaled." The next example shows the obscurity caused by this construction. "Having gone to Dundee, a preacher was put up by the leading ecclesiastics to condemn his whole doctrine." It was not the preacher that went to Dundee, but the man whom the preacher denounced. Change to "When he went to Dundee."

In the following sentences, some word must be understood to agree with the participles. "Entering the Strand, the traffic becomes more and more dense." Supply *we*, or some other word, with *entering*. This is grammatically correct; but it is better to say "As we enter the Strand" etc., or "Entering the Strand we find the traffic becoming more and more dense." "Bearing in mind the social condition, it becomes easier to understand the architectural barrenness." Read: "Bearing..., we find it easier to understand," or "If we bear in mind..., it becomes easier." "Being the dinner hour, the crowd was swelled by numbers of artisans." Change to "As it was the dinner hour." "We strolled out into the park, and, seating ourselves on the trunk of the old ash tree, Coleridge read aloud the ballad of *Betty Foy*." *Seating* really agrees with *we* in the previous clause. Re-cast, *e.g.* thus: "Strolling out into the park, we seated ourselves on the trunk of the old ash tree, and Coleridge read" etc.

A frequent mis-construction appears in "A bullet hit a coin in his pocket, thus saving his life." What does *saving* agree with? Is it *pocket*, or *coin*, or *bullet*? It is meant to refer vaguely to the fact that, hitting the coin, the bullet did not penetrate further. After *pocket* read "and thus he escaped injury," or "and thus his life was saved."

Those participles are not made correct by the insertion of *while* or *when*. *While going* is correct only in cases like "While going slowly along the lane, I met a runaway horse," where the subject of the elliptical *while*-clause is the same as the subject of the principal predicate; *i.e.* "While I was going, I met." It is

incorrect to say "While going slowly along the lane, a runaway horse rushed past."

Similar blunders occur when there is no participle, as "Shrewd farmers, their granges, mills and brewhouses studded all parts of the Lowlands."

The Participle with the Nominative Absolute should be rarely used: it carries with it an un-English suggestion. Sometimes its brevity is a recommendation, as in "This done, we left the building." But we usually employ an adverbial clause or other equivalent. Instead of "The sun being now risen, we started," say "As the sun was now risen, we started"; or "The sun was now risen, and we started."

SEQUENCE OF TENSES. Direct forms like "he went," "he had gone" remain unchanged in indirect speech: "I know that he had gone," "I knew that he had gone." Direct forms like "goes," "is going," "will go" remain unchanged after a present or future: "I know that he is going." They change after a past: "I knew that he went," "was going," "would go." But if the subordinate clause expresses a universal truth, the present occurs after a past in the principal clause; as "Harvey discovered how the blood circulates." *Circulated* would be wrong.

Tenses should fit the time of the action, and contemporaneous occurrences should not be described by different tenses. But we employ the present for the future in subordinate clauses of condition, as "He will come tomorrow if it is fine"; and sometimes in principal clauses, as "We start for Bristol to-morrow"; "We are going to Berlin next week."

For vividness past scenes are regularly described by present tenses—the Historic Present. But unless there is a necessity for vivid writing, past tenses should be used for past events. Historic presents and ordinary pasts must not be mingled; as is done in "How prompt the keeper was to obey! Very deftly he drives a nail through one hand and then turns to the other. He was raising it into position for nailing, when his own hand was gripped hard by the Dwarf's teeth."

"In other circumstances he could say much that was disagreeable." *Was* is wrong. *Could* is here past subjunctive referring to present time and implying that he does not say it. The proper sequence is *that would be*, or *that is.*

INFINITIVE. The perfect infinitive indicates events occurring prior to the time of the main verb; as "He seems to have enjoyed his visit"; "When we met him, he seemed to have already recovered strength." For action not prior to the time of the main verb, the present infinitive is used; as "He seemed to be enjoying the game"; "I hope to go tomorrow"; "He seems to be prosperous."

With verbs having the same form for present and past, the perfect infinitive performs a useful function. "He ought to go" means "It is his duty to go"; "He ought to have gone" means "It was his duty to go."

The expression "I intended to have gone" has been denounced as an error, because the act of going is not prior to the intention. It has been defended as a brief way of indicating an intention unfulfilled. "I intended to have gone yesterday" implies "but I did not go, could not," etc. In sentences like "He would have been ready to have gone," and "Had he intended to have gone, he would have told us," *to go* is sufficient, since the fact of his not going is otherwise indicated. In "All the details of his past were matters on which he had seemed to take an oath to Harpocrates, the god of silence," read "he seemed to have taken."

SUBJUNCTIVE. In ordinary prose many of the subjunctive forms are becoming obsolete. But we say regularly "If he were here, he would tell us": *was* is incorrect. So "I wish he were here"; "He speaks as if he were sure of winning." Note the difference in meaning between "If he was there yesterday, he must have seen it," and "If he were there now, he would see it." The first assumes his presence as a fact: the second puts it as a mere supposition, which may imply that he is not present.

SHALL AND WILL. The following expressions are incorrect: "If we run fast, we will be in time"; "I will be sixteen on

Thursday"; "Perhaps I will not be there"; "I will be in suspense till you return." Instead of *will*, the *shall* of simple futurity is required; for the speaker's determination or intention is not taken into account. But it is correct to say "I will not be satisfied with fewer than sixty," since my determination is expressed. "I hope I will be able" should be "I hope I shall" the hope is not about my willingness but about my future ability.

The unidiomatic *will* in the following should be *shall*: "Will I go?"; "Will we go?"; "When will I be paid?"; "I wish to know when I will be paid." In these *will* seems to ask others about one's own will. But where an answer echoes a question, *will* is correct. "'Will you do it?' said John. 'Will I?' said James, 'I should think so.'"

"If we ran fast, we would be in time"; "I would like to see you"; "I said I would be in suspense till he came." *Should* is the correct form.

GERUND OR PARTICIPLE. (1) "Carefully carrying his rifle, he neared the sentry." (2) "His laying down the rifle surprised us." (3) "A discussion lasting only forty minutes is useless." (4) "We are surprised at the debate lasting so long."

In (1) and (3) the *-ing* forms are clearly participles: in (2) it is as clearly a gerund. In (4), though it is participial in form and construction, it has a gerundial force: *i.e.* the meaning is not "at the debate which lasts" or "while it lasts," but "at the fact that the debate has lasted." Some writers would put *debate's* and make the construction a formal gerund; but usage varies and there is good authority for omitting the sign of the possessive in such expressions. But when the word before the *-ing* form is a pronoun or a noun that readily makes a possessive, it is advisable to use *my*, *his*, *man's*, *soldier's* or whatever form is required; as "His deciding so quickly astonished us"; "The conjuror's vanishing through the side door baulked his opponent." With nouns or phrases where the possessive case would be unusual or clumsy, it need not be employed; as "The firemen worked strenuously for fear of the conflagration spreading." The construction may

be avoided by saying "for fear that the conflagration should spread."

No noun or pronoun is required before the gerund, when the gerund is used indefinitely, as "It is a hard thing to have been for twenty years on the very verge of starving, without ever being starved"; or when the reference of the gerund is clear, as "On entering the room, we were greeted with applause"; "It was my mistake in not coming sooner." If, however, there is any chance of ambiguity, insert the word or change the construction. "On entering, the guests already seated rose up" should be "On our entering, the guests" etc., or "As we entered." "By allowing three inches for the wind, the target cannot be missed" should be "By our (your, one's) allowing," or "By allowing...we cannot miss," or "If we allow."

PREPOSITIONS: CONJUNCTIONS: ADVERBS. It is often difficult to know which is the idiomatic preposition after certain nouns, adjectives and verbs. Rules are of little use, or none. The best way is diligently to observe the usage of good speakers and writers.

Some constructions are disputed, *e.g.* is it to be *from* or *to* after *different* and *averse*? On the whole it is safest to say *different from* not *different to*; but *averse to* not *averse from.* Interchange the prepositions in the following: "This animated recitation was different to mere speech"; "England was still averse from a return of the Stuarts."

Say *prefer to*, not *prefer than*, or *prefer rather than.* "He prefers to go rather than to stay" may be corrected in two ways: either "He prefers going to staying," or "He would rather go than stay."

Note the difference in meaning between *consist in* and *consist of*; and between *correspond to* and *correspond with.* We say *dependent on* but *independent of*; *to share in* or *participate in* but *to partake of. Between* is used of two objects, *among* of more than two. *To* not *than* follows *inferior* and *superior*, *prior* and *posterior.*

Seldom or never and *seldom if ever* are both correct: *seldom or ever* is incorrect. *When* not *than* follows *scarcely*: *than* not *but* follows *no sooner*; as "Scarcely had he appeared when a cry arose"; "No sooner had he appeared than a cry arose." *Nobody but John* and *no other than John* are right: *no other but John* is wrong.

Like and *without* are not conjunctions. "He will not come without he is invited" should be "unless he is invited." "John speaks like him" is correct: "John speaks like he does" is incorrect. To emend "You feel like we felt when we first stepped on board," either change *like* to *as*, or omit *felt* and change *we* to *us*. "She was fond of sport and fun like he" should be "Like him, she was fond of sport and fun."

A superfluous *but* often appears after *doubt not*; as "I do not doubt but that he will arrive safe."

Also is erroneously used as merely equivalent to *and*. Instead of "They provided him with boots and stockings, also a hat" say "boots and stockings, and also a hat" or "and a hat."

"He tried to do it" and "He tried and did it" are both correct, with a difference of meaning; but it is wrong to put *try and* for *try to*, as in "They will try and come next week."

The use of certain adverbs as qualifiers of nouns is well authorized: *e.g.* "the down train," "in after ages." But unauthorized uses are to be avoided. Note that while "the house here" is allowable, "this here house" is not.

MISCELLANEOUS BLUNDERS. "To move just as fast, and not any faster, than the inclination of her heart." Too elliptical; *as* requires *as* following: "To move as fast as, and not any faster than, the inclination." Or change the order: "To move as fast as the inclination of her heart, and not any faster." This allows us to omit *than*.

"I could not help but think so" is a faulty mixture of "I could not help thinking so" and "I could not but think so." Note the idiomatic "Give no more than you can help" with the sense of "Give no more than you must." But "You can help giving"

equals "You need not give," while "You cannot help giving" is what equals "You must give." We have then in the idiomatic expression an illogical omission of *not*. But idioms are often illogical.

"The Czar has not, and probably will not, take so strong a line." Wrong; *has* must be followed by *taken*: "has not taken, and probably will not take."

"The owners received a telegram stating that the *Milwaukee* went ashore this morning and to send two tugs to take her off." *To send* is used as if *stating* were a verb of asking.

N.B.—These violations of syntax and idiom are often termed solecisms.

EXERCISES

III. Point out and correct faulty constructions in the following:

1. They are going to some swell's or another.
2. The House of Representatives adopted Mr Seddon's, the Premier, proposals.
3. Why should his views be of more importance than mine or the Pope's or the Grand Lama of Thibet?
4. Silently I left Kitty's (my friend's name) house.
5. "John," she cried, "come to me, dearest husband, *mia carissima*, come."
6. Farewell, my darling sister, my *Fidus Achates*, my *alter ego*.
7. Prominent among the diplomatists was the Chinese Minister, the Turkish Ambassador, and the United States Ambassador. The latter was not the least conspicuous.
8. The last refer you to Swift as a model of English prose, the former prefer the more sparkling periods of Junius or Gibbon.
9. Shakespeare was the least of an egotist of anybody in the world.
10. Boswell's *Life of Johnson* is better than any biography in English.
11. Of all the other English dramatists Shakespeare is the best.
12. That relation is the least interesting of all the others.
13. Bass! I believe you, for he can go lower down than any singer.
14. An exceeding small amount is necessary.

15. The sinking sun glowed redly.

16. His tutor turned out unsatisfactorily.

17. I felt a little strangely and not a little frightened.

18. The clear characters of the handwriting stood out blackly against the white paper.

19. These sort of animals can never be trusted.

IV. Examine the pronouns in the following. Correct where you think necessary.

1. The cat sprang at the bird, who was unable to escape, and seized it in a fierce grip.

2. We in our innocence (we were a bachelor then) began to wonder what it meant.

3. The longer hair of the Persian cat makes it look larger than it is. They are usually blue and have yellow eyes.

4. The only other mode of getting about the islands is by schooner, of which many ply from Stanley.

5. Ye little birds, I feel for thee.

6. Thou hast both master and mistress. You have told us of the latter, but we would know something of the former. Who is thy master?

7. He proposes a vote of thanks to the secretary, than whom he knows no one more zealous or agreeable.

8. When one has an income of thousands, private affairs force themselves upon their owner in the most agreeable manner. They obtrude themselves on them.

9. But for your brother, Sir Samuel, such a lawyer as him, to be talking such stuff—why, it really is amazing.

10. Let them know that it is her.

11. A foreigner, be she whom she may, will never do.

12. Whoever we know that's musical, why, they'll make themselves useful.

13. "That's us," she added. "How grammatical we are!" "Well—what should one say? 'That's we.' It sounds just as badly. And you cannot say 'We are that,' can you?

14. Perhaps it's Mr Carstone they're after. I hope it isn't him.

15. Mirth and joy belong to you: silence and rest to such as me.

16. Away with such men as thee and I are!

17. The shadow fell ice-cold upon whomsoever made bold to pass the door.

18. They are going to call it Agnes Alice, after you and I.

19. Let you and I find out the truth.

20. One has been living here, far superior to you or I.

21. The rest, including we more responsible members, walked alongside.

22. Woe betide he who let his antagonist get the first grip.

23. We often speak of uncle—he the most modest of men, so gentle and unassuming.

24. Not a shipwreck took place without he and his crew being on the scene.

25. "I'm not jealous of him," Tom blurted out. "Of who?" asked Adela.

26. "That's an end of him," cried some one. "An end of who?" asked Evan.

27. Many still living can tell of men whom they knew in childhood were born slaves.

28. The defendant was a man whom one would suppose was incapable of such deeds.

29. He determined to frustrate the designs of the Duke, whom he had no doubt was doing his utmost to push them on.

30. Here was the boy who delicacy of health had precluded from accompanying his father.

V. Criticise the relative pronouns in the following. Make any necessary corrections or improvements.

1. His eldest sister, that has lived three years in Paris, has now come home.

2. Nelson rejoined his ship, that was still under repair.

3. That was the first book which ever appeared on the subject.

4. Man is the only animal, he says, which can appreciate humour.

5. It is Thomas Wilson, that lives here, who has promised us a puppy.

6. We now come to the poets who have been called metaphysical, and who must receive ampler treatment.

7. We are staying in a house we have taken a little way out of Edinburgh, and on which we have just entered.

8. The cause he had at heart and for which he risked fortune and life, was not advanced by this action.

9. There are few who can sit at ease in your house and that you are truly glad to have with you.

10. I enquired about things the Stores were sending and that had not turned up.

11. A bus, on which tickets may be purchased and which include train and bus fares, leaves the hotel every two hours.

12. Who is it comes round that corner?

13. We were overpowered by the sun's heat, which was shining directly overhead.

14. Choose only such friends whom you can trust.

15. We saw the chimney stalk as was struck by lightning.

16. He was studying Burton's *Anatomy of Melancholy*, which he had been for years anxious to read, but he had never been able to obtain it.

17. He is in Switzerland, which has long attracted his interest, but he has never found time to visit it.

18. Our friends, for whose comfort we were very solicitous and did much to amuse them, left us very hurriedly.

VI. Examine conjunctions preceding relative clauses in the following sentences. Say whether the conjunctions are correctly used. Correct where you think necessary.

1. A graduate and who can superintend studies in modern languages wishes tutorship.

2. My old friend, a man many years my senior but who beats me in youthful energy, took the lead.

3. Mr Wilsone, the shooting tenant and who is now resident in the Castle, entertained the tenantry last night.

4. The prevailing custom among farmers of keeping their clocks fast and to which attention was called the other day, is attracting much good-humoured banter.

5. Through him I got a letter from the Foreign Office to the British Ambassador, and which turned out so useful.

6. The papacy had resumed the schemes shadowed forth by Nicholas I, and which the degradation of the last age had only suspended.

7. There was another cause yet more deeply seated, and which it is hard adequately to describe.

8. Malcolm Canmore, the son of Duncan, a Celt by speech and paternity, but whose mother was an Anglo-Dane, daughter of the Northumbrian Earl Siward, recovered his father's throne.

9. By the dismal passage in which we found ourselves at first, and

which by the bye contains three or four dark cells, we were led into a narrow yard.

10. In 1813 Scott re-commenced a novel begun in 1805, and which was published next year under the title of *Waverley*.

11. His two masterpieces and in which the strength of his genius chiefly appears, are those mentioned.

12. The fundamental rule of the construction of sentences and into which all others might be resolved, is to communicate our ideas in the clearest and the most natural order.

13. Her brother was Professor Aytoun, conjoint author with Sir Theodore Martin of the *Bon Gaultier Ballads* and who also wrote *Lays of the Scottish Cavaliers*.

14. You see this ferocious looking gentleman, with a complexion almost as sallow as his linen, and whose large black moustache would give him the appearance of a figure in a hairdresser's window.

15. Burslem, the mother town of the potteries, and where we hope to spend a few days, is mentioned in Doomsday Book.

16. The bridegroom is a son of General Barton, who resides at Bath and where the family is highly respected.

VII. Criticise the pronominal constructions in the following Correct or improve where you think necessary.

1. Each set to work filling their saddle bags with provisions.

2. Everybody has forgotten the prophecies: they usually do so very soon.

3. Why blame Pope or any other author for what they have not?

4. Every merchant could sell at the price without loss to themselves.

5. No one can be happy with such knowledge weighing them down.

6. He was not the only man whom I have known to spoil their chances of success by this line of procedure.

7. Every pupil's hair was carefully combed into his or her eyes as the case might be.

8. If one seeks to measure how far removed the great classic moralists are from thinness, let him turn from La Bruyère to those inane subtleties and meaningless conundrums.

9. However shall I bear to walk afoot and see her adriving in a van?

VIII. Point out faults in the use of finite verbs in the following. Correct the faults.

1. A consideration of the existing conditions furnish a sufficient answer.

2. One of the largest and most representative booksellers are taking five hundred copies.

3. No less than 300,000,000 livres were deposited.

4. More than one soldier was disabled.

5. Its many conspicuous buildings in the classical style together with its literary fame has gained for it the name of Modern Athens.

6. Lord Tennyson, accompanied by the Hon. Hallam and Mrs Tennyson, are now in London.

7. The King, with the Lords and Commons, constitutes our government.

8. I hope to show you that neither ducking nor disgust have spoiled my appetite.

9. Neither she nor her plight were any longer amusing.

10. If she or you are resolved to be miserable, I cannot help it.

11. Perhaps a word or two is added on the dignity of the persons or the baldness of the style.

12. It sounds strange to say that Shakespeare, Napoleon, Wellington or Nelson were thrifty.

13. A sugar biscuit or a pinch of snuff become things to follow after.

14. The Scottish regalia is housed there.

15. People have been greatly puzzled by what they believe to be the "northern streamers" or aurora borealis. The aurora are grand but eerie.

16. Mankind are made up of those who beg and those who steal.

17. Mr A. "Has not this sub-committee to report to the Council?"

Mr B. "They have."

Mr A. "Have they powers?"

18. The War Office has now taken a practical interest in our district, and are, it is stated, to supply new guns for the battery.

19. Many a man could accomplish the task, and indeed have accomplished it.

20. Everybody were packing up, prepared to fly at once.

21. I thought none of your friends were ever to see you again.

22. Make a man of him, like ourselves, that has seen men and cities.

23. He is one of those who doth more good than medicine.

24. It is one of the birds that goes out for its prey at night.

25. You are the young gentleman who were here yesterday.

26. Now listen to me, you Goronwy Hughes, who art never going to move from home again.

27. Thou who have fought here shall never forget the adventures.

28. Thou sought of no man the honours of empty fame.

IX. Examine the participles in the following. Correct where necessary.

1. Please excuse Frank's absence from school, being kept at home on account of a bad cold.

2. Coming up from Hastings the other day, my carriage companions were two Oxford men.

3. Having seen the remarkable phenomenon of a total solar eclipse, as well as that of the midnight sun, a letter on these subjects may be acceptable to your readers.

4. Living on a small island, this ignorance of boating seems ridiculous.

5. Having compromised on the Aldermen, was it worth while to go one step further?

6. When he was digging sand, a large mass fell and completely buried him. When extracted, life was found to be extinct.

7. While writing this letter, *The Times* containing my former letter was not at hand.

8. Born at the Palace of St James's on May 29th 1630, at one o'clock in the afternoon, the whole nation hailed the appearance of the planet Venus in full daylight at that moment as the most happy of omens.

9. Turning now to the evidence, it appears very hazy.

10. Provisions grew extravagantly dear, and, being unattainable to the poorer people, starvation reigned in the homes of thousands.

11. The letters are several pages long. Selecting one at random, it runs thus.

12. While walking a few days ago with a friend, we heard the cuckoo.

13. Opening the bag, instead of a hare a cat jumped out.

14. Having given the Russian a drink from his water bottle and when replacing it, the Russian drew his sword and attacked his benefactor.

15. The cycle got under the cowcatcher and prevented its working, allowing the lad to get under the wheels.

16. He slipped and, twisting his legs, fell, causing a serious fracture to one of them.

17. The book is well printed and attractively bound, making altogether a handsome volume.

18. The ass stumbled in the water, and most of the salt melted, thus making the load lighter.

19. One of the most distinguished men of his time his life was a life of deep seclusion.

20. A little younger than myself, we were both devoted to cricket and boating.

X. Criticise the sequence of tenses and the use of infinitives in the following. Correct where necessary.

1. Who was the first to declare that the earth was round?

2. She tried to impress upon their minds that a stitch in time saved nine.

3. As he spoke a wolf happens to approach.

4. The soldiers shouted, "Kill the heretics." But the captain, eyeing Mr Craig, calls to the soldiers not to stir.

5. The kitten lives in his shop to keep down mice, he says, when I noticed it.

6. From 1629 to 1640 he led a retired life. In 1640 he begins to be prominent in politics.

7. If he knew today what was to happen next week, he could not endure the knowledge.

8. Rather through realms beyond the sea,
Where ne'er was spoke a Scottish word
An outcast pilgrim will she rove.

9. The Duke was to have left this morning but has postponed his departure.

10. Erasmus was too finely strung to have drifted away to brutality.

11. The Chancellor of the Exchequer was expected to have made an important statement.

12. I should have liked to have given your readers more about Japan, but words fail me.

13. Aurelian had hoped to have taken Palmyra by storm on reaching it, but in the late spring of 272 the city still held out.

14. He would have had to have begun at the age of ten.

15. He seems to have had the bad luck to have been crowded out.

XI. The following illustrate breaches of the use of subjunctives, and of *shall*, *will*, *should*, *would*. Point out faults and emend.

1. I suppose if one was young again, one would be as pretty as ever.

2. He was, he confessed, not perfect—if he was he would not be there.

3. If it is so, it is time it was stopped.

4. You think your opponent prostrate. Would that he was!

5. If I was an eldest son, it would be endurable.

6. I would fight, if I was only strong enough.

7. We went to see if breakfast were ready.

8. I shall only hope I will be able to do this big subject justice.

9. We would have been mad by this time, had it not been for Dr Hallijohn.

10. Had they hinted a wish that I would retire I should have done so.

11. We would be all the better of a few more epics.

12. I think I would not be doing right if I did not say that I would take all responsibility.

13. It is not likely I will ever see him.

14. Will we be allowed to see the lions today?

XII. Discuss the *-ing* forms in the following. Correct where necessary.

1. Her knowledge of the Emperor having left nothing induced her to make this will.

2. Leo X trying to occupy the mind of Europe with fighting or converting the Turks while Luther was setting Germany on fire, was a feat not very dissimilar.

3. In repairing these, their original form and style were preserved.

4. By reading historical novels, the once wearisome history becomes a delight.

5. Since penning this letter, atrocities have been committed in Anatolia.

6. Mr Ruston being there will do no good.

7. They were angry at him carrying it off.

8. The chance of him doing so at any moment was by no means remote.

9. She still insisted on Kate coming home.

XIII. Insert suitable prepositions after the following words and phrases; and find, or make, sentences in illustration.

1. Nouns:—abstention, danger, belief, deference, exemption, indifference, absorption, liability, adherence, concurrence, intrusion, deviation, capacity, misunderstanding, freedom, liberty, antipathy, hatred, attachment, resentment, allusion, indulgence, connivance, subservience.

2. Adjectives:—ashamed, inherent, allied, appropriate, inseparable, incumbent, bound, sensible, insensible, responsive, content, unaware, oblivious, intelligible, addicted, devoid, covetous, partial, proud, vain, fond, amenable, alive, careless, inattentive, derogatory.

3. Verbs:—feel, compare, insist, recur, harp, dispense, detract, tamper, conduce, luxuriate, imbue, testify, exult, boast, glory, comply, coincide, intrude, conform, pertain, feast, ruminate, expostulate, gloat, accuse.

4. Phrases:—at variance, to make the best, in common, to have nothing to do, in keeping, in default, to put an end, to make an end, to fall short, to steer clear, to fall in, to shoot ahead, to give audience, to take note, to make much, to lie in wait, on the watch, to throw a veil, to lay stress, to make choice, in virtue, in order, in the vein, to have done.

XIV. Criticise the following, and correct.

1. Most of the lines conform with the regular type of blank verse.

2. Ask one question at the sprite.

3. The proverb teaches to omit no opportunity in doing what is right.

4. You must have heard that on occasion it is preferable to err with Pope than to shine with Pye.

5. She never *will* have anything without I have mine just like it.

6. Subside into reading newspapers only, like the Americans are said to do.

7. They were delighted, like I, with everything and everybody.

8. I have no doubt but that in the end we shall win.

9. I seldom or ever look at that magazine.

10. I must try and mention every country I have been in.

11. Neither was averse from the arrangement by which it was divided equally among them.

12. Why art thou so different to others?

13. *Lancelot* is now sailing on the Danube, and *Undine* at Sebastopol; also, *Argyll* is now at Lisbon.

14. The specialist could not help but admire his patient's self-control.

XV. Point out and correct the mixed constructions and other blunders in the following.

1. If the government is bent on conciliatory measures, their intention has produced no effect on the insurgents.

2. I have seen as bad, or worse, scenes of disorder at an English fair as in any Australian mining town.

3. This is the third communication we have made, and are much surprised at receiving no answer.

4. The officers are now perfectly happy, fishing, boating, shooting, cricket and all kinds of sport.

5. In conversation with a high military authority, he told me that at head-quarters nothing was known.

6. They found the soldier lying badly wounded, and died shortly after.

7. The belief in an impending invasion had more to do than even the debasing of the coinage with the financial difficulties of the monarchy than anything else.

8. His assistants have and are still doing excellent work.

9. There is something more in the fact that guns have or are about to be sent abroad.

10. Along with his brother, the deceased baronet commenced business in Glasgow as India Merchants.

11. He relieved the monotony of book-peddling by turning assistant to a conjuror, sponge-holder to a pugilist, or other similar engagements.

12. The liquor is now decanted into white glass bottles, about two-thirds full, and after being corked, are placed in an inclined position.

13. More men are urgently required, and it is hoped that, the medical fee being withdrawn, and that men can be tested and finally accepted here, a large number will now come forward.

14. Several guests noticed Mr Peters fall back in his chair and was gasping for breath.

15. You have been better able to withstand their entreaties than did he.

16. He is one of the oldest, if not the oldest golfer, in Ireland.

17. If the Concert had allowed the Cretans to vote on the question, and to have allowed the Greek soldiers to serve as police, all this would have been avoided.

18. Mr Haldane expressed regret at Lord Selborne's departure from the Admiralty and that Mr Pretyman's statement was in the main satisfactory.

19. On the choice between the English or the French as allies depended the course of development that Scotland should follow.

20. This parish-clerk had attended 12,500 weddings and gave away 1325 brides.

21. It was plain for any who would—though very few did will—to see.

22. Long life is good, if one be happy and has friends.

23. The entire Party is for the Bill, ready to stake their political existence on it.

24. The printer's name is John Scott, and is supposed to be the first book printed in St Andrews.

25. The villain puts the heroine under a descending lift, and is rescued by the hero.

26. He has suffered from a similar attack, but milder, as that of last year.

27. The weather is seldom so hot but that one cannot go.

28. Neither of the sisters lived in the School, but in a private house.

29. Our strongest reason for siding with the King is because our landlord is a Royalist.

30. He is unable to fly like a bird nor swim like a fish.

31. She looks upon the bath as a great ceremonial, and that we cannot manage the steam pipe ourselves.

32. Such startling bargains never have, neither can, and never will be offered again.

33. The persecutors laid a heavy fine on an old man, who being unable to pay, the soldiers were dragging him to prison.

34. The proverb means that when you can do a thing today, do not put it off till tomorrow.

35. To make a Punch and Judy show will be easy, and, when finished, will be a source of amusement.

36. He feels his troubles as much, or even more than they.

37. They fought to keep one nation from gaining too much power and thus prove dangerous.

38. He ordered the servants to prepare a feast, had the gates opened, and a salute to be fired.

39. She told them that, if they heard anyone knocking, not to open the door.

40. Mrs Bloss presents compliments to Mrs Tibbs and begs to say that I have seen the advertisement and she will do herself the pleasure of calling on you at 12 o'clock noon tomorrow.

41. The parish beadle is one of the most, perhaps the most important member of the local administration.

42. For this delightful excursion it was felt by the members that it was due to the secretary.

43. The use of the public roads is seriously threatened by the freedom given, or taken, by the owners and drivers of motor-cars.

44. The sermons are selected not so much as being characteristic utterances, though they are that, than as being the best fitted for a wide audience.

45. To everybody else I am a hard-fisted lawyer, exacting his pound of flesh from the unfortunate debtor and enriching myself at the expense of the creditor.

CHAPTER III

ACCURACY IN THE CHOICE OF WORDS OR IN THE MEANING ATTACHED TO THEM

Words may be correct in form and in construction, and yet be unintelligible. Either the word itself, or the sense given to it, may be without the sanction of good present-day usage. The word may not be current among good speakers or writers; or, if current, it may bear a different meaning.

We must, then, use classic words, *i.e.* words sanctioned by good authority, and avoid barbarisms. Barbarisms include archaic, obsolete words; dialectic, provincial words; slang; technical terms; foreign words; neologisms. It must not, however, be understood that such words are never admissible. Our subject may demand one of them; our audience may be such that the word may be employed with perfect intelligibility and with greater emphasis than any other. The written speech is, in fact, from time to time, enriched by the adoption of words from one or other of these classes.

Again, a word of good currency may have a wrong sense attached to it. We must, therefore, avoid malapropisms, and must carefully discriminate synonyms. Great attention should be paid to the exact meanings of words. Much help comes from reading widely in classic authors, old as well as new—we must know the old usage as distinct from the new; from continual reference to some standard dictionary; and from listening to good speakers both in private and in public.

ARCHAIC OR OBSOLETE WORDS. As a rule, avoid the following, and similar, words and phrases: *albeit*, *aught*, *behest*, *ere*, *erst*, *every whit*, *heretofore*, *hither*, *hight*, *howbeit*, *marry* (= indeed, why), *methinks*, *perchance*, *peradventure*, *prithee*, *right* (= very), *surcease*, *save* (= except), *thither*, *uneath*, *whenas*, *whilom*, *y-clept*, *I wot*, *I trow*, *cannot away with*, *it were* (= would be), *had as lief*, *it irks me*, *his speech bewrayeth him*, *to wit*.

To many readers these words convey a wrong meaning, or no meaning at all. *Methinks*, for example, is frequently misunderstood as equivalent to *I think*.

Avoid, also, *hath*, *loveth* and other 3rd person singulars in *-th*; and archaic syntax, *e.g.* the ethic dative, as *me* in "One Colonna cuts me the throat of Orsini's baker—it is for our good."

A sentence may be rendered to a certain extent unintelligible if it contains a word in an archaic sense; as *amuse* (= deceive), *censure* (= opinion), *complexion* (= temperament), *to import* (= be of importance), *astonish* (= stun), *diamond* (= adamant).

The Authorised Version of the Bible and the Prayer-book are, of course, full of archaic survivals in diction, form, and meaning.

Novelists and other writers, when dealing with times past, frequently introduce archaic words, forms, and meanings, to describe something no longer in existence, or to suggest days of old. Examples will be found in Scott's *Marmion* or *Ivanhoe*; Bulwer Lytton's *The Last of the Barons*; Reade's *The Cloister and the Hearth*. But this archaism should be indulged in sparingly and cautiously. However suitable *benison* and *behest* may be in an historical novel, they are out of place in the following sentences from a present day (1908) account of a voyage to South Africa:

"There was not a flaw in him that I could see; his very presence was a benison, felt by all alike."

"I had asked the steward to call me punctually at five.... That behest was quite unnecessary."

DIALECTIC WORDS OR PROVINCIALISMS. These are current only within certain areas; and are likely to be unintelligible

outside those areas. They are, however, effectively used in dramas, novels, and other writings where local scenery, incidents and characters require a dialectic word or a dialectic meaning. Examples of dialect thus used will be found in Cornish stories by Baring Gould and Quiller Couch; Lancashire by Mrs Gaskell; Irish by Miss Edgeworth; Scottish by Scott and R. L. Stevenson.

In ordinary circumstances, dialectic words should seldom appear; and no one should attempt to write in a dialect with which he is not personally familiar.

AMERICANISMS. Except in books dealing with America and Americans, it is better not to use *guess*, *calculate*, *reckon*, *allow* in the sense of "think, suppose"; or expressions like *donate*, *skedaddle*, *just lovely*.

SLANG. One kind of slang may be regarded as useful and picturesque. This is argot, the lingo of thieves or gypsies, the special diction used to conceal what they say from the uninitiated. Dickens has it in *Oliver Twist*, for example: "'My eyes, how green!' exclaimed the young gentleman. 'Why, a beak's a madgst'rate; and when you walk by a beak's orders it's not straight forerd, but always a-going up, and nivir a-coming down agin. Was you niver on the mill?' 'What mill?' inquired Oliver. 'What mill!—why, *the* mill—the mill as takes up so little room that it'll work inside a Stone Jug.'" Or take a sentence or two from Borrow's *Lavengro*. "'Grondinni,' said Mr Petulengro, 'it haileth. I believe in dukkeripens, brother?' 'And who has more right,' said I, 'seeing that you live by them? But this tempest is truly horrible.' 'Dearginni, grondinni ta villaminni! It thundereth, it haileth, and also flameth,' said Mr Petulengro."

Other special usages current in certain circles are also called slang, as school slang, university slang, etc.

The slang, however, which we are dealing with at present, is that seen in the indiscriminate use of *awful*, *awfully*, *nice*. Here words have been carelessly applied in a variety of ways, overworked, and vulgarized. In conversation, a little slang may be permissible now and then as easing formality: in writing, it

should be restricted to dialogue, and even there employed seldom. Its frequent appearance in writing is a sign of vulgarity. The slang of one age quickly dies out, and becomes obscure to another. At times, however, a slang word is found useful and forces its way into the literary language, as *mob*, *banter*.

The following examples of the slang use of *nice* are chosen from hundreds in one book:

"The table-steward is very nice to 'Sonny,' as he calls the little boy."

"The Irishman was a nice little chap, with a nice cheerful face."

"Sliding on their knees, they made holes in their nice new trousers."

There is still a good use of *nice*, as in "He separated them with nice (= subtle) discrimination."

Some words and phrases used as slang: *blooming*, *bounder*, *bedrock*, *sweet*, *cute*, *chuck*, *flabbergast*, *incog*, *stunner*, *gent*, *artful dodger*, *rot*, *chronic*, *jolly glad*, *beans*, *comfy*, *much of a muchness*, *buttered up*, *pal*, *kidney*, *a toss up*, *to cut up rough*, *to run the show*, *a tall order*, *to peter out*.

Several of those are abbreviations. We must distinguish between abbreviations like *bus*, *consols*, etc., which are allowed, and those which are not, as *sub* (= subscription), *sov* (= sovereign), *cert* (= certain), etc.

TECHNICAL TERMS. In any profession, trade, game, or other form of activity of head or hand, special words are necessary. Such occur in this passage from an amateur yacht-builder's description of his work: "The moulds or shapes are all set up transversely at their respective stations and bound together by the inwales and longitudinal stringers....You, a novice, would never believe the amount of cramping, shoring, and gunwale-gripping each of these inside diagonal strakes requires." But a technical term, when used loosely beyond its own department, is apt to be unintelligible; or it may sound pedantic, and may even verge on slang. *Crescendo* and *psychological*—the latter is slang—are

blemishes in the following: "We had been enjoying ourselves hugely; crescendo as we went on." "Instead of using the ladder, the footman stood on the polished top of the table; and at that psychological moment his master entered." Other technical terms often loosely used are: *potential*, *dynamic*, *static*, *transcendental*, *connotation*, *chiaroscuro*, *chromatic*, *bunkered*, *ploughed*, *hypothecate*, *to corner*. It must be remembered, however, that technical terms when found useful for general purposes have been transferred to the common stock: as *disaster*, *humour*, *complexion*, *cement*, *pulverize*, *phalanx*. *Disaster* was a term of mediæval astrology: *humour* and *complexion* were terms of mediæval medicine.

Foreign Words. The best justification for using a foreign word in English is the lack of a term for some foreign custom, object, etc. Guide books to foreign countries, accounts of travel, novels where the scene is laid abroad, may indulge in foreign phrases for the sake of local colour; but this liberty should not be abused. The French expressions in this sentence from an account of a sojourn in France may pass: "Thus, while I drink my *vin ordinaire*, my brewer finds the sale of his small beer diminished—while I discuss my flask of *cinq francs*, my modicum of port hangs on my wine-merchant's hands—while my *côtelette à la Maintenon* is smoking on my plate, the mighty sirloin hangs on its peg in the shop of my blue-aproned friend in the village" (Scott: *Quentin Durward*, Introduction). But there is no excuse for the foreign words in "Rupert is well known, and a *persona grata*"; or in "The concert is to be *al fresco* on the after-deck." A foreign word, however, is not to be avoided merely because it is foreign. If no English word exists, or if the foreign word is more expressive, use the foreign word. Otherwise, prefer the English word as more intelligible; and never use foreign phrases merely for display.

The following are, as a rule, inexcusable: *soubriquet*, *amour propre*, *en fête*, *contretemps*, *résumé*, *fait accompli*, *chef d'œuvre* *collaborateur*, *joie de vivre*, *confrère*, *répandu*, *bêtise*, *émeute*, *terrain*

démenti, habitué, flâneur, mal de mer, quand même, déjeuner, vraisemblance, éclaircissement, rapprochement, penchant, sans, entourage, au fait, début, éclat, mise-en-scène, augenblick, zeitgeist, schadenfreude, ewig weibliches, quondam, cultus, sine qua non, terra incognita, tabula rasa, rara avis, ne plus ultra.

Nor, again, is anything gained by an unidiomatic translation of some foreign phrase. *Cela va sans dire* often appears as "That goes without saying"—unidiomatic, and unnecessary; for "needless to say," or "of course" would do. *Sang froid* has been translated in the following, but the translation is far from being an improvement: "The latter, without losing cold blood, approached with his wonted freedom."

NEOLOGISM. New discoveries and inventions often demand new words or new applications of old; as *telegram, typewriter, radium, boycott.* But, except for very urgent reasons, writers should not coin words. Two unnecessary words of recent coining are *aliveness* and *all-through-alikeness.* To express Mr Caxton's pedantry of diction, Bulwer Lytton coined two strange forms: "Is there no mission in thy native land, O planeticose and exallotriote spirit?" "*Picturesque* means fit to be put into a picture; we want a word *literatesque*, fit to be put into a book," says Bagehot in one of his essays; but Bagehot's coinage has not become popular.

SYNONYMS. Words indicating widely different ideas, as *tree* and *horse*, are easy to distinguish. But English, like other languages, contains groups of words so similar in meaning as to be frequently regarded as exact equivalents. These words are called synonyms. The quality of a writer's style depends, in great measure, on his ability to discriminate the shades of meaning conveyed by synonyms. For it is rare to find two or more words always exactly alike in meaning: even when one word may be substituted for another, the one usually expresses the meaning more fully or more vividly than the other. *Discover* and *invent* are synonyms of *find out*; but they must be kept distinct. When we find out

something already existent but previously hidden, we *discover*: when we find out some new combination of things, some new device, we *invent*. "The South Pole," we say, "has yet to be discovered"; but, "A satisfactory flying-machine has yet to be invented." Again, take the word *courage*. Synonymous with it are the words *boldness*, *bravery*, *valour*, *prowess*, *daring*, *pluck*, *gallantry*, *audacity*, *heroism*. Courage of varying intensity is indicated by *boldness*, *bravery*, *valour*; the last being the strongest. *Bravery* and *valour* are used of actions that command admiration. *Boldness* sometimes suggests a touch of what is expressed by *audacity*, venturesome or presumptuous daring. *Prowess* means valorous deeds, especially in war. *Daring* suggests the seeking for danger and rejoicing in it. *Pluck* implies unexpected courage in the face of difficulties; *gallantry*, dash; *heroism*, magnanimous self-sacrifice.

MALAPROPISM. It is only after much study that ability to discriminate synonyms and to use them correctly, can be acquired. But there are certain common mistakes that must be guarded against, mistakes arising from confusion of sense and sound in words resembling each other. Macaulay (*Essay on Milton*) writes "the observation of the sabbath," instead of "observance." *Observation* means "watching, beholding": *observance*, "watching, keeping." *Deprecate*, "pray against, or express strong disapproval of," is often confused with *depreciate*, "represent as of little value." These two words should change places in the following: "In commercial advertising one praises one's own wares, in political one deprecates the wares of one's opponent," and, "We cannot depreciate too strongly the mistaken policy of attacking the Lord Mayor's action."

Such blunders often arise from the misapprehension of long words; and when ludicrous, this blundering is properly called malapropism. Mrs Malaprop in Sheridan's *Rivals* is blamed for her "select words ingeniously misapplied" and for decking "her dull chat with hard words she don't understand." To this Mrs Malaprop replies: "An attack upon my language!...an aspersion

upon my parts of speech!...sure if I reprehend anything in this world, it is the use of my oracular tongue, and a nice derangement of epitaphs!" Here *reprehend*, *oracular*, *derangement* and *epitaphs* are ingeniously misapplied for *comprehend*, *vernacular*, *arrangement* and *epithets*. Mrs Malaprop has *illiterate*, *progeny*, *supercilious*, *orthodoxy*, *superstitious*, *illegible*, *interceded*, *allegory*, *caparisons*, and some fifty other blunders for *obliterate*, *prodigy*, *superficial*, *orthography*, *superfluous*, *ineligible*, *intercepted*, *alligator*, *comparisons*, etc. Long before Sheridan's day, this type of blunder was a stock device on the stage for raising a laugh. See Launcelot's blunders in *The Merchant of Venice*, *e.g.* Act II Scene ii. Novelists also use this trick: as Dickens in *Oliver Twist*: "'Oh! you know me, do you?' cried the Artful...'Wery good. That's a case of deformation of character, any way.'... 'I beg your pardon,' said the Dodger, 'Did you redress yourself to me, my man?'" Miss Bronte has in *Shirley*: "The Fieldhead estate and the de Walden estate were delightfully contagious—a malapropism which rumour had not failed to repeat to Shirley." Lytton has in *The Caxtons*: "'You might as well turn a circle into an isolated triangle.' 'Isosceles!' corrected my father."

SPECIAL MISUSES OF MEANING.

Aggravate, "increase the weight of, the gravity of," is needlessly made equal to "vex" or "irritate"; as "His behaviour was extremely aggravating."

Avocation is properly opposed to *vocation*. The latter means "one's regular calling"; the former, "a distraction from the regular routine"; as "Let your authorship be a pastime, not a trade; let it be your avocation, not your vocation." *Avocation*, however, is frequently made to indicate one's regular occupation; as "No one could pursue his ordinary avocation, whether as doctor or lawyer."

Condign, properly equal to "merited," has been restricted to an epithet of punishment, with the sense of "heavy"; as "He deserves condign punishment."

Ilk, "same," is properly used when a man's name is that of his estate; as "Buchanan of that Ilk," *i.e.* "Buchanan of Buchanan." But it is misused as if it meant "kind or class"; as "Leading articles by Edwin Arnold, G. A. Sala and others of that ilk used to blaze with proper names."

Individual is correct when applied to persons regarded as units of a whole; as "The political party may have decided so, but individual members of it came to a different conclusion." Avoid such a use as in "This individual rose up and began to interrupt the lecturer," where *man* or *person* would be better.

Literal and *literally* are correct when used to indicate that an expression is to be taken in its actual sense, *i.e.* to the letter, not figuratively. The first example below is correct, the second is not. "He bawled loudly till his wife literally stopped his voice. For she seized him with one hand and clapped the other upon his mouth, so that he could not get out one word." "The unhealthiness of the goldfields is so great that the miners literally carry their lives in their hands."

Mutual and *mutually* should always indicate reciprocal action; as "Their admiration was mutual," *i.e.* "They admired each other." In "This is the mutual wall of the two properties," *mutual* has usurped the place of *common*. These two words are correctly discriminated in the following: "The Duke is positively hated by the Tory party. The hatred is mutual. He has nothing in common with them." "Mutual friend" has authority of some weight, and is defended on the ground that "common friend" is ambiguous.

Party should not be used as equal to "person." It indicates a group of people; as "The two parties in the city came to blows." But "Look at that stout old party in the yellow bonnet trying to climb the stairs," is wrong.

Transpire, meaning "come to light, become known, ooze out," is erroneously used as equivalent to "happen, take place." The correct usage is seen in this sentence from De Quincey: "In the regular course, any ordinary occurrence, not occurring, or not transpiring until 15 minutes after 1 A.M. on a Sunday morning,

would first reach the public ear through the Monday editions of the Sunday papers, and the regular papers of the Monday." To that Professor Masson adds the note: "There could not be a neater example than this of the difference between *occur* and *transpire*, or a neater rebuke of the vulgar use of *transpire* in the sense of *occur*."

Unique strictly means "matchless, without equal, sole of its kind." When only one MS. of an author exists, it is properly termed "unique." But the word is often misused as if merely equal to "outstanding, remarkable"; as "Mrs Smith's evening garden-party was rather unique and very charming."

Verbal, *i.e.* expressed in words either spoken or written, is erroneously employed for *oral*, as if equal to "by word of mouth," opposed to "written"; as "He had sent her a note, and she had returned a verbal message by her mother that she did not feel equal to writing."

Contradiction and Absurdity.

Carelessness as to the meaning of words frequently leads to an absurd or a contradictory statement.

"Death was found to be extinct when we examined the body." Life might be extinct, not death.

"When the tide went out, the fishes left footprints in the sand." Have fishes feet?

"The ship is placidly churning her way up the Red Sea. It is extraordinarily calm....A line of pale fire breaking from the ship's bows alone disturbs the surface of the water." *Churning* means "violent agitation" and is clearly the wrong word. Its correct use is seen in "The muddy river was churned into yellowish foam."

It would be impracticable to give even a small fraction of all the blunders possible in the meaning of words. Those already given must suffice, with the general caution that no one should use a word unless he is certain that it really bears the sense that he desires to convey.

EXERCISES

XVI. Point out and name the barbarisms in the following. Emend the sentences.

1. Advertised of the attack, they prepared to defend themselves.
2. Trust him not: he is a bewrayer of secrets.
3. Gisborne crawled and clomb in his guide's track.
4. He was a man of feeble complexion and sickly.
5. There he sat, the saddest of them all, I ween.
6. It were uneath to tell it.
7. They were right glad to see us.
8. I wonder what duke will pay that, quotha!
9. I'd much liefer be well-born than boast the wealth of Croesus.
10. Howbeit Poseidon had now departed for the distant Ethiopians, who are sundered in twain.
11. I guess he was raised in Kentucky.
12. They donated sixty thousand dollars.
13. They could not produce that fall a team unequalled in football history.
14. He stood back of the door and listened.
15. Every citizen of Chicago thinks New York a back-number.
16. I live chiefly among men who write and paint and sculp and so forth.
17. Fancy a nob like you being in quod!
18. Charles's dealings with the Catholic Irish and the Catholic foreign powers riled his English and Scottish subjects.
19. The roads were simply chronic and resembled a ploughed field more than a highway.
20. In youth they are termed crocks, in middle life mugs, and in old age fossils.
21. I would have given him beans when he came back.
22. He appears to think an awful lot of himself.
23. One king was cuter and more ingenious than the rest.
24. The captain and the officers were buttered up by the passengers.

25. How awfully shocked the doctor would have been if his curios had been strung for necklaces.

26. Man is pugnacious, loaded with explosives, his blood of very low flash point.

27. She can regard the matter only from a perfectly unilateral point of view.

28. After divers mesne occurrences, an important event happened.

29. Here is immediate or *paulo post futurum* impending ruin.

30. With no critical inoculation to protect him, he betrayed symptoms of infection with two literary diseases—proneness to mannerism and proneness to emphasis.

31. *The Capitalist* was the strange development into which the original sleeping chrysalis of *The Literary Times* had taken portentous wing.

32. The rumoured strength of the rebels increased in steady *crescendo.*

33. Wordsworth unlocked the vast "cabinet of quintessence" which contains the nepenthe of Nature.

34. They had always been the eidola, the erscheinungen, the phantoms and semblances of puddings.

35. He vis-à-vised his hostess.

36. A chevalier d'industrie, caught flagrante delicto, received a vigorous castigation.

37. It was the fitting locale for the début of a cantatrice who was a prima donna assoluta.

38. As a prosateur, he has few equals ; and as a raconteur, none.

39. I had not yet reached the *ne plus ultra* limits of surprise.

40. The shipyard is beginning to have the air of a sanctum sanctorum.

41. We cannot reckon sans our host.

42. On the mail-steamers, it is a sine qua non that they should play some musical instrument.

43. They may get plenty of it, nolens volens.

44. In every household there are things which may be paraded and things *tacenda.*

45. He is a patricide, a sororicide, an amicocide.

46. There the enemy was sangared.

47. In winter a stove incalidated the house.

48. The book is facttul enough.

49. The Yorkshire Regiment with their impediments embarked yesterday.

50. The victim having once got his stroke-of-grace, the catastrophe can be considered as almost come.

XVI *a*. Explain the meaning of ten of each of the following:

1. The archaic words quoted on page 32.
2. The slang expressions quoted on page 34.
3. The foreign words quoted on pages 35, 36.

XVII. Distinguish in meaning these groups of synonyms. Write sentences to illustrate the meanings.

1. Acknowledge, own, admit, allow, avow, confess.
2. Fear, alarm, dread, awe, terror, horror, panic, dismay, consternation.
3. Fellow-feeling, sympathy, compassion, pity, commiseration.
4. Get, gain, acquire, win, earn, obtain, procure.
5. Hot, warm, fervent, ardent, torrid, fiery, burning, scorching, glowing.
6. Leaning, bent, turn, bias, tendency, inclination, proneness, proclivity, propensity.
7. Conquer, defeat, vanquish, discomfit, overcome.
8. See, behold, discern, perceive, descry, espy, look.
9. Shake, tremble, shiver, shudder, quiver, quake.
10. Tire, weary, fatigue, bore.
11. Complete, entire, whole, perfect.
12. Wise, sage, sagacious, sapient, sensible, prudent, reasonable, rational.
13. Hate, detest, abhor, abominate, loathe.
14. Old, ancient, antique, venerable, primeval, archaic.
15. Change, alter, vary, diversify, modulate.
16. Powerful, puissant, potent, cogent, valid.
17. Maxim, aphorism, apophthegm, adage, saw, proverb, byword.
18. Habit, custom, usage, practice.
19. Healthy, wholesome, salutary, salubrious, bracing.
20. Do, perform, execute, transact, commit, perpetrate.
21. Skilful, dexterous, adroit, expert, handy, deft.
22. Difficult, hard, tough, troublesome, onerous, arduous.
23. Impediment, hindrance, obstacle, obstruction.
24. Refuse, reject, deny, decline.
25. Wealthy, rich, affluent, opulent.

26. Generous, free, liberal, bountiful, munificent.
27. Peaceful, placid, calm, quiet, serene, tranquil.
28. Amuse, entertain, divert, enliven.
29. Laughable, ridiculous, ludicrous, droll, funny, odd.
30. Great, grand, noble, august, imposing, sublime.
31. Proud, supercilious, disdainful, imperious, consequential.
32. Praise, commendation, eulogy, encomium, panegyric.
33. Disinterested, unselfish, self-denying.
34. Temperate, moderate, frugal, sparing, abstemious.
35. Reward, recompence, remuneration, meed, guerdon.

XVIII. Find groups of synonyms for each of the following. Show how the words in each group differ.

Advice—aid—artless—ask—beautiful—beginning—benevolent—cause—cautious—charming—courteous—diligent—endeavour—enormous—exertion—fool—freedom—give—grateful—happiness—harsh—hopefulness—humble—important—insolent—manifest—new—poverty—profuse—prosperity—resentment—resolute—respectful—scheme—showy—similarity—sincere—special—swift—weak.

XIX. Distinguish in meaning the words in the following groups. Construct sentences to illustrate the correct usage.

1. Attenuate, extenuate. 2. Reverend, reverent. 3. Glory, glorify. 4. Complacent, complaisant. 5. Perpetrate, perpetuate. 6. Lose, loose. 7. Judicious, judicial. 8. Exhausting, exhaustive. 9. Destiny, destination. 10. Lie, lay. 11. Gambol, gamble. 12. Statue, statute, stature. 13. Stationary, stationery. 14. Born, borne. 15. Respectable, respectful. 16. Eminent, imminent. 17. Emigrate, immigrate. 18. Epigram, epitaph, epithet. 19. Principle, principal. 20. Prescribe, proscribe. 21. Clamant, claimant. 22. Inherent, inherit. 23. Desert, dessert. 24. Accept, except. 25. Euphemism, euphuism. 26. Detract, deteriorate, disparage. 27. Sinecure, cynosure. 28. Accent, accentuate. 29. Resource, recourse. 30. Contemptuous, contemptible. 31. Credible, creditable, credulous. 32. Capable, capacious. 33. Continuous, continual. 34. Venal, venial. 35. Efficient, efficacious, effective, effectual. 36. Contingent, contiguous, contagious. 37. Extract, extricate, extirpate. 38. Apathy, antipathy. 39. Elude, illude. 40. Affect, effect. 41. Emerge, immerse. 42. Complement. compliment. 43. Corporal, corporeal. 44. Avert, invert, revert 45. Perspicuity, perspicacity. 46. Ingenious, ingenuous. 47. Necessaries, necessities. 48. Faculty, facility, felicity. 49. Suspense, suspension. 50. Obverse, converse.

XX. Examine the following for words used in a wrong sense. Give the correct meaning of each word misused, and substitute the proper word in the sentence.

1. He wishes to tax not only the luxuries of the rich but also the necessities of the poor.

2. History is sewn broadcast over the land.

3. He appeared to loose the thread of his speech.

4. This town has on three occasions allowed school-buildings to be transferred into beer-cellars.

5. By a rare providence, he escaped this eminent danger.

6. Some of my learned friends may be able to transcribe the Japanese book into English.

7. To pile Ossian upon Pelion was long ago said to be difficult.

8. The new M.P. seated himself on the Treasury Bench and was chaffed by his friends on his adhesion to office.

9. He never perpetrated so long a speech.

10. Sir Lewis Morris is perpetrating a poem on Armenia.

11. We crossed the Forth Bridge, which was lately perpetrated.

12. The condition of your estate is very credible to you.

13. We believe the incredible story, for he is a man of undeniable voracity.

14. The sea-coast is disappearing under the steady erasion of the sea.

15. Child, your hair is Titan red.

16. I beg to ask the Prime Minister whether the Government will devote their consideration to alleviating the dissensions among senior naval officers.

17. Even his opponents admitted that his speech was undeniable.

18. He was in trouble and wanted to lay by for a time.

19. I gave him the answer at the house of a mutual friend.

20. Your rabbits and pigeons are all salubrious.

21. The Captain and his ilk will never put on the dress of poor men.

22. He is of that ilk who never speak unless spoken to first.

23. There was nothing but dog-biscuits, otherwise ship of that ilk.

24. It is quite aggravating to look at one's gray hairs.

25. He wrote a farewell note, for he lacked the courage for a verbal goodbye.

26. I knew what transpired, what tears were shed, what entreaties were uttered.

27. Eulogized by some, he has been declaimed by others.

28. He was hard up, and wished to turn an honourable penny.

29. There was a great disparagement in rank between us.

30. He proclaimed his abhorrence of corporeal punishment.

31. One broker has made such a fortune by the sale of stock that he has become a millenium.

32. Is it possible to bale out the prisoner?

33. The condition of the bog was that of a vicious fluid within a resistant wall.

34. Consider the extreme and irretrievable seriousness of his case.

35. I coincide with you both.

36. The General was received with a flare of trumpets.

37. The mountain is clearly composed of metaphoric rock.

38. The peasants were so extenuated by hunger that they could not till the ground.

39. He died of simultaneous combustion.

40. A full and exhausting report has now been issued.

41. I will not submit or cavil to him.

42. We may resemble him to a tree.

43. One member of the team resembled a Triton among the minions.

44. From the quantity of confetti which fell from his clothes, we judged that his comrades had given him the customary send-off to a coming benedict.

45. You will be immuned in a dungeon.

46. Your correspondent cannot be congratulated on the logic of his arguments or the perspicacity of his language.

47. What an innovation the team received as they stepped on to the field.

48. He presented me with this book as a memorandum of his visit.

49. Lost, 1st August, Gentleman's Memoranda ring, marked "In memory of."

50. The auditorium was arranged on first-rate principles, for not a man there could fail to see the game in whatever part of the field it was being played.

51. The red blossoms accented the prevailing pink of the house-front.

52. Lowlands are low inundating plains.

53. In joking at the poor boy's expense, the prosperous tradesman made a tactical blunder.

XXI. Point out absurdities and contradictions in the following. Suggest improvements.

1. The allegation was that the two places were so far apart that the man could not be in both of them at the same time.

2. The Antarctic expedition has brought home interesting zoological and geological specimens, including the food which was unfit for human consumption.

3. Why has the honourable gentleman fathered this bill so fraternally?

4. Of 70,000 coolies resident on the estates, about 10,000 or seven per cent. are indentured.

5. Under these circumstances, Surrey, as the stronger side, won the toss.

6. His wife did not write, said the old man, because he had forbidden it, she being indisposed with a sprained ankle, which, he added, quite incapacitated her from holding a pen.

7. The country was then governed by a huge oligarchy.

8. After dealing with the Home Rule question, the Marquis remarked that he would not weary them with further observations on the matter, as other speakers would no doubt do so.

9. In no case shall fewer than one attendant be provided for each entrance.

10. The author suggests some curiosities of medical treatment; for example, when he says, "I have cured roach on their last legs with whisky."

11. The old people never went beyond the limits of the quarter, and lived in the lodging-house much as oysters cling to a rock.

12. He lived in a state of retirement and obtrusion.

13. The first four lectures will be delivered free of charge, admission only being enforced for the fifth.

14. He denied that the trek had been organised owing to Boer intolerance of British rule.

15. The chairman declared that Mr Young's motion, not being unanimous, fell to the ground.

CHAPTER IV

PERSPICUITY

Our chief aim in prose should be to convey our ideas to others with perfect perspicuity. This perspicuity, or lucidity, or clearness, implies such freedom from ambiguity of meaning and from obscurity of arrangement that no one fit to comprehend the subject may be in doubt what we would express. In seeking to attain perspicuity we must keep in view both our audience and our subject. A fairy tale for children will differ from a botanical lecture to students. An account of an Antarctic voyage addressed to a popular audience will differ from an account of the same voyage addressed to men of science or to navigators.

Perspicuity is here treated under the headings of Brevity; Simplicity; Directness; Arrangement of Words; Precision of Meaning.

BREVITY. In ordinary circumstances, the perspicuity of a statement is in proportion to its brevity. A few words are usually easier to understand than many: a multitude of words often obscures the sense. Even where a superfluous word causes no obscurity, its presence may suggest a different, or an additional, meaning when such is not intended. Violations of brevity are classed as Tautology, Pleonasm, and Verbosity.

Tautology occurs when, for no special reason, a word is repeated, or when the same meaning is expressed twice, or oftener, in different words.

"With regard to the truth of the alleged windfall of money to Alexander Smith, there now appears to be considerable doubt as

to the truth of the story." Here the last words are a useless repetition of the first words. Read: "There now appears to be considerable doubt about the alleged windfall of money to Alexander Smith."

"The two luxuries were truly and indeed such." *Truly* and *indeed* are here identical: omit one of them.

"Here was a panacea for all human woes." This is a subtle form of tautology. *Panacea* means a universal remedy, something that is all-healing; and *all* is unnecessary with *panacea.* The mistake is for many hidden under the word of foreign origin. So in "His action is due to this strong personal idiosyncrasy," *idio-* means personal. A superfluous *again* often appears with words in *re-*; as "He then left the house but soon returned again."

There is however no tautology when De Quincey writes: "A day had at length arrived, had somewhat suddenly arrived, which would be the last, the very last, on which I should make my appearance in the school." Here repetition is justified by the gain of emphasis.

A few couples of identical meaning, "use and wont," "last will and testament," "let and hindrance," "might and main," "lord and master," etc., have the sanction of long usage. Two words are sometimes used when the first does not express the full meaning or is ambiguous; as "sum and substance," "one and the same," "trade and commerce," "subject-matter." Such combinations should not be multiplied: seek the one word that will fully express the meaning.

PLEONASM. When the redundancy consists not in repetition of word or of meaning, but in needlessly adding what is already implied, we have pleonasm.

"He eyed them with a look of contempt." The notion of *look* is implied in *eyed.*

"Lost a young sable collie about six months old." *Young* is implied in *six.*

But emphasis may justify pleonasm; as in the following:

"Did you see it?" "Yes, I saw it with my very own eyes.'

VERBOSITY, also termed diffuseness, or prolixity, occurs when many words are used to express what might have been expressed in few words, when roundabout forms, circumlocutions or unnecessary details appear. While tautology and pleonasm may be remedied by striking out the superfluous words, verbosity demands other treatment. A verbose statement must be condensed or recast.

Verbosity is seen in expressions like "was made the recipient of" for "received"; or "the men of the shire of York" for "Yorkshiremen." The use of double negatives is often mere verbosity; as "It is far from impossible to believe in their not being unable to be present," which perhaps means "It is possible to believe in their ability to be present."

Note the following sentence from Lord Shaftesbury:

> "Now, if the fabric of the mind or temper appeared to us such as it really is; if we saw it impossible to remove hence any one good or orderly affection, or to introduce any ill or disorderly one, without drawing on, in some degree, that dissolute state which at its height is confessed to be so miserable; it would then undoubtedly be confessed that since no ill, immoral, or unjust action can be committed without either a new inroad and breach on the temper and passions, or a further advancing of that execution already done; whoever did ill or acted in prejudice to his integrity, good nature or worth, would of necessity act with greater cruelty towards himself than he who scrupled not to swallow what was poisonous, or who with his own hands should voluntarily mangle or wound his outward form or constitution, natural limbs or body."

Dr Blair quotes this as an example of obscurity caused by redundancy: the sentence is both verbose and tautological. Shaftesbury meant to express the idea that a true perception of the constitution of the mind leads us to understand that every wrong act hurts our mind as much as taking poison or giving ourselves a wound hurts our body.

Verbosity, especially the verbosity of the garrulous, implies wandering from the main subject and introducing irrelevancies. In *Emma* Miss Austen pictures a character of the garrulous type in Miss Bates, who on the least provocation drags in all kinds of irrelevant remarks.

To condense a verbose passage, find out the main idea, express that directly and simply, and omit everything irrelevant. Diffuseness, however, or circumlocution may, at times, be necessary or useful. For example, to call the earth "an oblate spheroid" may be hard for some to understand, and it may be necessary to expand the description into "a globe slightly flattened at the poles and slightly bulging at the equator." Or, "Do it without a moment's delay" may, by sheer weight of words, prove more emphatic than "Do it at once."

Brevity is sometimes carried too far, and ends in obscurity or absurdity.

"We saw many black and white horses." Were some black, and some white? or were they all black-and-white? Note that "A red, white and blue flag" means one flag of the three colours. If we intend three flags, one of each colour, we say "A red, a white, and a blue flag," or "A red flag, a white, and a blue." The articles are repeated sometimes when only one object is meant, if there is no chance of ambiguity. Coleridge, at the end of *The Ancient Mariner*, says "A sadder and a wiser man went home," where the context makes it clear that only one is intended.

So with prepositions. "Macaulay's two essays on Clive and Hastings" is not clear, but suggests that each essay treats of both Clive and Hastings. We might say "Macaulay's essay on Clive and his essay on Hastings," or "Macaulay's two essays, on Clive and Hastings respectively."

"The Rome of today is no more like the city of Rienzi than she is the city of Trajan." For clearness, read "than she is like the city of Trajan."

"The boy I know would suit you better." Is this "The boy whom I know would," or "The boy, I know, would"?

"They declare it treason to attempt, imagine, or speak evil of the king, queen, or his heirs." Read "his or her heirs"; otherwise the queen's heirs are excluded.

SIMPLICITY. When we speak of simplicity as essential to perspicuity, we must define simplicity. *Simple* is often used as

meaning what is intelligible to all and sundry, to the least learned. But simple words of that kind often fail to give the exact sense, because their familiarity has caused them to be used vaguely. *Corner* and *ball* are, in a way, simpler than *angle* and *sphere*; but they are less exact. The truth is that simplicity is a relative term: the same expression may be simple to one reader, abstruse to another. *Hypotenuse* may be clear to those who know, and therefore simple; it may be obscure to those who do not know, and therefore not simple. Simplicity, then, will depend on the reader's capacity to understand: one man's simplicity may be another man's difficulty.

The comprehensive rule is to employ the word which is most familiar to the audience and which at the same time expresses the meaning best. If we have the choice, we should prefer the short word to the long, the concrete term to the abstract, the native word to the word of foreign origin, the non-technical term to the technical. A word, however, is not to be rejected merely because it is long, or abstract, or of foreign origin, or technical. Whatever the word is, if it is the most intelligible to our audience, perspicuity bids us employ it.

"Too many cooks spoil the broth" is simple. *Punch* once jocularly transformed it into the farfetched "A superfluity of culinary assistance is apt to exercise a detrimental effect upon the *consommé*." Dr Johnson, with no thought of jocularity, wrote, "The proverbial oracles of our parsimonious ancestors have informed us that the fatal waste of fortune is by small expenses, by the profusion of sums too little singly to alarm our caution, and which we never suffer ourselves to consider together. Of the same kind is the prodigality of life; he that hopes to look back hereafter with satisfaction upon past years, must learn to know the present value of single minutes, and endeavour to let no particle of time fall useless to the ground." This might be more simply expressed as follows: "'Waste not, want not'; 'Take care of the pence and the pounds will take care of themselves'; say the proverbs of our frugal ancestors. And what is true of pence and pounds, is true of minutes and years."

Nothing is gained, and much is lost, by using high flown expressions. For the sake of clearness, then, avoid "he expired in indigent circumstances" for "he died poor"; "residence" for "house"; "ovation" for "welcome"; "natatory art" for "swimming"; "horticultural exhibition" for "flower show"; "initial proceeding" for "first step."

"To his delight the whole vicinage was haunted by her." Why not "neighbourhood"?

"Previous to his exit from the country." Say "Before he left the country."

"If he had any gastronomic predilection, it was for sucking pig." Change to "If he loved any dainty in particular, it" etc.

"Squire Headlong was quadripartite in his locality" means "in four places at once."

T. L. Peacock thus satirises abstruse terms:

"*Mr Panscope.* The *authority*, sir, of all these great men... deposes, with irrefragable refutation, against your ratiocinative speculations, wherein you seem desirous, by the futile process of analytical dialectics, to subvert the pyramidal structure of synthetically deduced opinions, which have withstood the secular revolutions of physiological disquisition, and which I maintain to be transcendentally self-evident, categorically certain, and syllogistically demonstrable.

Squire Headlong. Bravo! Pass the bottle. The very best speech that ever was made.

Mr Escot. It has only the slight disadvantage of being unintelligible.

Mr Panscope. I am not obliged, Sir, as Dr Johnson observed on a similar occasion, to furnish you with an understanding."

DIRECTNESS. A writer may lack directness either because he drags in unsuitable allusions and quotations, or because, instead of the plain names of persons and things, he uses indirect terms involving some associated circumstances.

Quotations and allusions that really illustrate are permissible. But they may be inappropriate in two ways. Farfetched allusions and quotations, even rightly used, may be obscure to the audience and consequently wasted. Hackneyed allusions and quotations offend because hackneyed, and are very frequently erroneously used. Avoid such trite quotations, or misquotations, as "e pur

si muove," "the cup that cheers but not inebriates," "tripping the light fantastic toe," "a work of supererogation," "the irony of fate," "Sturm und Drang," "curiosa felicitas," "hinc illae lacrimae," "small by degrees and beautifully less." Shun allusions to Macaulay's New Zealander, Triton among the minnows, the sword of Damocles, Pelion and Ossa, the ears of Midas, Daedalus and Icarus, Columbus and the egg, the Phoenix, the Hegira, Mecca, Valhalla, etc.

The indiscriminate employment of periphrases is neither appropriate nor intelligible; as "the English Opium-eater" for De Quincey, "the seer of Chelsea" for Carlyle, "the Great Lexicographer" for Dr Johnson, "the Ayrshire Bard" for Burns, "the wisest fool in Christendom" for James I. When Ben Jonson, in his ode *To the Memory of my beloved Master William Shakespeare*, wrote

> "Sweet Swan of Avon! What a sight it were
> To see thee in our waters yet appear,
> And make those flights upon the banks of Thames,"

the circumlocution "Swan of Avon" was fresh, apt, and clear; but, as commonly used now, it is hackneyed and inappropriate. In the following sentence, the periphrases for Sir Walter Scott are necessary because the existence of similar qualities in the works mentioned proves the identity of authorship. "Competent critics speedily decided that the author of *Waverley* was one with the compiler of *Tales of My Landlord*, and that the only writer capable of both was the editor of *The Minstrelsy* and the poet of *Marmion*."

ARRANGEMENT OF WORDS. In languages where inflexions are numerous, the forms help to indicate what a word refers to, and which words go together. Consequently a free arrangement of words is possible. In English, however, the almost entire absence of inflexions restricts freedom of arrangement. So we find passages like the following ambiguous:

> "When Thebes Epaminondas rears again."
>
> "And thus the son the fervent sire addressed."

Here order alone does not show the construction: we must have

recourse to the context. Again, if we are told, "Arthur came to say good-bye to Henry, because he leaves tomorrow for India," does *he* refer to Arthur or Henry?

To secure perspicuity, then, words, phrases and clauses should be so placed that both construction and reference are perfectly clear.

Words expressing things intended to be thought of together should be placed near each other. *Near* does not necessarily mean close together, but so placed that their connexion cannot be mistaken. "I agreed to this" is good order and clear. But note the following: "He proposed that we should charter a vessel to convey our goods across the strait. To this I agreed." Here *to this* is removed from its natural place after *agreed* in order to refer back to the previous sentence. The construction is not obscured and the reference of *this* is rendered clearer. Inversion, however, should not be employed unless it brings some such advantage.

The adjective usually precedes its noun, but if the adjective has a long phrase modifying it, it follows the noun; as "Select a clever man," but "Select a man clever at mechanical contrivances." "He forgot his breakfast in a for him most unusual way" is unidiomatic. Change to "most unusual way for him," or "a way most unusual for him."

Adverbs, adverbial phrases and adverbial clauses may precede or follow what they modify. Sometimes one order is correct, sometimes another. Often, in the same sentence, one modifier goes before, the other goes after. The order is confusing in "Godfrey waited before he spoke again until the door closed." Both adverbial clauses modify *waited*, and perspicuity is gained by making one of the adverbials precede; *e.g.* "Before speaking again, Godfrey waited till the door closed."

When there are two words either of which the adverbial might modify, the arrangement should show which is the word. "It depends on who does it altogether" is confusing: read "It altogether depends."

THE "SPLIT" INFINITIVE. The adverb is frequently placed by some writers between *to* and the verbal part of the infinitive; as "I wish to clearly announce." But the connexion between

the preposition and the verb is so close that only exceptional circumstances entitle us to break the connexion by inserting an adverb. It can very rarely be urged that no other position is equally clear. When the adverbial expression is long and clumsy, this construction should not be used.

ONLY: AT LEAST. These and similar words and phrases are often misplaced; *only* most of all. If *only* is inserted in a sentence like "John passed in Latin," its position is very important for the meaning. "Only John passed" means John alone. "John only passed" means John alone, or John made a bare pass. "Passed only in Latin" means in no other subject; while "in Latin only" may suggest surprise that he failed in other subjects.

"I only received your letter yesterday" is most likely for "I received your letter only yesterday."

"He at least appreciates their silence." Does that mean that he, if nobody else, appreciates, or that he appreciates, if he does not imitate, etc.?

NEVER: NOT...BECAUSE. "I never remember to bring my pen," is right: *i.e.* "I always forget." But "I never remember seeing it" is wrong, because the negative belongs to *remember*, *ever* belongs to *seeing*. Change to "I do not remember ever seeing it."

"They do not stay because we are here." Does *not* negative *stay*, or the clause of reason? If it negatives *stay*, read "Because we are here, they do not stay," or "they are going away because we are here." But if the clause of reason is negatived, read, "They do not stay merely because we are here," or "It is not because we are here that they stay."

"All the fields are not reaped," is often put where the clearer order is "The fields are not all reaped."

When a prepositional phrase might be in function either adjectival or adverbial, it should be placed so as not to produce either ambiguity or absurdity. "Wanted a boy to open oysters with a reference," sounds absurd, because the adjectival attribute of *boy* is put so as to appear an adverbial modifier of *open*

Co-relative Expressions. *Not...but, not only...but also, both...and, either...or, neither...nor*, etc. must be arranged so as to balance the words that are co-related. "They not only gave him food but also clothing," should be "not only food but also clothing." "They will either come today or tomorrow," should be "either today or tomorrow."

Pronouns. No greater cause of confusion exists than carelessness in the reference of pronouns—especially the relative and the 3rd personal pronouns.

The relative clause should be as near its antecedent as possible: it need not follow immediately, but there should be no doubt about the reference. "He had saved sixty pounds during the year which he spent in London." What was spent—year or money? If the former, say "During the year which he spent in London, he" etc. If the latter, say "During the year he had saved sixty pounds, which he spent in London." "He offers a prize of £1000 for this poem, which surpasses all others." If the antecedent is *poem*, it will be clearer to say "For this poem, which surpasses all others, he offers" etc. If the antecedent is *prize*, "For this poem he offers a prize of £1000, which surpasses" etc.; or keep the original order and repeat *a prize* before *which*.

Personal pronouns may refer either to the most prominent words, or to the nearest. It is often difficult to decide which the writer meant. "The wind blew down the chimney-stalk: it was very high." Does *it* refer to *wind*, the most prominent word, or to *chimney-stalk*, the nearest word? Say either, "The wind was very high and blew" etc., or "The wind blew down the chimney-stalk, which was" etc. "The horses in the wagon were running so fast that in passing the post they smashed it." If they smashed the wagon, repeat the noun. In such sentences, an equivalent noun will often do.

English lacks the variety of personal pronouns possessed by some other languages, and on that account our reported speech is often ambiguous. This is manifest in the sentence, "The pedant assured his patron that although he could not divest the boy of

the knowledge he had already imbibed, unless he would empower him to disable his fingers, he should endeavour to prevent his future improvement." *He*, *his*, *him* have three references.

In such sentences, writers sometimes try to make the reference clear by inserting—with or without brackets—a noun after the pronoun, which seems a confession of obscurity. It is better to discard the pronoun and employ the noun alone, if that can be done without clumsiness; or use direct speech.

The sentence quoted above, when turned into direct speech, is perfectly clear. "'I assure you,' said the pedant to his patron, 'that, altough I cannot divest the boy of the knowledge he has already imbibed, unless you will empower me to disable his fingers, I shall endeavour to prevent his future improvement.'"

Another version has been suggested: "The pedant assured his patron that, although he could not divest the boy of the knowledge already imbibed, unless he were empowered to disable the little trickster's fingers, he should endeavour to prevent his pupil's future improvement." *He* and *his* have now only one reference.

"In England foxes are common. They hunt them with dogs." *They* refers awkwardly to some unexpressed word or phrase.

"In his new volume of lyrics, which was lately published and is now in a second edition, the poet returns to old themes." The introduction of *his* long before the word to which it refers, is often confusing.

PRECISION OF MEANING. When words with a variety of meanings are used without precision, it is often impossible to know what the writer intends. This ambiguity of meaning is essential to punning but it destroys perspicuity. Even when it does not cause obscurity, it should be avoided. Use the word in such a way that no meaning but the right one will suggest itself.

Note the possible ambiguities in the following. "Collapse of a bank" may mean a river-bank or a money bank. "A bad subject" may mean a disloyal subject or an unsuitable theme.

"The retiring Minister" may be demitting office or only shy. "To make observations" may mean to watch the stars, etc., or to utter remarks.

"Not the least amusing" is sometimes "Not amusing in the least, not amusing at all"; sometimes "One of the most amusing." "Give me another glass" may be a different, or an additional glass.

Examine also the various meanings of such words as *sense*, *nature*, *false*, *true*, *right*, *wrong*, *certain*, *low*, *common*, *fast*, *box*, *post*, *head*, *taste*, *light*, *want*.

"Boswell's *Life of Johnson*" and "Johnson's *Life* by Boswell" are both unambiguous. "Johnson's *Life*" and "Boswell's *Life*" might be ambiguous. So "Edward's history" may mean history told by Edward or told about Edward.

When a word has been used in one sense it is often confusing to find it suddenly bearing another sense. Even when unambiguous, the usage will cause a disagreeable jingle. Avoid repetitions like those in the following sentences. "The print of the prisoner's left boot was left in the clay." "His means cannot last much longer, and what he means to do is uncertain." "If levying a distress on another man's goods would relieve my distress, why should not I take the job?"

At times the repetition of a word in a slightly different sense causes no ambiguity, and even gives delight by the play of sound; as "Boys will be boys." So in the following from *Ivanhoe*: "'I see,' said Wamba after a pause, 'that the fool must still be the fool, and put his neck in the venture which wise men shrink from.'"

When a word or phrase is varied, care should be taken that the verbal variation does not suggest variation of meaning. "The ship has now been raised to an angle of 35 degrees from the vertical whereas, when the work started, she was 73½ degrees from the upright." The use of *upright* instead of *vertical* is an unnecessary change and might suggest a difference of meaning. Similar variations occur in the following: "As he neared his house, a man said his residence was burned to the ground."

"Copper is essential and gold indispensable." "A horse yoked in a cab ran off in Market Street. The animal rushed along Guild Street. The horse then dashed into an electric-light standard. The cab was smashed but the animal wriggled himself free from the harness. The maddened brute now turned and careered to the harbour, into which he sprang." Note, however, the skilful variation of phraseology in "I am especially indebted to the King for the liberality with which his Majesty has been graciously pleased to sanction the use of certain documents, in cases where the permission of the Sovereign was required."

N.B. Precision of statement and simplicity are sometimes antagonistic. That is, the precise word is hard to understand, the simple word is inexact. For example, the precise description of the earth's form is "an oblate spheroid," which, put into simpler but vaguer terms, is "a ball slightly flattened at the poles, something like an orange." It depends on circumstances whether we use the precise word or the simple: sometimes the one, sometimes the other, will be the more intelligible to our readers. In the following passage from *Ivanhoe*, ch. xxix., compare the precision of Ivanhoe's words with the simplicity of Rebecca's.

"'What device does he bear on his shield?' replied Ivanhoe.
'Something resembling a bar of iron, and a padlock painted blue on the black shield.'
'A fetterlock and shacklebolt azure,' said Ivanhoe."

EXERCISES

XXII. Show how the following violate the rule of brevity. Rewrite in emended form.

1. The colonel was one of those people who pride themselves on tact and *savoir faire.*
2. Why, wherefore and for what reason have you done it?
3. Such petty minutiae are absurd.
4. It is believed that he came to his death by walking in a state of somnambulism.
5. There was something fascinating in his cool sang froid.
6. He was born in the neighbourhood of Ripon, where his family are still held in high respect in the district.

7. That was the culminating acme of my diplomacy.

8. We do not require the extraneous aid of foreign bayonets.

9. That is the name by which among his familiar friends the man goes by.

10. They poured the contents of a vesselful of water into the gaps.

11. Princess Louise (the Duchess of Argyll) has been in Egypt with her husband, the Duke of Argyll.

12. The book is expected to become increasingly valuable as a work of reference on the subject with which it deals.

13. It was a perfect day from sunrise to sunset. The sun rose at sunrise and shone brightly the whole day till sunset.

14. The autobiographies of themselves by Professor Huxley and Professor Herkomer make interesting reading.

15. The final day of the show was favoured with beautiful weather, the conditions atmospherically that had been experienced since the opening being repeated.

16. They could not be expected to support a system which made an exception in their case to its scheme of general toleration.

17. The natives still tell of the disasters to property which the floods occasioned and the loss of life which they entailed.

18. She was knocked off the log once or twice by one end hitting the bank, which caused the log to stop with a jerk so that she toppled into the water several times.

19. With regard to our swifts and our night-jars, it is not altogether easy perhaps for the unlearned to perceive the mutual likeness in virtue of which they are now classified together; but on the negative side of the whole question there is evidence easily to be appreciated—evidence, that is to say, that there is apparent reason for rejecting the claim to close relationship with the swallows and the martins which used to be made for the swifts.

20. No object can be nearer my heart than to promote the welfare and prosperity of all classes of the people.

21. He lies under a world's weight of incubus and nightmare.

22. Your investigation of the state of the circulation and currency of the kingdom demands my warmest acknowledgment.

23. After October, passes not signed by the secretary will not be valid.

24. It is not to be denied that much value does not attach to his words.

25. As the absence of redness is no proof that there has not been inflammation, so its presence is no proof to the contrary.

26. So far we are barely not indignant; but as time wears on we become highly so.

27. The whole nation gave itself up to exultation, and people had no thoughts in their mind but of joy.

28. They had mutually agreed that they would jointly and in company spend the evening.

29. Mutual shakes of the hands were exchanged.

XXIII. Add words necessary for clearness. Give reasons.

1. A jug of hot and cold water was brought us.

2. It was scarcely legible through lack of paint and dust and damp.

3. The musketeers with 4000 soldiers were ready to march.

4. Note the comparison in these poems of the proud and humble believer to the peacock and the pheasant.

5. The disagreement between the French and English school of tragedy cannot be reconciled till the French become English or the English French.

6. Yet one but flatters us,
As well appeareth from the cause you come.

7. Mr Abraham will not help him more than you.

8. The conductor must punch the ticket in the printed space opposite to which the passenger is travelling.

XXIV. Point out instances of want of simplicity and of directness in the following. Express the meaning simply and directly.

1. I am precluded from giving even the gist of the noble lord's observations.

2. He is a county member, and has been from time whereof the memory of man is not to the contrary.

3. She repaired to the parochial fane every Sunday morning.

4. The advent of the butler with a brace of footmen announced the arrival of the urn and the various jentacular appurtenances.

5. It was a day of magnitudinous moment, a diurnal period of pretentious preponderance, and a zodiacal lapse of stupendous significance.

6. The yawning goal-mouth was not fed with the elusive leather sphere.

7. These writers are reminiscent in their very original movements and relative in their most absolute aseity.

8. Such is the practice of the septentrionalian squires.

9. Several little boys were engaged upon the lapidation of a lame duck.

10. "What's wrong, my boy." "Sir, I am suffering from a slight abrasion of the epidermis in the olecranal region.

11. No sooner was the orgulous document consigned to its habitat than the expected gong pealed out its "tocsin of the soul," and the party filed into the dining-room.

12. Fog is really an allotropic form of mud.

13. We live in this terrestrial theatre of universal deterioration.

14. The succession of these thoughts in the squire's mind was commensurate in rapidity to the progress of the ignition of the gunpowder.

15. He perlustrated the sea-coast for several days.

16. He was utterly destitute of natatorial skill.

17. The small town was so full of visitors that many of them could find no means of horizontal refreshment.

18. The petty pilferer of a dozen years is the chrysalis of the crime-stained outlaw.

19. The anvil music of the ranine blacksmiths continued with monotonous resonant regularity.

20. Being not in the least dubitative of your spontaneous compliance, I will lead the way.

21. The original man satisfied his hunger with roots and fruits, unvitiated by the malignant adhibition of fire and all its processes of elixion and assation.

22. Do you suppose I should be unpacking my heart with words to you in this fashion, as the Swan of Avon says?

23. A pale sickly look on the face of the slothful Phoebus had succeeded the feverish hectic of the past night.

24. They all possessed the "Open Sesame," which the wearing of a silk hat usually confers.

25. The Hegira is completed—we have all taken roost in the old Tower.

26. The golf-course was kept trim by the grazing of myriads of woolly mowing-machines.

27. Everybody was delighted. The only exception, by grammatical precedent, to prove the rule was probably Mrs Palmer.

28. The new clerk wears a beard, but his predecessors were without a chin appendage.

29. The thrifty chatelaine ordered her servants to fetch the drugget from the valhalla of the worn-out.

30. This Mecca of ichthyophagian epicures is now deserted.

31. If the envious man from the housetop denounces a man of reputation as a thief or a gambler, no man regardeth his voice though he call out with the voice of Stentor.

32. The groom was a man of Atlantean shoulders.

33. I suffered from the porter's tintinnabulous propensities.

34. By dint of pandiculation I will terrify all readers.

35. I am sure that their name is legion who would be delighted to subscribe.

XXV. Discuss the arrangement of words in the following. Improve where you think necessary.

1. It is enough to borrow the—in the original—rather absurd hyperbole.

2. Sir Walter Scott is chiefly a writer for adults.

3. This drew spectators from all parts of Fife to the little hill of Cupar where the schoolboys of today play their innocent games, on Tuesday, the 7th of June, in the year 1535.

4. According to his pledged word to the now, by every right and title, Duchessa del Sacromonti, Jack returned to Paris.

5. The frustrated pickpocket left the omnibus, which at the time was turning a corner very slowly, like an arrow.

6. Few golfers, perhaps, read poetry; but some will have heard of a writer called Sir Walter Scott because he was a Scotsman.

7. The death occurred yesterday afternoon at his residence of Mr John Burnett.

8. Fuller information will be found in the third volume, published in 1890, ten years before the stele containing this inscription, which supplies much curious information, was discovered.

9. It may be a useful exercise to argue whether life is a dream or not and then to pass to other topics, which have been discussed by philosophers during the last twenty-five centuries, without any knowledge of what any of them have said.

10. He was a Roman, much less a Gaul, in nothing but his culture.

11. An excessive rise of temperature causes the bells to instantaneously and continuously ring until attended to.

12. Her wax image taken years after, but before her death, by her own orders, gives but a faint reflection of her beauty in 1667.

13. Like cricket and the other Scottish national game, curling, golf has as yet kept clear of the abuse of betting.

14. No other English verse bears so visibly the impress of all the energies, save the highest, which go to the making of poetry.

15. The substitution for the monastery of the university is an instance of historical evolution.

16. I went with my then new friend.

17. No magnanimous victor would treat those whom the fortune of war had put in his power so cruelly.

18. We began to wonder it had never occurred to us to ask what the matter was, before.

19. At the head I have only placed my Christian name, not considering my surname important.

20. My mother, I believe, only saw her once.

21. The reviewer reads the two handsome volumes in which the Duke's life has been told with some resentment.

22. I do not wish to in any way interfere with their independence.

23. He was determined to energetically and on all possible occasions oppose such attempts.

24. Scott does not only deal with historical events but also with manners and customs.

25. Procrastination is to put off doing a thing which should be done now till a later period.

26. All except two, the negro and another sailor, between whom keen rivalry existed, remained on deck.

27. The atrocious crime of being a young man, which the honourable gentleman has with such spirit and decency charged upon me, I shall neither attempt to palliate nor deny.

28. Deep silence invested the house not only from the absence of all visitors, but also of those common functionaries, bakers, butchers, beer-carriers.

XXVI. Discuss the references of pronouns in the following. Improve where you think necessary.

1. The progress of events at the seat of war is steady. By the capture of Niuchuang they have obtained control.

2. From the beginning of their acquaintance, Calvin distrusted his motives and disliked the man. In 1558, when La Renaudie was acting as the agent of the King of Navarre, he warned the Protestants of Paris against him.

3. They rejoiced when they were able to declare that this belonged to them more than to those who misjudged them and could deny that they were heretics.

4. Otto might vindicate the suzerainty over the West Frankish kingdom which it had been meant that the imperial title should carry with it. Arnulf had asserted it.

5. Hope's father had married into the wealthy bourgeoisie of Amsterdam, and he perhaps inherited his not then very English delight in luxuriant artistic detail.

6. Those animals are useful on farms to keep them free from rats. They do not give them much to eat that they may be more eager to hunt for them.

7. In the boys' swimming race, one lad showed great attachment to another. He could not get away from him, and he would not let him go.

8. There are so many advantages of speaking one's own language well, and being a master of it, that let a man's calling be what it will, it cannot but be worth our taking some pains in it.

9. When any part of the body is used often, it becomes accustomed to it.

10. At Sauchieburn James IV.'s unfortunate father was defeated by his own son.

11. Till now that she was threatened with its loss Emma had never known how much her happiness depended on being first with Mr Knightley.

12. Torgau itself stands near Elbe; on the shoulder of a broad Height, called of Siptitz. Shoulder, I called it, of this Height of Siptitz; but more properly it is on a continuation that Torgau stands.

13. Few, few, shall part where many meet!
The snow shall be their winding sheet,
And every turf beneath their feet
Shall be a soldier's sepulchre.

14. Soothed with the sound the king grew vain;
Fought all his battles o'er again,
And thrice he routed all his foes, and thrice he slew the slain!
The master saw the madness rise,
His glowing cheeks, his ardent eyes;
And while he Heaven and Earth defied,
Changed his hand and checked his pride.
He chose a mournful Muse,
Soft pity to infuse.

15. Shelley once, Captain Medwin says, carried on a long correspondence with Mrs Hemans, then Miss Brown, under his name; but which he was not permitted to peruse.

16. Their faces were not remarkable for beauty; indeed, they were below the average, with one or two exceptions; they had dark hair and dark eyes, but sallow complexions and irregular features.

XXVII. Point out ambiguities in the following through want of precision of meaning. Re-write in improved form.

1. We saw the bore coming up the river.

2. Are limes abundant in that region?

3. Venezuela has at present no capital.

4. If you had a club you could beat us.

5. Every shepherd tells his tale
Under the hawthorn in the dale.

6. The musician's airs are highly affected.

7. They are glad to see his last picture.

8. We shall lose no time in reading your book.

9. In the Landes shepherds feed their sheep on stilts.

10. John Law now relieved the taxpayers from the intolerable exactions of the farmers.

11. Next follows a song embodying the love-story of a Welsh maiden, wedded to a simple melody.

12. Haste and distrust are certain signs of weakness.

13. In the reading-room of one very exclusive club a notice says, "Only low conversation permitted here."

14. He very coolly locked the door and bolted.

15. The soldiers' appearance delighted everybody.

16. He has secured a certain position: let him keep it.

17. The lightning struck the bark all down one side.

18. Please excuse John's absence, as he was at the doctor's getting his throat cut.

19. He aimed at nothing less than the crown.

20. The sailor is a strange sea-beast. Never cold, he disdains an overcoat: weather does not seem to affect him. His clothes are extraordinary. He is also a man without ties.

21. Ask how old Mrs Divorty is.

22. Bring the jewels in any case.

23. Ask the man who is coming round the corner.

24. Corporal punishment, I think, even in this age of enlightenment, should be confined to parents and guardians.

25. They admired his motor-car with its three lambs surmounted by crowns.

26. Your photograph is splendid.

27. His sentence is very smart.

28. By a short essay on Tuesdays and Saturdays I hope not much to tire those whom I shall not happen to please; and if I am not commended for the beauty of my works, to be at least pardoned for their brevity.

XXVIII. Criticise the following repetitions and variations. Re-write in improved form.

1. With a few more bounds he was out of bounds.

2. Across the sound we heard a booming sound.

3. In them is the ring of true poetry—limited it is true but fresh and sincere.

4. The bore began to bore his way through the crowd.

5. With a still archer look the archer stepped forward.

6. He was indeed a genius and his genius was the genius of poetry.

7. They now began to obtain more freedom in the matter of parliamentary and religious matters.

8. When Comyn fell beneath the knife
Of that fell homicide, the Bruce.

9. We saw Dr Johnson, Mr Burke, and Sir Joshua Reynolds, and enjoyed a long talk with the Great Lexicographer.

10. He was in the company of the Duke of Wellington and other Ministers when the Victor of Waterloo told the story.

11. The Simplon Tunnel makes the distance between Paris and Milan 31½ miles shorter than by the St Gothard and 60 miles less than by Mont Cenis.

12. For if I should (said He)
Bestow this jewel also on My creature,
He would adore My gifts instead of Me,
And rest in Nature, not the God of Nature,
So both should losers be.

Yet let him keep the rest,
But keep them with repining restlessness.

13. That is the home of Mr A. J. Balfour when the Leader of the Opposition goes to Scotland for golf.

14. The west room was utilised as the ladies' cloak-room, the east was converted into a similar room for the gentlemen.

XXIX. Point out ambiguous, absurd and awkward expressions in the following. Re-write as clearly as you can.

1. The death is announced of a Nova Scotia Baronet, whose creation dates from 1694.

2. "When will our country reach her manhood?" asked the enthusiastic orator.

3. One week three men are employed for at least ten days levelling the ground—the next week four or five men are undoing the work.

4. A large British wild cat (Felis catus) has been exhibited at a meeting of the Scientific Society. The animal, which is a remarkably fine specimen and now very rare, being almost extinct, was sent alive from Inverness to Henley, where it died after its arrival.

5. It was such a sight as one could only see in a lifetime.

6. Among the gorgeously uniformed ambassadors, Mr Choate was not the least conspicuous because he occupied a front place and appeared in the Spartan simplicity of plain evening dress.

7. The organisation was, too, fortunate in its leaders.

8. The present occurrence of a book is little guide to the extent of its original issue.

9. Drink freely between meals of pure water.

10. The subjects of examination may be selected from any seven out of thirty different subjects.

11. One bullet rebounded from the floor against the back of a member, who was probably saved from serious injury owing to the fact which stopped the progress of the spent missile.

12. The Book of Armagh latinizes the name of the city, Armagh, to Altitudo Machae as having existed in 457 A.D., when St Patrick built a church on the site.

13. We had always wine and dessert; but the decanters were only filled when there was a party, and what remained was seldom touched, though we had two wineglasses apiece every day after dinner, until the next festive occasion arrived, when the state of the remainder wine was examined into in a family council.

14. The surgeon dressed all their wounds, some of which were dangerous, being all shot, with such good success that they were all well cured in convenient time.

15. Few nobles come, and yet not none.

16. That season is dangerous both ıor birds and bipeds.

17. The price to subscribers only will be 7/6 net per copy, or 10/- net on publication, and it is recommended that intending subscribers should send in their names at once.

18. The surplices of the choir had been soiled by the falling débris, and one fainted from fright.

19. Many Armenian clerks, watchmen and porters have been reduced to starvation. It will be impossible to replace these Armenians by those oı other nationalities.

20. His Imperial Majesty has reserved a special surprise for the commanders of the foreign warships coming to Kiel in the shape of a souvenir.

21. The Allied and French troops got into position on the evening of June 17th, 1815.

22. There can be no clearer proof that the tradition of literature is stronger than the tradition of life than the experience of America.

23. Their lodgings on the dark, sheer face of Pentargen's gloomy precipice being too loftily situated for us, we hired a cottage close by, on the little rock-bound harbour of Boscastle. Yet, although we had separate lodgings, we saw much of our friends, the sea-parrots of the precipice.

24. No person under the age of eighteen shall be a member, or shall be introduced as a visitor or temporary member unless he is over the age of fifteen, and being the son of a member pays 15/- for the Club year, or whether the son of a member or not is accompanied by a member and pays a certain daily fee. These privileges only apply to persons under eighteen.

CHAPTER V

STRENGTH OR IMPRESSIVENESS

Clearness of statement is always of primary importance: sometimes it is our sole aim. But we may also wish to produce an intense effect for the moment, or to put our statements in a way easy to remember. Contrast "A fire! a fire!" with "The landlord had a fire lighted in every room."

The strength or impressiveness of our words very often depends on the matter; but the matter may be rendered more impressive—or less—by the manner. And in regard to this some rules can be laid down. The methods of securing clearness are frequently those which at the same time produce impressiveness. There is, however, no single way of being impressive. Sometimes one way is adopted; sometimes another—perhaps the opposite way.

Choice of Words. The plainest word is often also the most impressive. "The weaver died poor" is more effective than "The textile operative expired in indigent circumstances." "Desire superinduced conviction" makes less impression than "The wish was father to the thought."

As a rule, the specific word is more impressive than the general; the concrete more than the abstract. "Behead" or "hang" is more vigorous than "execute." A beggar finds it more effective to say, "I haven't a single penny," than "I've no money." Note the specific terms at the close of Macaulay's sentence: "The dexterous Capuchins never choose to preach on

the life and miracles of a saint, till they have awakened the devotional feelings of their auditors by exhibiting some relic of him—a thread of his garment, a lock of his hair, or a drop of his blood." This abstract sentence, "The solution of the problem of unemployment has received no furtherance, but rather hindrance, from this action on their part," has less vigour than, "Their action has made it not easier but harder to discover how to provide workers with constant employment."

Pompous phrases, remote allusions and farfetched quotations, being often obscure, fail to produce a vivid and lasting impression. Hackneyed allusions and quotations have, by their very familiarity, lost freshness and force. Whether an out of the way allusion or quotation is to be introduced depends often on our readers. Trite quotations and allusions should be avoided. When Milton summoned Mirth and her companions:

> "Come, and trip it as ye go,
> On the light fantastic toe,"

the expression was striking. But now, when applied to all kinds of dancers, it has been debased. Describing the indoor delights of a winter evening, Cowper mentioned the tea-urn;

> "And the cups
> That cheer but not inebriate."

Bishop Berkeley had previously used "cheer but not inebriate" of tar water. The indiscriminate application of the phrase has made it stale and pointless. So it is with many other quotations and misquotations; as "like angels' visits, few and far between," "their name is legion," "small by degrees and beautifully less," "a little knowledge is a dangerous thing," "to be or not to be," "curses not loud but deep," "sweetness and light," "the slings and arrows of outrageous fortune," "ay, there's the rub," "pound of flesh."

No impressiveness is gained by farfetched allusions to Giotto's O, or any of the others already mentioned (p. 53); or by hackneyed allusions to Macaulay's New Zealander, Mrs Partington and her mop, Mr Micawber, etc.

While the plainest words may often be also the most impressive, they are often lacking in impressiveness. Then is the time to use uncommon words. The use of uncommon words is what we find in many Figures of Speech.

NUMBER OF WORDS. Terseness promotes impressiveness. As a multitude of words often ends in obscurity, so also it often ends in feebleness. If one word completely expresses the meaning of two or more, the one word is usually more forcible than the two or more. Note the wealth of meaning and of force in single words like *die*, *tact*, *circumstance*, *picturesque*, *antique*, *weird*, *instinct*, *autonomy*, *chivalry*, *procrastination*.

Numerous grammatical devices may be employed, with advantage, to reduce the number of words. We may shorten "If I had been there" to "Had I been there"; "It is certain that he will refuse" to "His refusal is certain"; "When he was (had been) warned of his danger, he turned on his advisers" to "When warned," or "Being (Having been) warned," or "Warned." Compare "Least said, soonest mended"; "Happy or not happy, —gay or sad,—these authors would equally have fulfilled a mission too solemn and too stern in its obligations to suffer any warping from chance." "He was at length satisfied, and now determined to join the League," may be shortened to "At length satisfied, he now" etc.

A compound or a derivative word often lends impressive brevity; as "impenetrability" for "the quality of being incapable of being pierced." So with words like *disembodied*, *co-extensive*, *undo*, *reverse*, *withhold*, *withdraw*, *benighted*, *bewail*.

Our English method of treating a noun as an adjectival attribute allows forcible condensation. *A mountain wave* is a wave as high as a mountain; *mountain game* is such game as is found in mountainous regions; *a mountain torrent* is one that rushes down a mountain side. Compare *rain gauge*, *flower garden*, *garden flower*, *flower show*, *game laws*, *house-to-house visitation*.

But it is often necessary to be difiuse in order to be forcible; as "It is by his poetry that Milton is best known; and it is of his

poetry that we wish first to speak." This is more emphatic than "Milton is best known by his poetry; and we wish first to speak of it."

The roundabout phraseology is useful when one detail out of several has to be emphasized. Take the facts stated in "The gardener caught Farmer Hodge's youngest son stealing pears in the South Orchard." According to the fact we wish to emphasize, we may put this sentence in various ways; as "It was the gardener that caught" etc.; "It was yesterday that the gardener" etc.; "It was pears that" etc.; "It was Farmer Hodge's youngest son" etc.; "It was in the South Orchard that" etc.

The auxiliary *do* lends emphasis in expressions like "We do appreciate," "Do come." Compare "If the false homage towards literature still survives, it is no object for imitation amongst us.... Partially it *does* survive, as we all know by the experience of the last thirty years."

Repetition is often an effective means of securing emphasis; as in the following: "He got afloat upon the wide, wide world of ocean"; "On the next day, long and long before the time when I, in my humble pedestrian character, reached Chester, my sister's party had reached Ambleside." Note the striking effect of repetition in the following:

"For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer."

"Alone, alone, all, all alone,
Alone on a wide wide sea."

"Before I go whence I shall not return, even to the land of darkness and the shadow of death; a land of darkness, as darkness itself; and of the shadow of death, without any order and where the light is as darkness."

Sometimes instead of a single word as "procrastination," it may be more effective to say "putting off till tomorrow what should be done today." "I could never believe him guilty" might be less impressive than "Under no circumstances could I believe that he is guilty," or "No matter what you say, I could not" etc. In short, to produce the required emphasis, we some-

times need not a rapid discharge of few words, but the sheer weight of many.

Other methods of emphasis which depend on the number of words are discussed under Figures of Speech.

ORDER OF WORDS. For the sake of clearness English must adopt a less free arrangement of words than the inflected languages. But the usual adherence to a certain order renders departure therefrom a very powerful means of securing emphasis. Accordingly inversion is employed: words generally coming early are put late, words generally coming late are put early. The beginning and the end of a sentence are emphatic positions: the middle is not emphatic.

If the idea expressed by the predicate, or by the object, or by the adverbial extension of the predicate, is more striking than the idea expressed by the subject, then predicate, or object, or extension is placed first.

Note the following examples:

"Flashed all their sabres bare."

This order with the finite verb first is rare in prose. The complement first is common both in prose and in poetry.

"Dear is that shed to which his soul conforms,
And dear that hill which lifts him to the storms."

"Sweet was the sound, when oft at evening's close
Up yonder hill the village murmur rose."

"Blessed are the meek; for they shall inherit the earth."

"Blessed are the merciful; for they shall obtain mercy."

"Vain is the image that should illustrate a heavenly sentiment, if the sentiment is yet unborn."

"Rarest of men was the upright governor that accepted no bribes from the criminal, and extorted no ransoms from the timid."

In emphatic commands the infinitive often comes first.

"Restore the money he must."

In placing the object first, care must be taken to avoid ambiguity. Then, the object becomes very emphatic.

"Letter nor line know I never a one."

"The father they killed, the son they spared."

Extensions of the predicate very frequently begin the sentence.

"Never, in fact, was there a more erroneous direction than that given to the students."

"In the present case, under no circumstances should I have dreamed of presenting myself to Wordsworth."

"Not a moment sooner would he come."

"And strangely on the Knight looked he."

"Again on the knight looked the Churchman old."

"A moment now he slacked his speed,
A moment breathed his panting steed."

Emphasis secured by placing at the end some word which naturally precedes, is exemplified in the following:

"Add to your faith, virtue; and to virtue, knowledge; and to knowledge, temperance."

"Amongst this household of children, too sympathetically linked to the trembling impulses of earth, stands forward conspicuously Oliver Goldsmith."

Sometimes one sentence has both the first and the last place occupied by unusual words; and thus double emphasis is gained; as

"Home they brought her warrior dead,"

and

"Silver and gold have I none."

The second example shows very clearly how much more emphatic that order is than the ordinary "I have no silver or gold."

The weight that is given to words at the close of a sentence, especially the last sentence of a paragraph, suggests the rule not to place light words there—as *for*, *to* and other prepositions, *up* and other abverbs, *it* and other pronouns—unless special attention is to be called to the light word. Often, also, adverbial clauses or phrases, participial phrases, etc. receive a false emphasis by being placed at the close of a sentence. To avoid this, begin with them, as in the following:

"If continued, the action will doubtless be successful."

"Ceasing to patronise other people's books, the grandee has still power to patronise his own."

Certain forms of rhetorical order come under Figures of Speech.

EXERCISES

XXX. Point out faults in the following. Select other words, or condense, or rearrange the order, so as to express the ideas more forcibly.

1. It is only a few years since there was at least one accomplished exponent of the art of spinning by the use of the wheel.

2. The table groaned beneath an ambrosial load. Tea, songs etc. heralded the advent of the fiddler, and the cry was "On with the dance," till the dawn was flushing the eastern sky.

3. The craftsman there
Takes a Lethean leave of all his toil;
Smith, cobbler, joiner, he that plies the shears,
And he that kneads the dough.

4. Or toiled the swarthy smith to wheel
The bar that arms the charger's heel.

5. That he understood his authors cannot be doubted; but his versions will not teach others to understand them, being too licentiously paraphrastical.

6. The sight of his books, the sound of his name, are refreshing to us.

7. The mantel-piece harboured many argent-framed photographs.

8. One morning a young girl tenderly ministered to the cat's commissariat needs.

9. He was a doctor who ministered to quadrupedal as well as human ills.

10. This trying and florid composition makes great demands on the artist's interpretative powers and digital dexterity.

11. Carriages and dog-carts lent vehicular graces to the scene.

12. The operatives desiderated additional remuneration.

13. The sun was now terminating his diurnal course, and the lights were glittering on the festal board.

14. Their occupation, like Othello's, being gone, they sought fresh fields and pastures new.

15. Why have you been lurking so long among the tents? Can you tell me with truth that you will leave your Valhalla of obscurity at the earliest bray of the trump of dissolution? Here, my lord Stanley, is our lost sheep, our fighting Ferrand, the heroic champion of a bygone lustrum. Can you not compel him to come over to Macedonia and help us?

16. The devouring element could no longer be successfully opposed by the fireman.

17. My room is at an aerial elevation in the house.

18. The storm of the French Revolution that shocked him has wheeled away; the frost and the hail that offended him have done their office; the rain is over and gone; happier days have descended upon France; the voice of the turtle is heard in all her forests.

19. That will facilitate the resolution of the intricate problem.

20. The unlucky collision of a flying fragment of rock might have emancipated the spirit of the craniologist from its terrestrial bondage.

21. When the old houses were attacked by the fiery demon, the splendid resources of the metropolitan brigade were well-nigh unavailing.

22. There is close cousinship between such avine persons as the swift, the swallow, and the martin.

23. After an interview with some soap and hot water, then a cup of the beverage which cheers but not inebriates, one can laugh again and realise with more equanimity that, though one stood in one's salt tears to the extent of it being advisable to wear goloshes, one could not alter life one jot or tittle.

24. Lo! in the west fast fades the lingering light,
And day's last vestige takes its silent flight.

25. Fortune at last seemed to smile on John Law. His star was about to assume a meteoric brilliance and to mount towards its zenith with marvellous rapidity.

26. At the door the beadle knocks for half an hour. No attention being paid to his manual applications, the fire-engine is dragged off again.

27. The fonts of education were set a-running today, the schools being re-opened after a vacation of seven weeks.

28. The recent storm should have been foreseen by the meteorologists. Yet it seems to have cast no shadow upon the brilliant foresight of our Conons. Vainly does the sailor say, "Eris mihi magnus Apollo."

29. Hence the advantage, for a man who does not dislike the "digito monstrari et dicier 'hic est'," of dwelling in a small village.

30. He might wax fat and kick, like Jeroboam.

31. These latter I feel inclined to follow Polonius' advice about and "buckle to my heart with bands of steel."

32. They suggested that Theophilus would be glad to revive the use of the rack, but he denied the soft impeachment.

33. But, as Longfellow says, "things are not what they seem."

34. The reason, as Macaulay would have said, is obvious.

35. And this, as Touchstone in *As You Like It* would say, is "Good, very good, very excellent good."

XXXI. Point out the devices used in the following to secure emphasis.

1. You, if you are brilliant, such men will hate; you, if you are dull, they will despise.

2. Popular in some degree from the first, they entered upon the inheritance of their fame almost at once. Far different was the fate of Wordsworth.

3. We venture to say, on the contrary, paradoxical as the remark may appear, that no poet has ever had to struggle with more unfavourable circumstances than Milton.

4. Never before were such marked originality and such exquisite mimicry found together.

5. It is when Milton escapes from the shackles of the dialogue, when he is discharged from the labour of uniting two incongruous styles, when he is at liberty to indulge his choral raptures without reserve, that he rises even above himself.

6. And trembling, shrinking from the spoiler's hand,
Far, far away, thy children leave the land.

7. Sweet are the uses of adversity.

8. Near and more near the thunders roll.

9. Then ensued a scene of woe, the like of which no eye had seen, no heart conceived, and which no tongue can adequately tell.

10. On Linden when the sun was low,
All bloodless lay the untrodden snow.

11. If I were an American, as I am an Englishman, I never would lay down my arms, never—never—never!

12. The *fleur-de-lys* was marked on the tree where he was hung with my own proper hand.

13. Yelled on the view the opening pack;
Rock, glen and cavern paid them back.

14. The more, the merrier.

15. Many men, many minds.

CHAPTER VI

FIGURES OF SPEECH

The ordinary form of expression, however perspicuous, is sometimes felt to be without strength or without vividness. If too familiar, it may fail to attract: if too mean, it may lack dignity. Accordingly, we employ certain deviations from the ordinary application of words, from their ordinary number, from their ordinary arrangement. These deviations are called Figures of Speech, or Tropes. For example, instead of the usual "No one could be so foolish," we may say "Could anyone be so foolish?"; or an unfeeling, merciless man may be described as having "a heart of stone."

Such Figures are intended to impress an idea on the understanding more strikingly or to touch the feelings more effectively. At the same time they often add beauty; but in ordinary prose they should not be introduced merely for ornament. The ornamental use should be left to poets.

SIMILE. A Simile is a variety of comparison, but it is unlike an ordinary comparison in this. In the Simile, the things compared differ in kind, and attention is called to some resemblance possessed by them in spite of the difference. When Milton and Dante, both poets, are compared by Macaulay, that is an ordinary comparison. But when Wordsworth addresses Milton,

> "Thy soul was like a star, and dwelt apart:
> Thou hadst a voice whose sound was like the sea,"

he uses two Similes.

> "Lord Marmion turned—well was his need,
> And dashed the rowels in his steed,
> Like arrow through the archway sprung."

This shows the idea of a simile. However dissimilar a mounted knight and an arrow are, they may resemble each other in swift, straight flight; and that is the point insisted on here.

METAPHOR. If, instead of comparing things different in kind, we identify them and transfer the name of the one to the other, we have metaphor: *e.g.* when a crafty man is called "a fox." Compare "The French Revolution was the explosion of a prodigious volcano, which scattered its lava over every kingdom."

Sometimes the terseness of the metaphor is used, sometimes the more copious simile. Contrast the two methods applied to one idea in the following:

Metaphor: "Nature, a mother kind alike to all,
Still grants her bliss at labour's earnest call."

Simile: "As a fond mother, when the day is o'er,
Leads by the hand her little child to bed,
Half willing, half reluctant to be led
And leave his broken playthings on the floor;
So Nature deals with us, and takes away
Our playthings one by one, and by the hand
Leads us to rest."

Similes and metaphors should be in harmony with the tone of the subjects which they illustrate—not high for humble subjects, not low for subjects of dignity. An exception occurs when an inappropriate simile or metaphor is employed either for comic effect; as in *Hudibras*,

"And, like a lobster boiled, the morn
From black to red began to turn";

or to express contempt; as Burke deriding the Chatham Ministry,

"I venture to say, it did so happen, that persons had a single office divided between them, who had never spoke to each other in their lives, until they found themselves, they knew not how, pigging together, heads and points, in the same truckle-bed."

Hackneyed figures do not arrest attention and should be avoided: *e.g.* "swift as thought." Farfetched similes or metaphors do not illustrate but obscure; as in Cowley's *The Mistress*,

"Woe to her stubborn heart if once mine come
Into the self-same room!
'T will tear and blow up all within,
Like a grenado shot into a magazine."

MIXED METAPHORS. These render their subjects obscure or absurd. Sometimes the metaphorical is mixed with the literal; as in "The ship of state weathered the storm, thanks to the skilful pilot at home and the brave armies abroad." Here either make the brave armies also metaphorical, or turn the metaphor into a literal statement. The commonest mixing of metaphor is when the same subject is at one and the same time illustrated by different metaphors intermingled.

"He is one of the careless, good-for-nothing, happy fellows, who float, cork-like, on the surface for the world to play at hockey with." Here the person is a cork floating in water, and at the same time is used for a hockey ball.

Note the absurdity of the mixture in "We may require in things of consequence to stem the popular tide. Let it flow now, in matters of no moment, bolt up hill to get its sweat out. Easy then to flog a tired horse home."

No mixing occurs when we have a succession of metaphors or similes, provided they are kept distinct. An example occurs in *Tam O'Shanter*:

"But pleasures are like poppies spread,
You seize the flower, its bloom is shed;
Or like the snow falls in the river,
A moment white—then melts for ever;
Or like the borealis race,
That flit ere you can point their place;
Or like the rainbow's lovely form
Evanishing amid the storm."

Such redundancy should be used seldom and with caution.

Great care should be taken not to wander from the real point of resemblance expressed by the metaphor. This wandering usually consists in running into needless details; and the metaphor is then said to be strained.

"And the year's new gold is pouring from its mint
Through the young hands of its cashier March."

The spring flowers may appropriately be described as newly minted gold; but to drag in the month of March as cashier is straining the figure. The last two lines of the following are also strained:

> "It (Old Age) should
> Walk thoughtful on the silent, solemn shore
> Of that vast ocean it must sail so soon:
> And put good works on board: and wait the wind
> That shortly blows us into worlds unknown."

Sometimes a word is wrested too far from its natural signification, as "a wide-minded man" for "broad-minded"; or "tones palatable to the ear" for "pleasant." This is called catachresis.

ALLEGORY. This is rather a form of literature than a simple figure of speech, but it is essentially a long-sustained metaphor. When one subject is described with wealth of details and all the time another subject with its ramifications is intended to be understood, we have allegory. As an example, take the parable of the Sower (*St Luke*, ch. viii.).

> "A sower went out to sow his seed: and as he sowed, some fell by the way side; and it was trodden down, and the fowls of the air devoured it. And some fell upon a rock; and as soon as it was sprung up, it withered away, because it lacked moisture. And some fell among thorns; and the thorns sprang up with it, and choked it. And other fell on good ground, and sprang up, and bare fruit an hundredfold."

Now follows the explanation which Jesus gave of the parable.

> "The seed is the word of God. Those by the way side are they that hear; then cometh the devil, and taketh away the word out of their hearts, lest they should believe and be saved. They on the rock are they, which, when they hear, receive the word with joy; and these have no root, which for a while believe, and in time of temptation fall away. And that which fell among thorns are they, which, when they have heard, go forth, and are choked with cares and riches and pleasures of this life, and bring no fruit to perfection. But that on the good ground are they, which in an honest and good heart, having heard the word, keep it, and bring forth fruit with patience."

Many New Testament parables are allegorical. Allegories occur also in the Old Testament; as *Judges*, ch. ix. (Jotham's story) and *Psalms*, lxxx. "The Vision of Mirza" is one by Addison, *The Spectator*, No. 159. Of the long allegories of English literature it is enough to mention Spenser's *Faerie Queene*; Swift's

Gulliver's Travels; Tennyson's *Idylls of the King*; and Bunyan's *Pilgrim's Progress*—the greatest of all.

Allegory seeks to tell in concrete form an independent interesting story in order to convey instruction (religious, moral, etc.) or reproof or satire.

ANTONOMASIA. One variety of this occurs when the name of a person well known for some characteristic is taken as the class name for those possessing the characteristic. A wise man, for example, is called a Solomon, a rich man a Croesus. It is a useful and striking figure, if the reader is familiar with the name.

Other proper names besides personal names are employed. "Once leave this house, and a Rubicon is placed between thee and all possibility of return." *Rubicon* denotes the decisive step indicating that a certain choice has been made. The Rubicon was the southern boundary of Caesar's province: when he crossed it, he virtually declared war on the Republic.

Another form of Antonomasia is to put the abstract name for the concrete, and so emphasize the important characteristic.

> "Had not God, for some strong purpose, steeled
> The hearts of men, they must perforce have melted,
> And barbarism itself have pitied him."

Barbarism itself means the very savages.

A third variety occurs when instead of the abstract the vivid concrete word is used.

Addison says (*The Spectator*, No. 12), "We ought to arm ourselves against them by the dictates of reason and religion, to pull the old woman out of our hearts." *Old woman* means silly superstition.

SYNECDOCHE. This figure includes the following:

(1) Naming the part for the whole; as

> "It chanced a gliding sail she spied,"

i.e. a passing ship.

(2) The whole for the part; as

> "Thine the full harvest of the golden year,"

i.e. autumn.

(3) Species for genus; as "The hungry were crying for bread," *i.e.* food.

(4) Genus for species; as "Marlborough was the greatest soldier of his age," *i.e.* general.

(5) Material for thing made of it; as

> "No product here the barren hills afford
> But man and steel, the soldier and his sword."

(6) That aspect of a person which is conspicuous at some particular time for the person. Milton, for example, in *Paradise Lost* varies Satan's designation to suit the circumstances. Starting on his hostile journey to the Earth, Satan is "the Adversary of God and Man"; during the temptation he is "the Tempter"; as

> "So glozed the Tempter and his proem tuned,"

and

> "To whom the guileful Tempter thus replied."

In using synecdoche, the word must be appropriate and striking: *sail* is used for ship, because that is the object which strikes the eye when a ship is under sail. Special care must be taken in using type (6).

METONYMY. To secure picturesqueness, animation or dignity, an object is sometimes named by some prominent accompaniment. Varieties of accompaniment used in metonymy are:

(1) Sign, symbol, or other striking adjunct; as *crown* to indicate royalty; *bench*, judges; *redcoat*, soldier; etc.

(2) Instrument for agent; as *breath* for king, *i.e.* the user of the breath, in the following:

> "Princes and lords may flourish or may fade;
> A breath can make them as a breath has made."

(3) Effect for cause; as *death* frequently for cause of death:

> "And it came to pass, as they were eating of the pottage, that they cried out, and said, O thou man of God, there is death in the pot."

(4) Cause for effect; as in the following, where *sorrows* means tears:

> "Yet oft a sigh prevails, and sorrows fall,
> To see the hoard of human bliss so small."

(5) The container for the contained; as "The whole neighbourhood came out to meet their minister, dressed in their finest clothes."

(6) Author for works; as "We are reading Shakespeare."

(7) Heathen gods and goddesses for what they presided over; as *Neptune* for ocean; *Ceres* for bread; etc. This variety of the figure—which is sometimes put under antonomasia—had better be avoided.

ANTITHESIS. Anything that comes to us through the senses, is impressed more forcibly when contrasted with its opposite. A dark night makes a flash of lightning more vivid. This explains the power of verbal antithesis; as

> "Prosperity doth best discover vice, but adversity doth best discover virtue";

and

> "Have we not seen round Britain's peopled shore
> Her useful sons exchanged for useless ore?"

Antithesis should be sparingly employed. To produce an emphatic contrast, one must often overstate the truth; and frequent antitheses lead to jerkiness of style. The same is true of the three following figures.

EPIGRAM. In epigram there is a verbal contradiction which arrests attention; but examination of the apparent contradiction discloses some important truth. Note the arrestive force of Macaulay's remark on the execution of Charles I.:

> "One thing, and one thing only, could make Charles dangerous—a violent death."

When Wordsworth wishes to state vividly that the child's character shows what the future man's will be, he says,

> "The child is father of the man."

OXYMORON. Here we have a sharp contrast between an adjective and its noun, or between an adverb and the adjective it modifies; as

"Her mother, too, upon this occasion felt a pleasing distress."

"Thus idly busy rolls their world away."

CONDENSED SENTENCE. This—sometimes termed Zeugma—occurs when a construction is so shortened as to produce incongruity.

"Wrapped in my great coat and my silence, I journeyed on." Here the literal and the metaphorical use of wrapped come into sharp contrast.

Goldsmith speaks of "a gentleman in London, who had just stepped into taste and a large fortune."

PARONOMASIA. Playing upon words, or punning, is now a purely comic device, and consists in using a word so that two incongruous meanings are suggested, or in bringing together the same or similar sounds with different meanings; as when Hood says,

"Ben Battle was a soldier bold,
And used to war's alarms;
But a cannon-ball took off his legs,
So he laid down his arms";

or when Lamb mentions

"Solemn Hepworth, from whose gravity Newton might have deduced the law of gravitation."

Old writers, however, employed it also for serious purposes. See, for example, Shakespeare, *Richard II.*, II. i. 72 sqq., when John of Gaunt lies dying.

"*K. Richard.* What comfort, man? how is't with aged Gaunt?
Gaunt. O, how that name befits my composition!
Old Gaunt indeed, and gaunt in being old."

HYPERBOLE. When we are under the influence of some strong feeling, as love or hate or fear, we exaggerate the cause of the feeling. This leads to the use of the figure of hyperbole. In

Shakespeare's *Macbeth*, Macduff expresses his intense feeling by saying

> "Not in the legions
> Of horrid hell can come a devil more damned
> In evils to top Macbeth."

Numbers are often used in hyperbole ; as

> "Yet here, even here, you see a man that would not for a thousand worlds exchange situations."

In employing hyperbole, a writer must be sure that the feeling is intense enough to demand it, and that the language is suitable. Otherwise, bombast will result.

PERSONIFICATION. When inanimate objects are spoken of as possessing life and personality, we are said to personify; as

> "The genial call dead Nature hears,
> And in her glory re-appears."

Abstractions are frequently personified, especially in poetry:

> "Around the Genius weave their spells,
> Pure love, who scarce his passion tells;
> Mystery, half veiled and half revealed;
> And Honour, with his spotless shield;
> Attention, with fixed eye; and Fear,
> That loves the tale she shrinks to hear."

Unless there is very intense emotion to be expressed, the personifying of abstractions will be frigid and will leave the reader unmoved.

When the personification of Nature goes so far as to make her show interest in human action, either by sympathy or by antipathy, we have what has been termed "pathetic fallacy."

> "Call it not vain:—they do not err,
> Who say that, when the Poet dies,
> Mute Nature mourns her worshipper
> And celebrates his obsequies:
> Who say, tall cliff and cavern lone
> For the departed Bard make moan."

APOSTROPHE. There are two varieties of apostrophe. The first is when a personified object is addressed; as

> "Stay yet, Illusion, stay a while,
> My wildered fancy still beguile!"

and,

"Thou also, Whispering Gallery, once again didst to my ear utter monitorial sighs."

The other variety is when, under strong emotion, we vividly address the absent as present, or the dead as living. Scott, speaking of James IV.'s failure in generalship at Flodden, appeals to the long dead heroes of Bruce's day:

> "O, Douglas, for thy leading wand!
> Fierce Randolph, for thy speed!"

VISION. When we vividly describe the absent as present to the eye, we use the figure of vision. Goldsmith in his *Deserted Village* pictures the exiles:

> "Even now, methinks, as pondering here I stand,
> I see the rural virtues leave the land:
> Down where yon anchoring vessel spreads the sail,
> That idly waiting flaps with every gale,
> Downward they move, a melancholy band,
> Pass from the shore, and darken all the strand."

Compare the famous passage in Byron (*Childe Harold*, Canto IV. Stanza 140), beginning:

> "I see before me the Gladiator lie."

The historic present is a variety of vision.

INTERROGATION. Interrogation, or Rhetorical question, occurs when a question is put, not to elicit an answer, but to express some statement or emotion forcibly and vividly.

"Who could believe that this would happen?" is more vivid than "No one could" etc. So also in "Seest thou a man diligent in his business? he shall stand before kings."

Compare Carlyle: "Nay, what is man's whole terrestrial life but a Symbolic Representation, and making visible, of the Celestial invisible Force that is in him?"

EXCLAMATION. Strong feeling is naturally expressed in interjections; and so for intense emotion the figure of exclamation is employed.

"Where the heart is full, it seeks, for a thousand reasons, in a thousand ways, to impart itself. How sweet, indispensable, in such cases, is fellowship; soul mystically strengthening soul!"

> "How sweet the merry linnet's tune,
> How blithe the blackbird's lay!"

IRONY. When we state the opposite of what we mean, but with something in tone or context to suggest our real intention, we use irony. A notable instance is found in *Job*, ch. xii. Job's friends have been reproving him, and he begins his answer:

"No doubt but ye are the people, and wisdom shall die with you."

"The *Albemarle* was under orders to convoy a fleet of transports to New York. 'A very pretty job,' said her captain, 'at this late season of the year' (October was far advanced) 'for our sails are at this moment frozen to the yards.'"

Irony is a powerful figure, especially in satire; but sometimes the ironical words are understood literally and consequently fail to produce the effect intended.

INNUENDO OR INSINUATION. Here, instead of being explicitly stated, something is merely hinted. An artist was asked to examine what was reputed to be a very fine painting. His remark was, "What a splendid frame!" The insinuation was that the painting itself was bad.

Note Addison's innuendo in the following: "Sir William Temple is very much puzzled to find out a reason why the Northern Hive, as he calls it, does not send out such prodigious swarms, and overrun the world with Goths and Vandals, as it did formerly; but had that excellent author observed that there were no students in physic among the subjects of Thor and Woden, and that this Science very much flourishes in the north at present, he might have found a better solution for his difficulty than any of those he has made use of."

EUPHEMISM. When something bad, shocking, or ugly, is glossed over from motives of delicacy or politeness, we have euphemism.

There are numerous euphemisms for death and burial, one of which appears in

> "Yet still beneath the hallowed soil,
> The peasant rests him from his toil."

"Very plain" is often a polite expression for "far from beautiful," *i.e.* "ugly."

TRANSFERRED EPITHET. This occurs when some epithet is removed from its proper word to another word in close connexion.

"He called the chaplain, and desired him to deliver (what he supposed to be) his dying remembrance to Lady Nelson." *Dying* properly belongs to *his*, but is transferred to *remembrance.*

> "The rest, around the hostel fire,
> Their drowsy limbs recline."

CLIMAX. Climax means the arranging of words, phrases, clauses, sentences, so as to rise in intensity to the close; as in the following:

> "Yet now, days, weeks, and months, but seem
> The recollection of a dream."

> "The cloud-capped towers, the gorgeous palaces,
> The solemn temples, the great globe itself,
> Yea, all which it inherit, shall dissolve
> And, like this insubstantial pageant faded,
> Leave not a rack behind."

ANTI-CLIMAX. When, instead of a rise in intensity, there is a sudden drop, we have anti-climax. This figure is frequently used intentionally for comic effect. The first example is intentional, the second is not.

> "Here thou, great Anna! whom three realms obey,
> Dost sometimes counsel take—and sometimes tea."

> "And thou, Dalhoussy, the great god of war,
> Lieutenant-Colonel to the Earl of Mar."

CHIASMUS. In balanced phrases or clauses, the order of the first is sometimes reversed in the second. This is called chiasmus.

> "This only grant me, that my means may lie
> Too low for envy, for contempt too high."

"...for whom they had fought so bravely and so profusely bled."

ASYNDETON. This occurs when the usual conjunctions are omitted; as in

> "I slip, I slide, I gloom, I glance,
> Among my skimming swallows."

> "From art more various are the blessings sent;
> Wealth, commerce, honour, liberty, content."

Since, in asyndeton, the details follow close on each other, they receive additional energy and vividness.

POLYSYNDETON. Here there is a superabundance of conjunctions, which lays stress on each particular.

> "Contented toil, and hospitable care,
> And kind connubial tenderness are there;
> And piety with wishes placed above,
> And steady loyalty, and faithful love."

"For I am persuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God."

EPANAPHORA OR ANAPHORA. This consists in repeating a word or phrase at the beginning of successive sentences, or parts of a sentence.

> "No more the farmer's news, the barber's tale,
> No more the woodman's ballad shall prevail;
> No more the smith his dusky brow shall clear,
> Relax his ponderous strength, and lean to hear."

"Where is the wise? where is the scribe? where is the disputer of this world?"

EPISTROPHE. When similar repetition ends sentences or parts of sentences, it is termed epistrophe; as "We are born to sorrow, pass our time in sorrow, end our days in sorrow." Compare Shakespeare, *Merchant of Venice*, v. i. 193 sqq.

This final repeat acts like a musical refrain, and often ends successive paragraphs with great effect. See *Job*, ch. i. 15—19; Goldsmith, *The Citizen of the World*, Letter 27.

Sometimes epanaphora and epistrophe are employed together; as

> "Cannon to right of them,
> Cannon to left of them,

LITOTES OR MEIOSIS. When a weak expression is used to suggest a stronger, we have litotes. "Some of them did us no great honour by their claims of kindred; as we had the blind, the maimed, and the halt amongst the number." *No great honour* means very much dishonour.

PROLEPSIS OR ANTICIPATION. Prolepsis occurs when future events are spoken of as already past or as now present.

"For me, the widow's mate expires." Here the wife is called widow by anticipation, though she is widow only after her mate expires.

EPANORTHOSIS OR CORRECTION. Sometimes a writer intentionally uses first a weak or inadequate expression, and then corrects it. He shows, as it were, his thoughts moving towards the conclusion. This figure has also the effect of climax.

"In every French head there hangs now, whether for terror or for hope, some prophetic picture of a New France: prophecy which brings, nay which almost *is*, its own fulfilment."

"Hundreds perished in the sea—hundreds did I say? nay, thousands."

APOSIOPESIS. This figure occurs when a sudden stop is made in the middle of a statement, the conclusion being understood from tone, gesture, or context.

"...large Fire-flies, which people stick upon spits, and illuminate the ways with at night. Persons of condition can thus travel with a pleasant radiance, which they much admire. Great honour to the Fire-flies! But——!"

EXERCISES

XXXII. Point out the force and the suitability of the following metaphors and similes.

1. Remote from towns, he ran his godly race.
2. Life, like a spent steed, is panting towards the goal.
3. A horseman, darting from the crowd,
   Like lightning from a summer cloud,
   Spurs on his mettled courser proud,
   Before the dark array.

4. And fled, as flies
A troop of snowy doves athwart the dusk,
When some one batters at the dovecote doors,
Disorderly the women.

5. In the vast field of criticism on which we are entering, innumerable reapers have already put their sickles.

6. Take me: I'll serve you better in a strait,
I grate on rusty hinges here.

7. Flowers, for example, that are so pathetic in their beauty, frail as the clouds, and in their colouring as gorgeous as the heavens, had through thousands of years been the heritage of children.

8. I first besiege their hearts with flattery, and then pour in my proposals at the breach.

9. Leaving behind him a little household of infants, a little fleet (as it might be represented) of fairy pinnaces, just raising their anchors in preparation for crossing the mighty deeps of life, he made signals for a convoy.

10. The daisy's flower
Again shall paint your summer bower.

11. I still had hopes, my latest years to crown,
Amidst these humble bowers to lay me down;
To husband out life's taper at the close,
And keep the flame from wasting by repose.

12. Thus shoved from shore without ill-nature to protect, or cunning to guide, or proper stores to subsist me in so dangerous a voyage, I was obliged to embark in the wide world at twenty-two.

13. It must surely be that this jarring discordant life is but the prelude to some future harmony.

14. Clouds of affection from our younger eyes
Conceal that emptiness which age descries.
The soul's dark cottage, battered and decayed,
Lets in new light through chinks that time hath made.

15. And life is thorny, and youth is vain.

XXXIII. Examine the passages in Exercise XXXII; and

1. Turn, where suitable, metaphors into similes, and similes into metaphors.

2. Compare the different figures there applied to life. Find others.

XXXIV. Find, or construct, similes or metaphors in which the following words are used figuratively.

Star, snow, dew, thunder, wave, tide, sea, sun, moon, rain, frost, shower, cliff, mountain, furrow, dream, slumber, shadow, breath, banner, tower, poison, pilot, music, canopy, thief, garment, leaf, blossom,

root, diamond, candle, tale, weed, summer, chain, ladder, steed, serpent, dog, ape, bauble, weave, tame.

XXXV. Find, or construct, similes or metaphors to illustrate the following subjects.

An army, anger, the body, the grave, peace, glory, honour, sky, snow, dew, wind, innocence, grief, mirth, time, thought, death, pride, silence, swiftness, sleep, bloodshed, native land, dark night, waves, hardness of heart, traitor, flattery, tears.

XXXVI. Point out absurd figures in the following. Express the meaning consistently, with or without figures.

1. He fired a barbed arrow that some of the dirt might stick.

2. He was the architect of his country's ruin.

3. Torrents of words, bursting from their lips like rockets, and breaking into many-coloured stars, dazzled their ears.

4. The British Lion, whether roaming the deserts of India or climbing the forests of Canada, will not draw in its horns nor retire into its shell.

5. Both parties are playing with the cloud on the horizon as with a toy, yet in that toy is a stinging power that will scorch them.

6. Let us get rid of the intolerances that hang like a dark cloud over the subject and maintain friction between one authority and another.

7. A new departure was floated in connexion with the Salvation Army, called the Cavalry Corps.

8. The Portuguese ambassador did not let the grass grow under his feet, but without preamble struck the iron while it was hot.

9. The dean's voice was drowned by the shrill cries of the women; and one of them took the wind out of his sails by hurling a stool at his head.

10. He holds the key to the future of the Party, once an invincible political instrument but now dulled and blunted.

11. The scintillation of friction is a little rift within the lute which should be patched at once.

12. By the removal of the old training-ship *Briton*, a picturesque landmark representative of the wooden walls will disappear.

13. The law of copyright in the fine arts is shrouded in chaos and riddled with inconsistencies.

14. The explosion was no clear-sky phenomenon which, by its suddenness, might crack a doom-note and leave a swath of havoc in its wake.

15. Australia has seared my soul with the melancholy which is the keynote of her strange weird scenery.

16. The song adds fuel to the feeling which handicaps a sober judgment of the quarrel.

XXXVII. Point out instances of antonomasia, synecdoche, and metonymy. Discuss their force and suitability.

1. We met a band of gipsies, and a Cassandra of the crew examined the lines of my hand very diligently.

2. What powerful call shall bid arise
The buried warlike and the wise;
The mind that thought for Britain's weal,
The hand that grasped the victor's steel?

3. The lane was full of pickpockets and cutthroats.

4. I got a true licence and a true priest, and married them both as fast as the cloth could make them.

5. In Katharine's aisle the Monarch knelt,
With sack-cloth shirt and iron belt,
And eyes with sorrow streaming.

6. The Attic warbler pours her throat
Responsive to the cuckoo's note.

7. He, for cowl and beads, laid down
The Saxon battle-axe and crown.

8. I retired to a little alehouse by the roadside, the usual retreat of indigence and frugality.

9. They had been, she thought,
As children; they must lose the child, assume
The woman.

10. Her maiden babe, a double April old,
Aglaïa slept.

11. Where grey-beard mirth and smiling toil retired,
Where village statesmen talked with looks profound.

12. Some village-Hampden, that with dauntless breast
The little tyrant of his fields withstood,
Some mute inglorious Milton here may rest,
Some Cromwell, guiltless of his country's blood.

13. The host himself (of the inn) no longer shall be found.
Careful to see the mantling bliss go round.

14. Swiftly flies the feathered death.

15. And why stands Scotland idly now,
    Dark Flodden, on thy airy brow,
    Since England gains the pass the while
    And struggles through the dark defile?

16. Love seldom haunts the breast where learning lies,
    And Venus sets ere Mercury can rise.

17. Cyriack, whose grandsire, on the royal bench
    Of British Themis, pronounced our laws.

XXXVIII. Point out, and discuss, the instances of antithesis, epigram, oxymoron, condensed sentence, paronomasia, and hyperbole.

1. Speech is great; but silence is greater.

2. His best companions, innocence and health;
   And his best riches, ignorance of wealth.

3. There is only one cure for the evils which newly acquired freedom produces—and that cure is freedom.

4. The wisest fool in Christendom.

5. Books which are no books.

6. Give every man thy ear, but few thy voice.

7. Of Milton's Latin poems Macaulay says, "He wears the garb but not the clothes of the ancients."

8. To greet Albania's chief, whose dread command
   Is lawless law.

9. We cannot see the wood for trees.

10. Boys will be boys.

11. A tedious brief scene of young Pyramus
    And his love Thisbe; very tragical mirth.

12. His friend gave him good advice and his daughter in marriage.

13. Go, lovely Rose!
    Tell her, that wastes her time and me.

14. Behind him rose a shadow and a shriek.

15. Swell'st thou, proud heart? I'll give thee scope to beat,
    Since foes have scope to beat both thee and me.

16. That lie shall lie so heavy on my sword,
    That it shall render vengeance and revenge
    Till thou the lie-giver and that lie do lie
    In earth as quiet as thy father's skull.

17. Mr Barker entered into a new suit of clothes and on a new sphere of action.

18. Will all great Neptune's ocean wash this blood
Clean from my hand? No; this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

19. Every schoolboy knows who imprisoned Montezuma, and who strangled Atahualpa.

20. We are not sure that there is in the whole history of the human intellect so strange a phaenomenon as this book. Many of the greatest men that ever lived have written biography. Boswell was one of the smallest men that ever lived, and he has beaten them all.

21. I have a thousand spirits in one breast,
To answer twenty thousand such as you.

XXXIX. Discuss the instances of personification, pathetic fallacy, apostrophe, vision.

1. Such a clang,
As then through all his turrets rang,
Old Norham never heard.

2. Sweet Auburn, loveliest village of the plain,
Where health and plenty cheered the labouring swain.

3. Methinks I see in my mind a noble and puissant Nation rousing herself like a strong man after sleep and shaking her invincible locks.

4. Fired at the sound, my genius spreads her wing.

5. Through torrid tracts with fainting steps they go,
Where wild Altama murmurs to their woe.

6. When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes.

7. So then, Oxford Street, stony-hearted stepmother, thou that listenest to the sighs of orphans, and drinkest the tears of children, at length I was dismissed from thee!

8. Smiles on past Misfortune's brow
Soft Reflection's hand can trace.

9. Still, where rosy Pleasure leads,
See a kindred Grief pursue.

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

11. Departed spirits of the mighty dead!
Ye that at Marathon and Leuctra bled!
Friends of the world! restore your swords to man,
Fight in his sacred cause, and lead the van!

12. Age, thou art shamed!
Rome, thou hast lost the breed of noble bloods!

XL. Discuss the instances of interrogation, exclamation, irony, innuendo, euphemism.

1. O, what a tangled web we weave,
When first we practise to deceive!

2. What skilful limner e'er would choose
To paint the rainbow's varying hues?

3. The bank has stopped payment.

4. Some of the great men had been taken away from the evil to come.

5. Sydney Smith, when asked if a book he had just begun to read was good, replied, "I sincerely hope it will improve."

6. Mark Twain and another American were once travelling with some Germans, when Twain began to talk in English on private matters. "Speak in German," said his friend, "these Germans may understand English."

7. So then, I find you have brought a fine witness to prove your innocence: thou stain of humanity! to associate with such wretches.

8. Mirabeau, assailed in his speech with epithets of liar, assassin, scoundrel, paused and, addressing the most furious, said in honeyed tones, "I wait, Messieurs, till these amenities be exhausted."

9. With these signs of the times, is it not surprising that the dominant feeling all over France was still continually Hope?

10. Our Breton Captain of Federates kneels even, in a fit of enthusiasm, and gives up his sword; he wet-eyed to a King wet-eyed. Poor Louis!

XLI. The following passages illustrate the other figures of speech. Name and discuss them.

1. The Swiss
With patient angle trolls the finny deep.

2. To my true king I offered free from stain
Courage and faith; vain faith and courage vain.

3. To stop too fearful and too faint to go.

4. He eyed the rising sun and laid
His hand on his impatient blade.

5. His eye-balls burn, he wounds the smoking plain,
And knots of scarlet ribbon deck his mane.

6. The same face looks out upon us successively from the uniform of a hussar, the furs of a judge, and the rags of a beggar.

7. Dogs, easily won to fawn on any man!
Snakes, in my heart-blood warmed, that sting my heart!
Three Judases, each one thrice worse than Judas!

8. Time, in hours, days, years,
Driven by the spheres,
Like a vast shadow moved.

9. It was early; it was kindly; it was charitable; it was frugal; it was orderly.

10. A savage race
That hoard, and sleep, and feed, and know me not.

11. I have a Doctor's cap and gown without Greek: I have ten thousand florins a year without Greek; I eat heartily without Greek.

12. With mine own tears I wash away my balm,
With mine own hands I give away my crown,
With mine own tongue deny my sacred state,
With mine own breath release all duty's rites.

13. I live with bread like you, feel want, taste grief,
Need friends.

14. Cry woe, destruction, ruin, loss, decay.

15. My mariners,
Souls that have toiled, and wrought, and thought with me.

16. The French Revolution did not close on the 18th Brumaire, 1799, at which time it suffered eclipse, but not final eclipse; at which time it entered a cloud, but not the cloud of death; at which time its vital movement was arrested by a military traitor.

17. Pardonable are human theatricalities; nay, perhaps touching, like the passionate utterance of a tongue which with sincerity stammers.

18. Yes; "that will go": and then there will *come*——?

19. The new regiments consisted mostly of young lads, or rather boys.

20. Not long shall honoured Douglas dwell
Like hunted stag in mountain cell;
Nor, ere yon pride-swollen robber dare——
I may not give the rest to air.

21. In his bosom slept
The silent thought.

22. And thou, who never yet of human wrong
Left the unbalanced scale, great Nemesis!

23. I am a man which am a Jew of Tarsus, a city in Cilicia, a citizen of no mean city.

24. A mightier poet meditated a song so sublime and so holy that it would not have misbecome the lips of those ethereal Virtues.

CHAPTER VII

MELODY

Read the following passages aloud, and try to catch their melody.

"Flowers, for example, that are so pathetic in their beauty, frail as the clouds, and in their colouring as gorgeous as the heavens, had through thousands of years been the heritage of children—honoured as the jewellery of God only by *them*—when suddenly the voice of Christianity, countersigning the voice of infancy, raised them to a grandeur transcending the Hebrew throne, although founded by God himself, and pronounced Solomon in all his glory not to be arrayed like one of these." DE QUINCEY, *Confessions.*

"It is a spot which has all the solemnity, with none of the savageness, of the Alps; where there is a sense of a great power beginning to be manifested in the earth, and of a deep and majestic concord in the rise of the long low lines of piny hills; the first utterance of those mighty mountain symphonies, soon to be more loudly lifted and wildly broken along the battlements of the Alps. But their strength is as yet restrained; and the far reaching ridges of pastoral mountain succeed each other, like the long and sighing swell which moves over quiet waters from some far off stormy sea." RUSKIN, *The Seven Lamps.*

"Truly the light is sweet, and a pleasant thing it is for the eyes to behold the sun." *Ecclesiastes*, xi. 7.

"Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern." *Ibid.* xii. 6.

"For, lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come; and the voice of the turtle is heard in our land." *The Song of Solomon*, ii. 11, 12.

"Who is she that looketh forth as the morning, fair as the moon, clear as the sun, and terrible as an army with banners?" *Ibid.* vi. 10.

"How beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace." *Isaiah*, lii. 7.

"Eftsoons they heard a most melodious sound,
Of all that mote delight a dainty ear,
Such as at once might not on living ground,
Save in this Paradise, be heard elsewhere:
Right hard it was for wight which did it hear,
To read what manner music that mote be;
For all that pleasing is to living ear
Was there consorted in one harmony;
Birds, voices, instruments, winds, waters, all agree."
SPENSER, *The Faerie Queene*, II. xii. 70.

"It ceased; yet still the sails made on
A pleasant noise till noon,
A noise like of a hidden brook
In the leafy month of June,
That to the sleepy woods all night
Singeth a quiet tune."
COLERIDGE, *The Ancient Mariner*, 367 sqq.

It is clear from these passages that prose as well as poetry owes much of its beauty to melody of sound. Melodious sounds are pleasant to listen to, and pleasant to read. Melody will often make the way easier for the meaning of the words to enter. Clearness and energy, however, are not to be sacrificed merely for the sake of melody. But when melody can be secured along with perspicuity and vigour, it should not be neglected. Of course, the ability to produce a melodious combination of sounds, and the perception of melody, are mostly natural gifts. Still, something can be learned from the rules that, consciously or unconsciously, are observed by the masters of melody.

Avoid harsh combinations of sounds, whether in one word or when two words come together; as *eleventhly*; *thou mouth'd'st thy words*; *ripe pears*; *the dog gaped*; *Pat turned*; *I eyed him*; *he eats.*

The jingle of the same sounds recurring is disagreeable and had better be avoided. This recurrence may be that of a single sound, or of a syllable, or of a word.

Repetition of single sounds at the beginning of words, alliteration as it is called, should be cautiously employed in prose. Sometimes, it cannot be escaped: we must say "many men" if we mean that; and, *e.g.* in proverbs, it often lends emphasis, as "Far fowls have fair feathers." But, without some reason, alliteration should be kept out of prose; as "a period of prolonged and procrastinated agony"; "the roll and the roar, the pageant and the purple of the Latin tongues"; "the dumb donkey dexterously dodged the driver"; "the last lazy lingering laggard lounged along."

The jingle of similar syllables is very unmelodious; as "Sir Robert Peel appealed to the House to solve the puzzle propounded in 'What is a pound?'"; "the leading leaders have been arrested"; "a bright moonlight night"; "a scheme genuinely scientifically constructed"; "they are mostly awfully silly things really."

The recurrence of the same word, especially words like *of*, *and*, *that*, *which*, *for*, *it*, is often very unpleasant; as in the following:

"A baffling phenomenon is the case of the regeneration of the lens of the eye of the tadpole of the salamander." "The cat creeps gradually nearer it, until it can spring on it. Then it will play with it till it is nearly dead and then it will eat it." "There is no reason to blush for this, for policy culminates inevitably in finance."

This does not mean that a word is never to be repeated. Perspicuity and emphasis often compel the repetition of a word: see pp. 51, 57, 74. But, where there is no danger to clearness or energy, a writer will often, for the sake of melody, vary his phraseology. An instructive instance occurs in *James*, ii. 2, 3, where one Greek word is translated by three—*apparel*, *raiment*, *clothing*: "For if there come unto your assembly a man with a gold ring, in goodly apparel, and there come in also a poor man in vile raiment; and ye have respect to him that weareth the gay clothing...." Here, if one word were used, the melody would be impaired.

The accumulation of unaccented syllables, especially if the vowels are short, spoils the melody; as in *peremptorily*, *summarily*, *lowlily*, *beggarliest*, *indubitablest*.

A monotonous succession, whether of long words or of short words, is rarely melodious.

"Though he had been poor, he was now rich in this world's goods; though his youth had been spent in the care of sheep, he now wore a crown; and though it had been his lot for a long time to hear the din of war and strife, peace now dwelt round the throne and the land had rest."

"Ardently desirous of disseminating the inestimable treasures of philosophical truth, I invite you, when you have sufficiently restored, replenished, refreshed and exhilarated the shell which at once envelopes and developes that mysterious and inestimable kernel, the desiderative, ratiocinative, imaginative, inquisitive congeries of ideas and notions comprised in the comprehensive denomination of mind, to investigate with me the mechanical arcana of the anatomico-metaphysical universe."

The weight of polysyllabic words in the second passage clogs the rhythm; and the unvarying succession of monosyllables in the first produces monotony. To secure euphony and keep off dull sameness, we must have a suitable mingling of longs and shorts; as in

"No; this my hand will rather
The multitudinous seas incarnadine,
Making the green one red."

The close of a sentence, in particular, should be harmonious. Sometimes the melody is injured if the last word is very long, as *impenetrable*; or if emphasis has to be placed on a syllable consisting of a short vowel and an explosive consonant, as "Strike it up." Contrast this with "Push it down," or "Drive it away," where the voice dwells on the final sounds.

A common and unmelodious ending is seen in "Next year he arrived at, and for several months remained in, Rome." To improve the sound, avoid the broken construction and say, "Next year he arrived at Rome, where he remained for several months."

The most melodious prose will be found to have pauses for

the voice recurring at intervals possessing a certain rhythmic regularity but quite distinct from the regular measure of verse. Beware of falling into the cadence of poetry.

In a passage of *The Citizen of the World* Goldsmith wrote, "A nation, famous for setting the world an example of freedom, is now become a land of tyrants and a den of slaves." So pronounced is the iambic flow of the conclusion that he reproduced it in *The Traveller*, 309:

> "A land of tyrants and a den of slaves,
> Here wretches seek dishonourable graves."

ONOMATOPŒIA. This occurs when words are so used as to make the sound echo the sense.

Names of sounds are often echoes of this type; as *boom*, *buzz*, *bump*, *crack*, *croak*, *fizz*, *hiss*, *hush*, *smack*, *whisper*, *whizz*. The cuckoo and the pee-wit are named from their cries.

Poets in particular make use of onomatopœia—discordant or melodious sounds, heavy accented syllables or light unaccented syllables—to suit the ideas to be expressed.

So Goldsmith:

> "And Niagara stuns with thundering sound,"

and

> "The varnished clock that clicked behind the door."

So Tennyson:

> "Myriads of rivulets hurrying thro' the lawn,
> The moan of doves in immemorial elms,
> And murmuring of innumerable bees,"

and

> "Dry clash'd his harness in the icy caves
> And barren chasms, and all to left and right
> The bare black cliff clang'd round him."

So Milton:

> "On a sudden open fly,
> With impetuous recoil and jarring sound,
> The infernal doors, and on their hinges grate
> Harsh thunder."

EXERCISES

XLII. Point out faults of melody in the following.

1. Having during the preceding night planned the building, I was spending the morning in seeking willing workers.

2. The Institution was recently right royally re-opened.

3. He spoke perfectly effortlessly.

4. The hollow where wood-violets blow blue.

5. His soul was too much for, and wore out, his body.

6. Long life is good, if one has one's dear ones.

7. Such is the result of the first meeting of the conference of representatives of the County Councils of England and of Wales.

8. The Vandalism of the Victorian period left it a veritable valley of dry bones.

9. He declared that he did not believe that that person made that statement in order that he might avoid annoyance.

10. Though virtue borrows no assistance from, yet it may often be accompanied by, the advantage of Fortune.

11. The academy set up by Cardinal Richelieu to amuse the wits of that age and country and divert them from raking into his politics and ministry, brought this into vogue; and the French wits have been wholly turned to the refinement of their style and language; and indeed, with such success, that it can hardly be equalled, and runs equally through their verse and their prose.

12. Line on line
Our hillside vines lie blasted; the divine
Blue sky is rent.

13. His statements are usually undeniably friendly.

14. The least easily assimilable was the first.

15. Impatience of his prolixity, and prejudices, personal and professional, prevented participation.

16. No pale, defiled, or furious rivers rend their rude and changeful ways among her rocks.

17. Their development becomes obvious by corresponding lumps and bumps, exuberances and protuberances.

18. The different combinations of external circumstances decided the differences of their destinies.

19. The Right Side persists with imperturbablest tenacity.

20. Anne in an inanimated manner animadverted on Hannah's inhumanity.

21. Should such a shapely sash shabby stitches show?

22. We missed him from his wonted haunts—"nor up the lawn nor at the wood was he." By the side of the main conduit his listless length at noontide he would stretch, and pore upon the filth that muddled by.

23. He had seen Toad-in-the-hole brushing with hasty steps the dews away, to meet the postman by the conduit side. Even that was something: how much more, to hear that he had shaved his beard—had laid aside his sad-coloured clothes.

24. Only the steadfast forging of the tide through the still waters of the twilit seas. O steadfast onward tide! O gloaming-hidden palpitating seas!

25. What a wretched and apostate state is this!

XLIII. Discuss instances of onomatopœia in the following.

1. Over them the sea-wind sang
Shrill, chill, with flakes of foam.

2. The slender stream
Along the cliff to fall and pause and fall did seem.

3. But evermore
Most weary seemed the sea; weary the oar,
Weary the wandering fields of barren foam.

4. We have had enough of action, and of motion we,
Roll'd to starboard, roll'd to larboard, when the surge was seething free.

5. And ever on the heaving tide
Look down with weary eye.

6. Above the booming ocean leant
The far-projecting battlement.

7. Immense horizon-bounded plains succeed.

8. A thousand years scarce serve to form a state;
An hour may lay it in the dust.

9. Their lean and flashy songs
Grate on their scrannel pipes of wretched straw.

10. Lo, where Mæotis sleeps, and hardly flows
The freezing Tanais through a waste of snows.

11. The ice was here, the ice was there,
The ice was all around;
It cracked and growled, and roared and howled,
Like noises in a swound.

CHAPTER VIII

THE SENTENCE

In discussing the usage of words we have, by anticipation, touched on several points which also belong to sentences. These points are:

1. Coherence, *i.e.* the relation of words in a sentence to each other. Words expressing closely connected ideas should stand close together. See p. 55.
2. Emphasis. The beginning and the end of a sentence being the striking positions, the important words should occupy these positions. The chief word need not be absolutely first or absolutely last. See pp. 75, 76.
3. Melody. See p. 104.
4. Climax. See p. 91.
5. Condensed Sentence. See p. 87.

We have now to consider the following points: The Unity of the sentence; Long and Short sentences; Periodic and Loose sentences; Balanced sentences; and Synthesis of sentences.

THE UNITY OF THE SENTENCE. The underlying meaning of "sentence" is a thought expressed in words. But when the unity of the sentence is spoken of, we must not imagine that only one thought may go into a sentence. We may put only one, we may put more. The intention in dividing a piece of composition into sentences is to make it easier to comprehend. Consequently the number of ideas in any sentence will to a large extent depend on

the matter and on the audience. But two general rules can be laid down for preserving unity: (1) Nothing should be inserted that is likely to distract attention from the main idea of the sentence. (2) Where the sentence contains more than one idea, the ideas should have an intimate connexion with one another.

It should be noted that length does not of itself impair unity; nor does shortness ensure unity. But very often undue length and want of unity stand to each other in the relation of cause and effect.

The unity of the sentence is well exemplified in the following:

"Here he was standing by accident at an opening of his pavilion, enjoying the morning sunshine, when suddenly to the westward there arose a vast cloudy vapour, which by degrees expanded, mounted, and seemed to be slowly diffusing itself over the whole face of the heavens."

"Before this disappointment, Sir Roger was what you call a fine gentleman, had often supped with my Lord Rochester and Sir George Etheredge, fought a duel upon his first coming to town, and kicked bully Dawson in a public coffee-house for calling him youngster."

"In truth, he wished to command the respect at once of courtiers and of philosophers, to be admired for attaining high dignities and to be at the same time admired for despising them."

The following are instances of breach of unity. "The peasants wear curiously-shaped flat caps, and grow huge crops of buckwheat." Here incongruous ideas are wrongly linked together.

"Edith Dillingham has refused Alfred Hazel, who is first draughtsman in Pritchard's and earns, good week and bad week, his four golden sovereigns; what he saw in her I cannot think; but I had it from his cousin, Elizabeth Hazel, who is fitted to be a comfort to any man, if her nose was squeezed flat, when a baby by falling out of a first-floor window, waiting to see the firemen go by to put out no fire at all, but only because the Mayor and the Corporation had turned them out to show Mr Gladstone, who was being entertained in the Town Hall, how smart they could come up to the scratch, with their brass helmets and fire-brick trousers." What is the main idea in this sentence? We begin with Edith

and Alfred, but soon branch off to Elizabeth and the fire-brigade, who have the rest of the sentence between them, except the few words about Mr Gladstone.

"Macduff retained the privileges of leading the van in battle; of placing the King, when crowned at Scone, on the Stone of Destiny, brought from Dunstaffnage, perhaps from Ireland—that it came from the Holy Land, where it had served as Jacob's pillow, is a modern superstition—and of sanctuary and composition for his kin who committed murder in hot blood." The main idea is Macduff's privileges. Attention is drawn away from this by the insertion of the words "brought...superstition," especially of the disconcerting parenthesis, where the writer wishes to guard against being supposed to entertain an erroneous opinion on a point very wide of the main idea. The insertion, if required, should appear as a footnote.

Though excess of parentheses ought to be avoided, short and relevant parentheses are useful; as in the following.

> "Then I myself—such was my purpose—had, on the sounding of the trumpet, appeared in the lists as thy champion."

> "Though by no means proficients in boxing (and how should they box, since they have never had a teacher?) they are most pugnacious."

Long and Short Sentences. No rule can be given to regulate the length of sentences. A short sentence is not necessarily more intelligible and effective than a long; neither is it necessarily less.

For simple, direct statements, for proverbs, maxims, epigrams, etc., the short sentence is best; as "Man proposes, God disposes"; "A stitch in time saves nine"; "Fear God, honour the king"; "Look before you leap"; "A good memory is the best monument."

But when qualifying circumstances must be introduced, or when related ideas must be brought close together, we require long sentences. See the sentences quoted as examples of unity, p. 109, and of periodic structure, p. 112.

Care, however, must be taken that a sentence, even if perfect

as regards unity, is not prolonged so as to be fatiguing to read or to hear, and difficult to comprehend because the beginning is too far from the end. Examples will be found in Milton, as the following from his *Areopagitica*.

"First, when a city shall be as it were besieged and blocked about, her navigable rivers infested, inroads and incursions round, defiance and battle oft rumoured to be marching up even to her walls and suburb trenches, that then the people, or the greater part, more than at other times, wholly taken up with the study of highest and most important matters to be reformed, should be disputing, reasoning, reading, inventing, discoursing, even to a rarity and admiration, things not before discoursed or written of, argues first a singular good will, contentedness and confidence in your prudent foresight and safe government, Lords and Commons; and from thence derives itself to a gallant bravery and well grounded contempt of their enemies, as if there were no small number of as great spirits among us, as his was who, when Rome was nigh besieged by Hannibal, being in the city, bought that piece of ground at no cheap rate, whereon Hannibal himself encamped his own regiment."

Some writers, Macaulay for example, are fond of a succession of short sentences. See the following from his essay on Sir William Temple.

"The allies had, during a short period, obtained success beyond their hopes. This was their auspicious moment. They neglected to improve it. It passed away; and it returned no more. The Prince of Orange arrested the progress of the French armies. Louis returned to be amused and flattered at Versailles. The country was under water. The winter approached. The weather became stormy. The fleets of the combined kings could no longer keep the sea. The republic had obtained a respite; and the circumstances were such that a respite was, in a military view, important, in a political view, almost decisive."

Such an accumulation of short sentences is faulty in two respects. On the mind it leaves an impression of want of connexion, and on the ear a feeling of jerkiness.

Long sentences, besides allowing the ideas to be qualified and amplified, give scope for melody. See examples quoted, p. 101. But a succession of long sentences, no less than a succession of short, becomes monotonous. Read, for example, the opening sentences of *The Rambler*, No. 1, where seven in succession contain respectively 38, 51, 56, 49, 51, 70, 75 words. This is an

average of over 55—fully six times the average in the passage from Macaulay.

PERIODIC AND LOOSE SENTENCES. In arranging the parts of a sentence, if we place qualifying, or modifying, adjuncts before what they qualify, or modify; if we place predicates before subjects; in short, if we in any way invert so as to keep the meaning and the interest in suspense till the close, we have a periodic sentence. The periodic sentence has many varieties, a few of which are here shown.

"Upon me, as upon others scattered thinly by tens and twenties over every thousand years, fell too powerfully and too early the vision of life."

"For, however erroneous they may be, they are never silly."

"But to gauge and measure this immeasurable Thing, and what is called *account for it*, and reduce it to a dead logic-formula, attempt not!"

"Conspicuous among all parties, raised above and beyond them all, this man rises more and more."

"On an evening in July, in the year 18—, at East D——, a beautiful little town in a certain district of East Anglia, I first saw the light."

"Whatsoever a man soweth, that shall he also reap."

"Wide is the gate and broad is the way that leadeth to destruction."

Another method of showing that the sentence is not yet finished, and thus suspending the interest, is to employ such co-relatives as *both...and*, *not...but*, *not only...but also*, *either...or*, *so...as*, *so...that*, *more...than*, etc.

"He had neither brother nor sister, neither son nor daughter."

"Her opinion of his writings was more important to him than the voice of the pit of Drury Lane Theatre or the judgment of the *Monthly Review*."

"But he soon found the task so little to his taste that he turned to more attractive employments."

In a loose sentence the meaning is not suspended. The main proposition comes first, and qualifications, etc., are added

afterwards. Loose sentences are extremely common in modern English. The following are typical instances.

"He learned much at this time, though his studies were without guidance and without plan."

"The old philosopher is still among us in the brown coat with the metal buttons and the shirt which ought to be at wash, blinking, puffing, rolling his head, drumming with his fingers, tearing his meat like a tiger, and swallowing his tea in oceans."

"I had no time to see the town, having entered the inn on Wednesday in the dusk of the evening, having been engaged all day yesterday in the inn, and having come out of it only to get into the coach this morning."

"I came here to meet my son, who was to return to London when we had done our business."

The loose style of writing sometimes becomes the detached: *i.e.* qualifying adjuncts, instead of being tacked on to the main statement, appear as independent statements. In the following passage the short closing sentences might, with advantage, have been incorporated in the first sentence.

"Talking of hedges reminds me of having seen a box-hedge, just as I came out of Petworth, more than twelve feet broad, and about fifteen feet high. I dare say it is several centuries old. I think it is about forty yards long. It is a great curiosity."

Sometimes the periodic structure is preferable, sometimes the loose. Periods enable us to gather up the qualifications and get them out of the way, in order to end with the weighty main idea. Often, however, the loose construction will be better; if, for example, we wish to keep some important qualification to end with: as in "The story that identifies the Stone of Destiny with Jacob's pillow would conclusively prove the antiquity of the ancient Scottish kings, if the story were true." Here the *if*-clause is kept till the end, because it demolishes all that precedes.

N.B. A sentence may be partly periodic, partly loose: as "What men allow themselves to wish, they will soon believe, and will be at last incited to execute what they please themselves with contriving."

The advantages of the periodic structure are:

(1) it ensures the careful placing of adjuncts;

(2) it helps to secure unity in the sentence;

(3) it adds force and dignity;

(4) it keeps the reader's, or hearer's, attention; for if what precedes is not held in the mind the conclusion will not be comprehended.

On the other hand, the periodic structure is less simple than the loose. It involves a mental strain which, if the periodic structure is long continued, may end in tiring the reader or hearer. It sometimes suggests artificiality, and must be avoided whenever the necessary inversion would be unidiomatic.

The loose sentence is natural and straightforward; and is the best for plain, simple discourse. But the loose structure must not be allowed to slide into the careless.

BALANCED SENTENCES. A sentence is balanced when successive phrases or clauses are similar in construction: *i.e.* when corresponding words occupy corresponding places.

The following are examples.

"Solitude was to such men a release from fatigue and an opportunity of usefulness."

"When I look upon the tombs of the great, every motion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart melts with compassion; when I see the tombs of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow."

"Whatever was his pride, to them he was obedient; and whatever was his irritability, to them he was gentle."

"Throughout the volume are discernible the traces of a powerful and independent mind, emancipated from the influence of authority, and devoted to the search of truth."

The balanced structure conduces to clearness, energy, and melody. But care must be taken not to use it wrongly and not to use it excessively. It occurs rightly only when the ideas to be expressed require balance. Writers who get into the habit of balancing, often add a balance of sound not required by the

sense. Being an artifice of a very pronounced type, balance becomes tiresome when employed too frequently.

When antithesis is added to balance, the value of this construction is increased. Its danger is also greater. The following contain antithetic balance.

"Sudden prosperity had turned Garrick's head; continued adversity had soured Johnson's temper."

"The style of Dryden is capricious and varied, that of Pope is cautious and uniform; Dryden obeys the motions of his own mind, Pope constrains his mind to his own rules of composition."

"He was a rake among scholars, and a scholar among rakes."

SYNTHESIS OF SENTENCES. This means the building of a number of detached statements into one compact sentence. It gives useful practice in the various niceties of sentence construction. The method will be clear from a few examples.

"Bristol was then the first English seaport. Norwich was then the first English manufacturing town. They stood next to the capital. But they stood next at an immense distance."

These four sentences may be combined into one:

"Next to the capital, but next at an immense distance, stood Bristol, then the first English seaport, and Norwich, then the first English manufacturing town."

So with others.

(1) "Pope was of a tender constitution. He was of a delicate constitution. He was so from his birth. But he is said to have shown two characteristics. One was a remarkable gentleness of disposition. Another was a remarkable sweetness of disposition."

"Pope was from birth of a constitution tender and delicate; but is said to have shown remarkable gentleness and sweetness of disposition."

(2) "I distinguished myself at the University. I was not long in doing so. It was by my silence. My silence was most profound. This was the way. I was there during the space of eight years. I scarce uttered the quantity of a hundred words. I spoke, of course, in the public exercises of the College."

"I had not been long at the University, before I distinguished myself by a most profound silence; for during the space of eight

years, excepting in the public exercises of the College, I scarce uttered the quantity of a hundred words."

(3) "Washington feared a stratagem. They would plan to surprise his camp. He left his main force in the camp. They were to guard it. He set out for the Half King's wigwams. That was at ten o'clock. He was at the head of forty men."

"Fearing a stratagem to surprise his camp, Washington left his main force to guard it, and at ten o'clock set out for the Half King's wigwams at the head of forty men."

EXERCISES

XLIV. Examine some passage of prose, and test each sentence on the various points discussed in this chapter.

XLV. Show how the unity of the sentence is broken in the following. Suggest improvements.

1. It serves as a protest against the clumsy illiterate "Philistinism" (Carlyle had introduced the word, but Mr Arnold was the first to give it general currency and to search out and attack the thing) which had marked English criticism and too often still continued to mark it for some time.

2. My father was as usual (till dinner, when he always dressed punctiliously, out of respect to his Kitty) in his easy morning-gown and slippers.

3. Wearing your "pearl" thus, or, with a nobler purpose than the Egyptian's, dissolving and drinking it in the common cup of life, may you (and there are not many of your friends who will say this more heartily than I) may you inherit and increase the scientific honours of your family and be worthy of your name (it would be difficult to say more) in that career of daily beneficence to others by which—such is a physician's happy lot—you can alone secure your own wealth and fame.

4. In fact, Uncle Jack had believed so heartily in his own project that he had put himself thoroughly into Mr Peck's power, signed bills, in his own name, to some fabulous amount, and was actually now in the Fleet, whence his penitential and despairing confession was dated, arriving simultaneously with a short letter from Mr Peck, wherein that respectable printer apprised my father that he had continued at his own risk the publication of *The Capitalist*, as far as a prudent care for his family would permit; that he need not say that a new daily journal was a very vast experiment; that the expense of such a paper as *The Capitalist* was immeasurably greater than that of a mere literary periodical, as originally suggested; and that now, being

constrained to come upon the shareholders for the sums he had advanced, amounting to several thousands of pounds, he requested my father to settle with him immediately—delicately implying that Mr Caxton himself might settle as he could with the other shareholders, most of whom, he grieved to add, he had been misled by Mr Tibbets into believing to be men of substance, when in reality they were men of straw.

5. My wife (you may see a portrait of her in one of the later scenes of *Balder*—that in which he takes the doctor to the roof of the tower—I forget the number and have not a copy of the book) has been a sad sufferer since she broke her health up in nursing me through a long illness years ago (we were engaged at fifteen, married at twenty, and have now been married nearly ten years) and during the last few weeks her illness has been more serious than usual.

XLVI. Break each of the following into several sentences. Change the wording as little as possible.

1. Alexander Pope was born in London, May 22, 1688, of parents whose rank or station was never ascertained: we are informed that they were of gentle blood; that his father was of a family of which the Earl of Downe was the head, and that his mother was the daughter of William Turner, Esquire, of York, who had likewise three sons, one of whom had the honour of being killed, and the other of dying, in the service of Charles the First; the third was made a general officer in Spain, from whom the sister inherited what sequestrations and forfeitures had left in the family.

2. About the time of the Revolution his father, who was undoubtedly disappointed by the sudden blast of popish prosperity, quitted his trade and retired to Binfield in Windsor Forest, with about twenty thousand pounds; for which, being conscientiously determined not to entrust it to the government, he found no better use than that of locking it up in a chest, and taking from it what his expenses required; and his life was long enough to consume a great part of it, before his son came to the inheritance.

3. As for business, a man may think, if he will, that two eyes see no more than one; or, that a gamester seeth always more than a looker-on; or, that a man in anger is as wise as he that hath said over the four and twenty letters; or, that a musket may be shot off as well upon the arm as upon a rest; and such other fond and high imaginations, to think himself all in all: but when all is done, the help of good counsel is that which setteth business straight: and if any man think that he will take counsel, but it shall be by pieces; asking counsel in one business of one man, and in another business of another man; it is well (that is to say, better, perhaps, than if he asked none at all); but he runneth two dangers; one, that he shall not be

faithfully counselled; for it is a rare thing, except it be from a perfect and entire friend, to have counsel given but such as shall be bowed and crooked to some ends which he hath that giveth it: the other, that he shall have counsel given, hurtful and unsafe (though with good meaning) and mixed partly of mischief, partly of remedy; even as if you would call a physician that is thought good for the cure of the disease you complain of, but is unacquainted with your body; and, therefore, may put you in a way for a present cure, but overthroweth your health in some other kind, and so cure the disease and kill the patient: but a friend that is wholly acquainted with a man's estate, will beware, by furthering any present business, how he dasheth upon other inconvenience, and therefore, rest not upon scattered counsels; they will rather distract and mislead than settle and direct.

4. Thus the French king rode upon a fair plain in the heat of the sun, which was then of a marvellous height, and the king had on a jack covered with black velvet, which sore chafed him, and on his head a single bonnet of scarlet, and a chaplet of great pearls, which the queen had given him at his departure, and he had a page that rode behind him, bearing on his head a chapeau of Montaban, bright and clear shining against the sun: and behind that page rode another bearing the king's spear, painted red and fringed with silk, with a sharp head of steel; the Lord de la River had brought a dozen of them with him from Toulouse, and that was one of them: he had given the whole dozen to the king and the king had given three of them to the Duke of Orleans and three to the Duke of Bourbon; and as they rode thus forth, the page that bare the spear, whether it were by negligence or that he fell asleep, let the spear fall on the other page's head, and the head of the spear made a great clash on the chapeau of steel: the king with the noise suddenly started, and his heart trembled, and into his imagination ran the impression of the words of the man that stopped his horse in the forest, and it ran into his thought that his enemies ran after him to slay him: and with that abusion he fell out of his wit by feebleness of his head, and dashed his spurs to his horse and drew out his sword, and turned to his pages, having no knowledge of any man, weening himself to be in a battle enclosed with his enemies, and lifted up his sword to strike, he cared not where, and cried and said: "On, on upon these traitors."

XLVII. The following are periodic and loose sentences. Name them; and transform the periodic to loose, the loose to periodic. Is the change an improvement?

1. It is, like all his Latin works, well written, though not exactly in the style of the prize essays of Oxford and Cambridge.

2. This year was printed in the *Guardian* the ironical comparison between the pastorals of Philips and Pope.

3. With far inferior qualifications many a man has become a field-marshal.

4. My father never rose to any very exalted rank in his profession, notwithstanding his prowess and other qualifications.

5. I frequently saw the Armenian, availing myself of the permission to call upon him.

6. The horror of life mixed itself already in earliest youth with the heavenly sweetness of life.

7. Censure is willingly indulged because it always implies some superiority.

8. Of all the bugbears by which boys both young and old have been hitherto frighted from digressing into new tracks of learning, this has been the most mischievously efficacious.

9. I thanked him, professing my surprise at finding such humanity in a gaol.

10. Your present observation is just, when there are shining virtues and minute defects.

11. When it appears that great vices are opposed in the same mind to as extraordinary virtues, such a character deserves contempt.

12. That the design was moral, whatever the author might tell either his readers or himself, I am not convinced.

13. Finding it impossible to resist, he reluctantly complied.

14. Our senses are our lawful guides in most things that relate solely to this life.

15. After supper, as my spirits were exhausted by the alternation of pleasure and pain which they had sustained during the day, I asked permission to retire.

16. Of genius, that power which constitutes a poet; that quality without which judgment is cold and knowledge is inert; that energy which collects, combines, amplifies and animates; the superiority must, with some hesitation, be allowed to Dryden.

XLVIII. Point out the balanced construction in the following. Remove the balance and note the difference in effect.

1. New things are made familiar and familiar things are made new.

2. Pope had perhaps the judgment of Dryden; but Dryden certainly wanted the diligence of Pope.

3. The memory of other authors is kept alive by their works; but the memory of Johnson keeps many of his works alive.

4. Prosperity is not without many fears and distastes; and adversity is not without comforts and hopes.

5. Reading maketh a full man; conference a ready man; and writing an exact man; and, therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not.

6. They retire to privacy either that they may improve their happiness, increase their knowledge, or exalt their virtue.

7. The original law of society, the rights of subjects, and the prerogatives of kings, have been considered with the utmost nicety, sometimes profoundly investigated, and sometimes familiarly explained.

8. "Every animal has his element assigned him; the birds have the air, and man and beasts the earth." "So," replied the mechanist, "fishes have the water, in which yet beasts can swim by nature, and men by art. He that can swim needs not despair to fly: to swim is to fly in a grosser fluid, and to fly is to swim in a subtler."

9. Sudden fits of inadvertency will surprise vigilance, slight avocations will seduce attention, and casual eclipses of the mind will darken learning.

10. It has been delayed till I am indifferent and cannot enjoy it; till I am solitary and cannot impart it: till I am known and do not want it.

11. Whether sporting on the flowery banks of the river Irtis, or scaling the steepy mountains of Douchenour; whether traversing the black deserts of Kobi or giving lessons of politeness to the savage inhabitants of Europe; all hail!

12. These provinces are too distant for complaint, and too insignificant to expect redress.

13. It would give pleasure to see a good man pleased at my success; it would give almost equal pleasure to see him sympathize with my disappointment.

14. A tyrant commands my body, but you are master of my heart.

15. Some applauded his courage, others censured his folly.

16. Politicians who in 1807 had sought to curry favour with George III. by defending Caroline of Brunswick, were not ashamed in 1820 to curry favour with George IV. by persecuting her.

XLIX. Build sentences out of the following groups of statements, one sentence out of each group.

1. A manor lay on the verge of a moorland tract. It was a wild tract. The manor was ancient. It lay south of Leeds. It was about a day's journey south. It was then barren. It was then unenclosed. It was known by the name of Hallamshire. It is now rich with cultivation.

2. Sir William Trumbal had been ambassador. He had been ambassador at Constantinople. He had been secretary of state. He had retired from business. He fixed his residence in the neighbourhood of Binfield.

3. The version was accompanied by notes. The notes are copious. The version was recommended by them to many readers. The notes were undoubtedly written to swell the volume. Yet they ought not to pass without praise.

4. Dryden's page is a field. The field is natural. It rises into inequalities. It is diversified by exuberance. The exuberance is varied. It is the exuberance of abundant vegetation. Pope's page is a lawn. The lawn is velvet. It is shaven by the scythe. It is levelled by the roller.

5. There was a public representation of a play. The play was exhibited in honour of the Commonwealth. A gentleman came too late. He was old. There was no place suitable for his age. There was none suitable for his quality. This was at Athens.

6. The firing was in front. Braddock heard it. He pushed forward to the support of Gage. He led forward the main body. He left four hundred men in the rear. These were under Sir Peter Halket. They were left to guard the baggage.

7. This was a solitary region. In a central spot was a hunting lodge. It was a gorgeous lodge. The Emperor had built it. He resorted annually to it. That was for recreation and relief. The relief was from the cares of government.

8. Arthur found himself on a giddy verge. He was surprised. He was startled. The gulf lay beneath him. From it he turned his eyes away. He turned to admire the distant landscape. It was partly illumined by the sun. The sun was now westerly.

9. The forest of Soignies was near the city. It extended to within a quarter of a mile of the walls. It was a great forest. It was dotted with monasteries. There were also convents. It swarmed with game. The game was of every variety. The citizens made pilgrimages to the forest. These took place in the summer. The nobles chased the wild boar in the forest. They also chased the stag.

10. Only four men and a page attended Coligny. He was soon overpowered. He was made a prisoner. A soldier captured him. The soldier's name was Francisco Diaz. There were subterranean mines. Through one of them Coligny was conducted. He was taken into the presence of the Duke of Savoy. From the Duke the captor received ten thousand ducats. This was in exchange for Coligny's sword.

11. Philip was at Middelburg. Agreeable intelligence met him there. The Pope had consented to issue a bull. Philip desired new bishoprics for the Netherlands. The bull was for their creation.

12. During the night lights had been seen. The lights were moving. They were the lanterns of the Spaniards. The Spaniards were retreating. A boy had witnessed the spectacle. He alone had done so. He was now on the battlements. He was waving his triumphant signal from them.

13. Soldiers forced their way into the house. There was a large number of soldiers. Their captain preceded them. They ransacked every chamber. No opposition was offered by the family. Nor did the friends offer any. These were too few to cope with this band. They were also too powerless. The band was composed of ruffians. The ruffians were well-armed.

14. Delft was intersected by placid canals. It was intersected in every direction. The canals were all planted with rows of trees. The trees were limes and poplars. The rows were whispering and umbrageous. The canals were watery highways for the traffic of the place. Along these the traffic glided noiselessly. The consequence was this. The town seemed the abode of silence. It seemed the abode of tranquillity.

15. *The Citizen of the World* is a collection of essays. They are in a series of letters. The letters were originally published in *The Ledger*. It was a periodical paper. They were then collected. They made two volumes. They were printed for Newbery. That was in 1762. The letters are Goldsmith's. They are his best production of the essay kind. They display judgment, wit and humour. One or other of these qualities distinguishes every letter.

CHAPTER IX

THE PARAGRAPH

To facilitate comprehension, a work of considerable length may be divided into books, each book is then divided into chapters, and each chapter into paragraphs. Similarly, an essay or a speech is divided into paragraphs. In a speech, a paragraph is indicated by a distinct pause or by words intimating a new departure. In writing or in print the first word of a new paragraph begins a short distance in from where the succeeding lines begin.

What then makes a paragraph? How much matter is put in? The sentence, as we saw, contains one idea or several closely connected ideas; and the paragraph comprises a group of sentences discussing one topic, or a distinct feature of a topic if the topic is complex. That is, the sentences of a paragraph all aim at one object.

The length of a paragraph will depend on the subject and the audience. But, long paragraphs tend to become heavy and hard to understand, short paragraphs to become jerky and distracting. It is prudent to vary the length. At times a paragraph may contain only one sentence, if the matter of the sentence is important enough to stand alone, and is manifestly distinct from contiguous statements.

UNITY OF THE PARAGRAPH. The most important rule for the paragraph as a division of a chapter or essay is to maintain unity. That is, the sentences grouped together should all relate to one

object. Just as no sentence should contain incongruous statements or distracting parentheses, so no paragraph should contain irrelevant sentences or distracting digressions.

The most common breaches of unity are:

1. Running into one paragraph what should be divided into two or more; in other words, making the paragraph a miniature chapter.

2. Splitting into two or three paragraphs the matter that is enough for one only; in other words, reducing the paragraph almost to the level of the sentence.

3. Introducing irrelevancies and useless digressions.

The following passage exemplifies breaches one and two.

"The joy of the nation at the birth of the Prince was loud. Oxford celebrated the event in printed poems, and it is recorded that Cambridge's omission to do the same gave dire offence. Charles, as his portraits show, was a little person with a dark skin and good eyes. His mother thought him so ugly when he was born that she wrote a letter of laughing apology on the subject of his looks. He was somewhat uncouth as a little boy, and stammered, and was shy.

He had a funny little habit of carrying in his arms wherever he went a billet of wood, to which he was so devoted that he never would go abroad without it, and it shared his pillow."

The nation's joy is so distinct from the traits of Charles that sentences one and two should form a separate paragraph. On the other hand, the last sentence is so much akin to what precedes that, instead of being a paragraph, it should be run straight on after "was shy."

In the next passage the third sentence is altogether irrelevant.

"Catherine was by this time a pretty and engaging child of two. She was the pet of her brothers and the darling of her parents. She had been baptized in the ducal chapel of the palace of Villa Viçosa, not three weeks after her birth, and her godfather was the Marquez of Ferreira, a devoted supporter of her father. Now, as destiny would have it, it was on her second birthday that the nobles of Portugal sent secretly to pray Catherine's father, in the name of the patriots, to accept the throne of Portugal."

An example is now given of excessive digression.

"When Archibald Campbell was still of a very tender age, being only between four and five years old, he was 'fostered,' or brought up

away from home by one of his father's kinsmen. The custom in question was prevalent in Argyll and Breadalbane and in other parts of the Highlands and extended to all classes. The original object of it was to procure friends and allies in case of need—a consideration of great importance in days when the protection afforded by the laws was but slight and intermittent. There is something very engaging in the idea which lay at the root of this custom, that in a bond of friendship there is something more enduring than could be secured by treaties written with a pen and liable to be affected by the changing moods and circumstances of the contracting parties. Various members of the House of Campbell would have been glad to 'foster' the eldest son of their chief—for such Lord Lorne had virtually been since his father had abjured his religion and forsaken his country. But the person to whom Lord Lorne committed the weighty charge of his son's upbringing was Sir Colin Campbell of Glenurquhay."

The digression in sentences two, three and four is excessive and unnecessary. We may allow the need of mentioning the prevalence of the custom, but fewer words would have done. To discuss, however, its origin and importance is unnecessary: still more so to moralize on its beauty.

No absolute rule can be laid down about digressions. They are often advantageous to give explanations. In such a case, they should, like parentheses, be to the point and as short as possible. After a long digression, if a long digression is necessary, a writer should insert a warning when the main theme is resumed. This must never be omitted when, as sometimes happens, a digression overflows the paragraph in which it starts and is extended over one or more paragraphs. Macaulay, for example, in his essay on Machiavelli praises his comedy *The Mandragola*, and inserts several paragraphs on the real object of the drama. He then proceeds:

"This digression will enable our readers to understand what we mean when we say that in *The Mandragola* Machiavelli has proved that he completely understood the nature of the dramatic art," etc.

COHERENCE OF THE PARAGRAPH. A paragraph is coherent when the sentences are arranged in an orderly way. That is, the sentences expressing related parts of the statement come close together and follow each other naturally. The separation of what

would naturally come together causes dislocation, which makes the meaning difficult to grasp. Sometimes a writer breaks the even flow of the paragraph by some abrupt statement. This is for the sake of effect.

The order of sentences varies. It may be the order of time, or the order of cause and effect; again, a general proposition may be followed by illustrations and proofs, or a number of statements may lead up to a conclusion.

In the following paragraph the order of time is unjustifiably neglected.

"At the age of eight Charles received knighthood and was invested with the order of the Garter. Soon after his birth he had been proclaimed Prince of Wales and Earl of Chester.

Transpose the sentences, making the necessary verbal changes.

The next passage exemplifies a serious dislocation.

"Adam Smith was professor of Moral Philosophy in the University of Glasgow for twelve years. He then left Glasgow to travel as tutor with the young Duke of Buccleuch, and visited France and Switzerland, residing eighteen months at Toulouse—a curious choice, due we may believe to the tutor, not to the pupil—and some time in Paris. In Paris he made the acquaintance of the brilliant circle of economists and encyclopædists, Quesnay, Turgot, D'Alembert, Helvetius, and Morellet. On leaving Glasgow he forced his students, with whom he was a great favourite, to receive back their fees as the session was not finished. Like many of his countrymen he could not learn to speak French well. One of the Parisian wits said he talked not French but banks and credit."

The sentence "On leaving Glasgow" etc. is manifestly out of place. Its natural position is immediately after "left Glasgow to travel...Buccleuch." Accordingly put a full stop after "Buccleuch"; then insert the information about returning the fees; and follow up with a new sentence about the visit to France and Switzerland.

Macaulay is fond of the abrupt introduction of general statements. Here is an example from his essay on Machiavelli. One paragraph opens with a contrast between the feudal nobles

in other parts of Europe and those of Lombardy and Tuscany. Then the paragraph proceeds:

"The state of society in the Neapolitan dominions, and in some parts of the Ecclesiastical State, more nearly resembled that which existed in the great monarchies of Europe. But the governments of Lombardy and Tuscany, through all their revolutions, preserved a different character. A people when assembled in a town is far more formidable to its rulers than when dispersed over a wide extent of country. The most arbitrary of the Cæsars found it necessary to feed and divert the inhabitants of their unwieldy capital at the expense of the provinces. The citizens of Madrid have more than once besieged their sovereign in his own palace, and extorted from him the most humiliating concessions. The Sultans have often been compelled to propitiate the furious rabble of Constantinople with the head of an unpopular Vizier. From the same cause there was a certain tinge of democracy in the monarchies and aristocracies of Northern Italy."

Note the abruptness. After Macaulay mentions "a different character," instead of telling us that the difference consisted of "a certain tinge of democracy," he suddenly whirls us away to consider the general proposition of the greater unruliness of town-states. Then he gives three illustrations of his proposition before indicating what it has to do with Lombardy and Tuscany. Such abruptness, when employed, should be carefully handled. Otherwise instead of rousing interest, it may cause bewilderment.

MUTUAL RELATION OF SENTENCES. The coherence of a paragraph will be better seen when the relation of each sentence to its neighbour is made as clear as possible. It should be evident if the second sentence is an addition to the first, or if it is in opposition, or if it is a reason or a consequence; and so on. In this way the writer will be less apt to fall into a faulty order of sentences or into breaches of the unity of the paragraph.

The most formal way of showing the relation of sentences, of explicit reference as it has been named, is to use certain conjunctions, or adverbs, or other connecting words and phrases. Note the force of *but*, *hence*, *on the other hand*, *under these circumstances*, in the following passages.

"The explanation might have been easy, if he had been a very weak or a very affected man. But he was evidently neither the one nor the other."

"To be butchered on the smoking ruins of their city, to be dragged in chains to a slave-market, to see one child torn from them to dig in the quarries of Sicily, and another to guard the harems of Persepolis, these were the frequent and probable consequences of national calamities. Hence, among the Greeks, patriotism became a governing principle, or rather an ungovernable passion."

"The judicious and candid mind of Machiavelli shows itself in his luminous, manly, and polished language. The style of Montesquieu, on the other hand, indicates in every page a lively and ingenious but an unsound mind."

"The contests of opposite factions were carried on, not as formerly in the senate-house or in the market-place, but in the ante-chambers of Louis and Ferdinand. Under these circumstances, the prosperity of the Italian States depended far more on the ability of their foreign agents than on the conduct of those who were intrusted with their domestic administration."

Other connectives are: *further*, *then*, *again*, *besides*, *too*, *also*, *or*, *nor*, *otherwise*, *still*, *yet*, *however*, *therefore*, *so*, *and*, *add to this*, *at the same time*, *once more*, *on the contrary*, *in short*, *on the whole*, *in a word*.

It should be noted that in modern English *and* is a very rare connective of sentences. The following shows its use for adding an emphatic conclusion.

"A mannerism which does not sit easy on the mannerist, which has been adopted on principle, and which can be sustained only by constant effort, is always offensive. And such is the mannerism of Johnson."

A second method of indicating relation is to repeat what we wish to refer to. The repetition need not be literal. It may be introduced by phrases like "as we have already stated," "we have now proved," "we again repeat," "it was said before."

A third way is by arrangement of words, as by inversion in the following.

"The times which shine with the greatest splendour in literary history are not always those to which the human mind is most indebted. Of this we may be convinced, by comparing the generation which follows them with that which had preceded them."

"Of this" shifted from its grammatical position after "convinced" refers clearly to what goes before, and thus the two statements are more closely knit together. See p. 55.

We may find two methods combined; as the first and the third, in the following passage.

"A veto on the appointment of ministers was demanded. But this veto Parliament has virtually possessed ever since the Revolution."

There is yet a fourth way. Sometimes the juxtaposition of the sentences is sufficient without any formal connective. We have already seen (p. 92) the advantage of omitting conjunctions in certain circumstances.

The following passage exemplifies how connectives may be dispensed with.

"Though his situation and his habits were pacific, he studied with intense assiduity the theory of war. He made himself master of all its details. The Florentine government entered into his views. A council of war was appointed. Levies were decreed. The indefatigable minister flew from place to place in order to superintend the execution of his design. The times were, in some respects, favourable to the experiment. The system of military tactics had undergone a great revolution. The cavalry was no longer considered as forming the strength of an army. The hours which a citizen could spare from his ordinary employments, though by no means sufficient to familiarise him with the exercise of a man-at-arms, might render him a useful foot-soldier. The dread of a foreign yoke, of plunder, massacre and conflagration, might have conquered that repugnance to military pursuits which both the industry and the idleness of great towns commonly generate."

PRINCIPAL AND SUBORDINATE. In order that the matter of the paragraph may be seen in true perspective, it is necessary that important statements should appear as principal, unimportant as subordinate. How, then, is the relative importance to be indicated? This may be done in various ways. First, important matters may receive more space than unimportant. Next, important statements may occupy the prominent places in the paragraph—the beginning or the end. Again, we may formally call attention to the difference in importance by such phrases as "this is of supreme importance"; "we need not dwell much on this point."

In the following passage the main point, the birth of Catherine of Bragança, is obscured by the importance given to the accessories of year, season, day, evening, hour.

"The year was 1638. The season was the dawn of that Portuguese winter that is gay with flowers. It was St Catherine's Day, November 25, and it was dark evening. Eight o'clock had long sounded from the bells of the churches and the clocks of the palace. Nine was not yet due, when a joyful murmur and stir thrilled through the ducal palace of Villa Viçosa. Donna Luiza, wife of the Duke of Bragança had given birth to a daughter."

Discussing Machiavelli's character Nicias, Macaulay writes:

"We cannot call to mind anything that resembles him. The follies which Molière ridicules are those of affectation, not those of fatuity. Coxcombs and pedants, not absolute simpletons, are his game. Shakespeare has indeed a vast assortment of fools; but the precise species of which we speak is not, if we remember right, to be found there. Shallow is a fool. But his animal spirits supply, to a certain degree, the place of cleverness. His talk is to that of Sir John what soda water is to champagne. It has the effervescence though not the body or the flavour. Slender and Sir Andrew Aguecheek are fools, troubled with an uneasy consciousness of their folly, which, in the latter produces meekness and docility, and in the former, awkwardness, obstinacy, and confusion. Cloten is an arrogant fool, Osric a foppish fool, Ajax a savage fool; but Nicias is, as Thersites says of Patroclus, a fool positive."

This criticism of Shakespeare's fools, however interesting, extends over too many sentences. Shakespeare, like Molière, is cited as an illustration, and need not have so much more space. Nicias is lost sight of for a time. Again, some of the statements receive too much prominence by their isolation. Sentences two and three, for example, had better be combined, since three merely explains two.

Macaulay begins the paragraph already referred to (p. 126) with the two sentences:

"In every other part of Europe, a large and powerful privileged class trampled on the people and defied the government. But in the most flourishing parts of Italy, the feudal nobles were reduced to comparative insignificance."

Now the first statement is here less important than the second; and it had better be turned into a subordinate "though"

clause of the second. Note, however, that turning a subordinate statement into a subordinate clause must be avoided if it results in a clumsy, overloaded sentence.

Instances of placing prominent statements at the beginning or the end will be found immediately below.

INDICATION OF THEME. The beginning of the paragraph, like the beginning of the sentence, is an emphatic position Accordingly, any statement placed prominently there is marked as important. Hence a sentence indicating the theme of the paragraph—the topic sentence—often comes first, or second. The rest of the paragraph contains the expansion or illustration of the theme. This method is helpful both to the reader and to the writer. The reader is informed of the subject and is ready to apply what follows. The writer has the main idea before him and is likely to be kept from wandering; *i.e.* this method promotes unity.

Take the following as an example.

"The temperature of ocean-water varies greatly. The surface temperature may, in the far north and the far south, be as low as 28° F., the freezing-point of sea-water. In the tropics, on the other hand, the surface temperature may rise as high as 95°, or even higher. Beneath the surface the water always grows cooler; so rapidly, as a rule, that at a depth of 600 fathoms the temperature is less than 45° even at the equator. At the bottom of the deep ocean the water is everywhere cold, varying only from about 30° to 36°."

A paragraph in which Dryden explains the refinement of the conversation of seventeenth century poets, begins thus:

"Now, if they ask me whence it is that our conversation is so much refined, I must freely and without flattery ascribe it to the court: and in it, particularly to the King, whose example gives a law to it."

The topic sentence may, however, be reserved to the other emphatic position, the end of the paragraph. In this case, the preceding sentences lead up to the main idea. The reader's mind is then kept in suspense.

In a description of the Whigs and the Tories in the eighteenth century, Macaulay has the following paragraph.

"Dante tells us that he saw, in Malebolge, a strange encounter between a human form and a serpent. The enemies, after cruel wounds inflicted, stood for a time glaring on each other. A great cloud surrounded them, and then a wonderful metamorphosis began. Each creature was transfigured into the likeness of its antagonist. The serpent's tail divided itself into two legs; the man's legs intertwined themselves into a tail. The body of the serpent put forth arms; the arms of the man shrank into his body. At length the serpent stood up a man, and spake; the man sank down a serpent, and glided hissing away. Something like this was the transformation which, during the reign of George the First, befel the two English parties. Each gradually took the shape and colour of its foe, till at length the Tory rose up erect the zealot of freedom, and the Whig crawled and licked the dust at the feet of power."

It frequently happens, especially in narrative, that the matter of a paragraph cannot be indicated by a topic sentence. The various sentences have a common purpose, not as illustrating or proving some point, but as narrating, for example, the events of a division of time. Such is the case in the following paragraph from Macaulay's *Life of Johnson*. The opening words simply link it to the previous paragraph.

"The *Life of Savage* was anonymous; but it was well known in literary circles that Johnson was the writer. During the three years which followed, he produced no important work; but he was not, and indeed could not be, idle. The fame of his abilities and learning continued to grow. Warburton pronounced him a man of parts and genius; and the praise of Warburton was then no light thing. Such was Johnson's reputation that, in 1747, several eminent booksellers combined to employ him in the arduous work of preparing a *Dictionary of the English Language*, in two folio volumes. The sum which they agreed to pay him was only fifteen hundred guineas; and out of this sum he had to pay several poor men of letters who assisted him in the humbler parts of his task."

PARALLEL CONSTRUCTION. We often find a succession of sentences constructed on similar lines. This helps to secure perspicuity when the statements in the sentences repeat or illustrate the same idea.

The following example is from a paragraph in which Macaulay praises the Peace of Utrecht, but blackens the Tories, who concluded the Peace.

"It is true that the means by which the Tories came into power in 1710 were most disreputable. It is true that the manner in which they used their power was often unjust and cruel. It is true that, in order to bring about their favourite project of peace, they resorted to slander and deception, without the slightest scruple. It is true that they passed off on the British nation a renunciation which they knew to be invalid. It is true that they gave up the Catalans to the vengeance of Philip, in a manner inconsistent with humanity and national honour."

It is not necessary that the parallelism of construction should always be so close. If the principal subject is kept prominent, the phraseology may be varied; as in the following.

"For his sake empires had risen, and flourished, and decayed. For his sake, the Almighty had proclaimed his will by the pen of the evangelist and the harp of the prophet. He had been wrested by no common deliverer from the grasp of no common foe. He had been ransomed by the sweat of no vulgar agony, by the blood of no earthly sacrifice. It was for him that the sun had been darkened, that the rocks had been rent, that the dead had risen, that all nature had shuddered at the sufferings of her expiring God."

CLIMAX. If a paragraph contains several statements of varying importance or emphasis, it is advisable to arrange them in an ascending scale. This allows us to finish most effectively; *i.e.* with what is greatest and most impressive.

The first example is part of Macaulay's attack on Charles I.: the second is the close of Burke's impeachment of Warren Hastings.

"We charge him with having broken his coronation oath; and we are told that he kept his marriage vow! We accuse him of having given up his people to the merciless inflictions of the most hot-headed and hard-hearted of prelates; and the defence is that he took his little son on his knee and kissed him! We censure him for having violated the articles of the Petition of Right, after having, for good and valuable considerations, promised to observe them; and we are informed that he was accustomed to hear prayers at six o'clock in the morning."

"I impeach him in the name of the Commons of Great Britain in Parliament assembled, whose parliamentary trust he has betrayed. I impeach him in the name of all the Commons of Great Britain, whose national character he has dishonoured. I impeach him in the name of the people of India, whose laws, rights, and liberties he has subverted, whose properties he has destroyed, whose country he has

laid waste and desolate. I impeach him in the name and by virtue of those eternal laws of justice which he has violated. I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed in both sexes, in every age, rank, situation, and condition of life."

MUTUAL RELATION OF PARAGRAPHS. In the essay, or the chapter, the paragraphs should obey the same rules as the sentences in the paragraph. That is, the paragraphs should be relevant; they should be long or short according to the importance of their matter; they should come in natural and orderly sequence; and should, if necessary, be linked by connectives, sometimes looking forward, sometimes looking back.

EXERCISES

L. Divide the following passage into paragraphs.

Henry II., the first of the Angevin kings, was only twenty-one when he ascended the throne. His body was thickset and strong, his legs bowed, his face fiery-red. His activity was extraordinary: he was never without some bodily or mental occupation. Once when he had nothing else to do, he was found by a bishop busily mending his old clothes. He was affable and inquisitive. Without much reverence for things divine, he would even at mass whisper to his neighbours and scrawl caricatures. Henry's dominions stretched north to the Tweed and south to the Pyrenees. Northumberland and Cumberland, which Stephen had found it expedient to allow the Scots king to retain, Henry now regained. In France he was lord of about a third of all the land. This he held partly by inheritance from both father and mother, partly in right of his wife. Henry was determined to establish a strong government and to make the royal authority supreme. The great barons were no longer to defy the King. He therefore required the hearty support of the lesser Norman barons and of the English. It was now easier to secure the co-operation of Norman and English, since the division between them was disappearing. Living side by side in England and intermarrying, the two races were rapidly uniting into one people. The great barons had during times of trouble sought to become independent; each ruled as a petty king in his district and instituted courts to try cases. To check this, Henry frequently summoned the Great Council and strengthened the King's Court. Barons who attended the Great Council would have an interest in the government of England as a whole and would be less likely to attempt to be independent in small districts. Again, the

strengthening of the King's Court attracted cases to it and in proportion weakened the courts of the barons. Their military power was also lessened. To defend the possessions in France, Henry required an army to serve longer than the few weeks a year which could be demanded from the feudal vassals. Accordingly instead of service, the King accepted money for each knight's fee. With this he hired mercenaries. The King's power was thus increased; and the power of the barons lessened, for their vassals had now fewer opportunities of military experience.

LI. Re-arrange the paragraphing of the following passage.

The chief opponent of Halifax was Lawrence Hyde, who had recently been created Earl of Rochester.

Of all Tories, Rochester was the most intolerant and uncompromising. The moderate members of his party complained that the whole patronage of the Treasury, while he was First Commissioner there, went to noisy zealots, whose only claim to promotion was that they were always drinking confusion to Whiggery, and lighting bonfires to burn the Exclusion Bill.

The Duke of York, pleased with a spirit which so much resembled his own, supported his brother-in-law passionately and obstinately. The attempts of rival ministers to surmount and supplant each other kept the court in incessant agitation.

Halifax pressed the King to summon a Parliament, to grant a general amnesty, to deprive the Duke of York of all share in the government, to recall Monmouth from banishment, to break with Lewis, and to form a close union with Holland on the principles of the Triple Alliance.

The Duke of York, on the other hand, dreaded the meeting of a Parliament, regarded the vanquished Whigs with undiminished hatred, still flattered himself that the design formed fourteen years before at Dover might be accomplished, daily represented to his brother the impropriety of suffering one who was at heart a Republican to hold the Privy Seal, and strongly recommended Rochester for the great place of Lord Treasurer. While the two factions were struggling, Godolphin, cautious, silent and laborious, observed a neutrality between them.

Sunderland, with his usual restless perfidy, intrigued against them both. He had been turned out of office in disgrace for having voted in favour of the Exclusion Bill, but had made his peace by employing the good offices of the Duchess of Portsmouth and by cringing to the Duke of York, and was once more Secretary of State. Nor was Lewis negligent or inactive. Everything at that moment favoured his designs.

He had nothing to apprehend from the German Empire, which was then contending against the Turks on the Danube. Holland could not, unsupported, venture to oppose him.

He was therefore at liberty to indulge his ambition and insolence without restraint. He seized Strasburg, Courtray, Luxemburg. He exacted from the republic of Genoa the most humiliating submissions.

The power of France at that time reached a higher point than it ever before or ever after attained, during the ten centuries which separated the reign of Charlemagne from the reign of Napoleon. It was not easy to say where her acquisitions would stop, if only England could be kept in a state of vassalage.

The first object of the Court of Versailles was therefore to prevent the calling of a Parliament and the reconciliation of English parties. For this end, bribes, promises and menaces were unsparingly employed.

Charles was sometimes allured by the hope of a subsidy, and sometimes frightened by being told that, if he convoked the Houses, the secret articles of the treaty of Dover should be published.

Several Privy Councillors were bought; and attempts were made to buy Halifax, but in vain. When he had been found incorruptible, all the art and influence of the French Embassy were employed to drive him from office; but his polished wit and his various accomplishments had made him so agreeable to his master that the design failed.

LII. Examine any piece of prose with which you are familiar. How far does it illustrate the methods and obey the rules of good paragraph construction?

LIII. Write a number of paragraphs observing the rules of paragraph construction and illustrating the various styles of paragraphs. The paragraphs may be on any of the following subjects, or on any other subject with which you are acquainted.

1. Describe a penny, a sovereign, an umbrella, a boot, a walking-stick, a needle, a pin, a doll, a cricket bat, a cricket ball, a football, a tennis racket, an oar, a fishing-rod, a rifle, a human hand, the moon, the aurora borealis, a rose, a lily, a magnet, a pocket knife, a feather, a chair, salt, sugar, snow.

2. Narrate an anecdote from history or fiction; *e.g.* "King Alfred and the cakes"; "Bruce and the spider"; "Androclus and the lion" or tell a short story of the sagacity of any animal.

3. Explain some proverb or maxim, such as:

"A stitch in time saves nine."
"The more hurry, the less speed."
"Make hay while the sun shines."

4. What do you understand by the following terms: geography, shorthand, botany, syntax, a map, the mariner's compass, longitude, volcano, balance of power, Ship-money, the Woolsack, Prime Minister, the Crusades, earthquake, tides, coral-island, a photograph?

N.B. The paragraph is to be restricted to one aspect of the subject. It is a description of a football, not an account of a football match or a history of the game. It is a definition of earthquake, not a history of earthquakes or a list of theories of their causes.

CHAPTER X

PUNCTUATION

For the sake of clearness and emphasis, we make certain pauses in speaking and in reading aloud. In writing and in printing, the pauses are indicated, with approximate exactness, by a system of signs, called stops or points. That is what is meant by punctuation. The stops represent pauses of varying length, and are, for the most part, inserted according to the grammar and sense of the passage. But, in addition, a stop may appear—where not required by grammar and sense—in order to mark a pause for rhetorical effect. Such a pause will depend on the writer's mind. For this reason, and for others, the same kind of statement may be punctuated differently by different writers. Consequently, hard and fast rules for punctuation cannot be laid down; and within certain limits a considerable variety of usage exists.

The stops proper are: period or full stop; colon; semi-colon; comma; point of interrogation; point of exclamation.

It is usual, however, to include in punctuation, the dash, brackets, and points of quotation.

The apostrophe, the hyphen, and the use of capital letters are also considered in this chapter.

THE FULL STOP (.). This stop must be put at the close of all sentences—except direct questions or exclamations, where it is replaced by the point of interrogation (?) or the point of exclamation (!). Note that the point of interrogation or of exclamation may be inserted elsewhere than at the end of the sentence.

"What is spirit? What are our own minds, the portion of spirit with which we are best acquainted? We observe certain phænomena.

We cannot explain them into material causes. We therefore infer that there exists something which is not material. But of this something we have no idea. We can define it only by negatives. We can reason about it only by symbols."

"If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? if we are like you in the rest, we will resemble you in that."

"What a piece of work is a man! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals!"

"What can ennoble sots, or slaves, or cowards?
Alas! not all the blood of all the Howards."

OTHER USES OF THE FULL STOP. (1) It follows abbreviations; as B.A., A.D., F.R.S., MS., *pro tem.*, *viz.*, N.B., *cf.*

(2) A series of full stops indicates the omission of words. Take the sentence: "The configuration of the Grecian territory, so like in many respects to that of Switzerland, produced two effects of great moment upon the character and history of the people." If we wish to quote this without the comparison and to show that something has been omitted, we write: "The configuration of the Grecian territory...produced two effects of great moment upon the character and history of the people."

The insertion of (?) after words or figures is meant to show that there is doubt about their accuracy; as "William Dunbar, 1460 (?)—1530 (?)."

THE COLON (:). When long sentences were in great vogue, the colon was regularly used as intermediate between the full stop and the semi-colon; but with the shortening of sentences that use has almost entirely vanished.

At present, the chief uses of the colon are these:

(1) To introduce a statement or speech not depending on a verb. Often a dash is added.

"We answer thus: It cannot be pretended that it is not for the immediate interest of the people to plunder the rich."

"The Admiral then spoke as follows :—
'My Lords and Gentlemen, I regret that' etc."

(2) Before a list of names, or an enumeration of particulars.

"Goldsmith's best known works are: *The Vicar of Wakefield*, *The Traveller*, *The Deserted Village*, *The Citizen of the World*.

(3) Between statements grammatically independent but closely connected in sense: mostly antitheses; explanatory or equivalent statements; and statements one of which gives the reason for the other. With the colon no connective word is required.

"Speech is silvern: silence is golden."

"An historian should not record trifles: he should confine himself to what is important."

"I know his intention: he told me."

THE SEMI-COLON (;). (1) Statements grammatically independent but closely connected in sense are regularly separated by semi-colons, conjunctions being usually present.

"But the dominions of Mahommed Ali consisted of Trichinopoly alone; and Trichinopoly was now invested by Chunda Sahib and his French auxiliaries."

"This able, daring, and ambitious man seized every opportunity of crossing the First Lord of the Treasury, from whom he well knew that he had little to dread and little to hope; for Newcastle was through life equally afraid of breaking with men of parts and of promoting them."

"They had seen the French colours flying on Fort St George; they had seen the chiefs of the English factory led in triumph through the streets of Pondicherry; they had seen the arms and counsels of Dupleix everywhere successful."

(2) Parallel subordinate clauses, *i.e.* bearing the same relation to the principal, are often separated by semi-colons instead of commas, especially when the subordinates contain parts marked off by commas. In this way the superior breaks are clearly distinguished from the inferior; a principle which explains other instances of the semi-colon where only the comma might be expected.

"When men are thus knit together, by a love of society, not a spirit of faction, and do not meet to censure or annoy those that are absent, but to enjoy one another; when they are thus combined for

their own improvement, or for the good of others, or at least to relax themselves from the business of the day by an innocent and cheerful conversation, there may be something very useful in these little institutions and establishments."

(3) *As*, *e.g.*, and similar ways of introducing examples, are regularly preceded by the semi-colon.

"Several nouns have the same form in the singular and the plural; as *deer*, *sheep*, *grouse*."

Some writers, however, prefer the comma in such cases.

THE COMMA (,). The uses of the comma are many, and about some of them there is no general agreement. The following are the most important uses.

A. (1) Independent statements, especially if short, may be separated by commas only. Connectives are nearly always present.

"The garrison, in a panic, evacuated the fort, and the English entered it without a blow."

(2) When the statements are elliptical, they are regularly separated by commas. If the sentences are short and if the connection is close, the commas are frequently omitted.

"They might occasionally send to their titular sovereign a complimentary present, or solicit from him a title of honour."

"The walls were ruinous, the ditches dry, the ramparts too narrow to admit the guns, the battlements too low to protect the soldiers."

"The door was instantly shut and locked upon them."

B. (1) A noun clause—whether subject or object—preceding the predicate is marked off by a comma: following the predicate, it requires no comma.

"That the mind of man is never satisfied with the objects before it, has been frequently remarked."

"That he will keep his promise, I myself believe."

"It is observable that he is never more free from his superfluousness than when painting a picture."

"I deny that the admission has been made."

(2) Adjective clauses differ in punctuation as they are restrictive or not: see p. 7.

If restrictive, they have no comma before the relative, and none at the end unless they are long. If not restrictive, they have commas at beginning and end.

"One who endured the unutterable anguish has told us."

"It proved to be the mast of a ship that must have been completely wrecked."

"The garrison, which had fled at his approach, had now recovered from its dismay."

"Thomas Moore, who came to see me with Lord Byron, told me he had seen no such heart's-ease."

(3) Adverbial clauses preceding their principal clauses, or inserted in them, require commas. If the adverbial clause follows, it requires no comma; but a comma may be used.

"Wherever he is found, a generous hand and a great understanding will be found together."

"I took a pleasure, when a stranger knocked at the door, to see him come in and stare about him."

"I stepped forth, requesting my wife not to wait dinner if I was too late."

(4) Parallel clauses, whether noun, adjective or adverbial, are separated by commas: see p. 140.

"Clive told him in reply that his father was a usurper, that his army was a rabble, and that he would do well to think twice before he sent such poltroons into a breach defended by English soldiers."

C. In marking off phrases and words, the uses of the comma are very numerous. Note that sometimes only one comma is necessary, sometimes two.

(1) With nominatives of address.

"But, my lords, I am not reduced to this painful necessity."

"John, come here at once."

"Get up, you lazy boy."

(2) With direct quotations, especially when short and closely connected with the predicate.

"He cried, 'Name the price.'"

"'I had the right of a prior claim,' said he."

"'We will come tomorrow,' was the reply."

Sometimes the presence of another stop makes the comma unnecessary; as "'Let that skull alone!' said a gruff voice."

(3) When a subject is followed by a lengthy attributive phrase, a comma is frequently inserted before the predicate.

"Another obstacle to the general reception of this kind of poetry, is the ignorance of maritime pleasures."

(4) Commas are used with participles, participial phrases, and adjective phrases.

"Sometimes a distant sail, gliding along the edge of the ocean, would be another theme of idle speculation."

"Sighing, he at last spoke."

"Happy in his work, he never thought of repining."

A participle acting as an adjective of quality does not require a comma; as "Hope deferred maketh the heart sick."

(5) Words in apposition are marked off by commas.

"The cottage, a low thatched building, stood there."

"Louis XIV., King of France, died in 1715."

No comma is inserted when the connection is close; as "William the Conqueror was Duke of Normandy."

(6) Co-ordinate words, unless joined by conjunctions, are separated by commas.

"He was thatcher, carpenter, bricklayer, painter, gardener, gamekeeper."

"Men and women and children were all destroyed."

"See the waves in the equinoctial storms, dashing and clashing, roaring and pouring, rattling and battling."

Some writers use both commas and conjunctions; as "The island was full of mountains, plains, and rivers"; "When he gets into a moral, or intellectual, or narrative vein, he is often too copious."

(7) The nominative absolute should always be marked off.

"The lower part of the town was abandoned by both sides, the British remaining at the chapel and crags."

(8) Expressions like *doubtless*, *however*, *moreover*, *then*, *too*, *finally*, *to sum up*, *to conclude*, *in the first place*, in certain uses require commas.

"One admission, doubtless, I do make."

"I say, then, that this is not the place."

"In truth, he is never truly at home in these fashionable circles."

"They found, however, a comfortable harbour."

"He, too, was surprised at the sight."

"To conclude, the whole business is a farce."

With these contrast the following, where no comma is required.

"He was too surprised to speak."

"They were now ready to conclude a peace."

"He is going today because he could not go then."

"However clever he is, he could not accomplish that."

(9) Commas are inserted with words and phrases standing out of their regular position, or when proximity would suggest a close connection that does not exist.

"One sultry noon, she descended into this retreat."

"His remains were interred, according to his own request, in St Mark's churchyard."

"High above, on both sides, the steep woody slopes of the dingle soared into the sky."

(10) Certain half-parenthetic expressions are marked off by commas.

"He is now, I suppose, the senior judge of the whole Court."

"But where, thought I, is the crew."

"Here, we are sorry to say, the good old man fell ill."

(11) A comma often denotes a word, or words, understood.

"This is good: that, better."

(12) A comma may be the sign of a pause for rhetorical effect; as in this sentence from Macaulay's account of seventeenth-century highwaymen: "The Cambridge scholars trembled when they approached Epping Forest, even in broad daylight."

THE DASH (—). Some writers use the dash very lavishly. It often seems to be an indiscriminate substitute for the comma or the semi-colon. Beware of this careless use. Note that commas or semi-colons are not required along with dashes.

The dash is employed as follows:

(1) Before or after a list.

"The best orators are against this method—Demosthenes, Cicero, Burke."

"Demosthenes, Cicero, Burke—all the best orators are against this method."

(2) To indicate some explanation, addition, repetition or afterthought.

"Soon she felt nothing but a supreme immediate longing that curtained off all futurity—the longing to lie down and sleep."

"There was a grace and dignity in this farmer's wife which would have shined in a palace—or so we thought it."

(3) To denote intentional suppression of a word.

"At the —— Hotel we were very poorly entertained."

(4) To indicate a pause of suspense; as when a speaker keeps his audience waiting in doubt about the word he will utter.

"The Count of Africa had thrown for the Empire of the world—and lost."

(5) To show the speaker's agitation, hesitancy, change of mind, or other emotion; or to indicate broken construction, whether from actual interruption or by the figure of aposiopesis: see p. 93.

"'You skait, of course, Winkle?' said Wardle.
'Ye—yes; oh yes'; replied Mr Winkle. 'I—I—am *rather* out of practice.'"

"'We were ready; there was only one person that failed us, your Majesty's gracious—'

'Morbleu, Monsieur, you give me too much Majesty,' said the Prince."

"'These, I repeat, must be cut off; think of the time wasted, of—'

Mr Brocklehurst was here interrupted; three other visitors, ladies, now entered the room."

(6) In dialogue to indicate change of speaker.

"'What a beautiful day for Hannah!' was the first exclamation of the breakfast table. 'Did she tell you where they should dine?'—'No, ma'am; I forgot to ask.'—'I can tell you,' said the master of the house. 'I can tell you: in London.'—'In London!'—'Yes.'"

(7) For parentheses.

"So far from being responsive, he surveyed me—he was naturally a bottle-nosed, red-faced man—with a blanched countenance."

BRACKETS. Parentheses are frequently enclosed in curved brackets ( ).

"Certainly no works would 'illustrate' better than Spenser's with engravings from the old masters (I should like no better amusement than to hunt him through the print shops!) and from none might a better gallery be painted by new ones. I once wrote an article on the subject in a magazine; and the late Mr Hilton (I do not know whether he saw it) projected such a gallery."

Note that long parentheses, extending to several sentences or a whole paragraph, should be denoted by curved brackets, not by dashes.

Square brackets [ ] are used to enclose explanatory additions to the original statement.

"The *Imaginary Conversations* [by Walter Savage Landor] compel an interest somewhat akin to the interest of Plutarch."

POINTS OF QUOTATION. These are double (" ") or single (' '), and should enclose all direct quotations. The advantage of the two forms is apparent when we require to mark off a quotation within a quotation. We may write either, "Well," said the witness, "all the prisoner said was 'Hurry up!'" or 'Well,' said the witness, 'all the prisoner said was "Hurry up!"'

Study the following carefully; and note the points of quotation

and the stops between what is quotation and what is not. Observe the new paragraph for each speech.

"'I see,' said the Cardinal, as he entered, serene and graceful as usual, and glancing at the table, 'that you have been reading the account of our great act of yesterday.'

'Yes; and I have been reading it,' said Lothair reddening, 'with indignation; with alarm; I should add, with disgust.'

'How is this?' said the Cardinal, feeling or affecting surprise.

'It is a tissue of falsehood and imposture,' continued Lothair; 'and I will take care that my opinion is known of it.'

'Do nothing rashly,' said the Cardinal. 'This is an official journal, and I have reason to believe that nothing appears in it which is not drawn up, or well considered, by truly pious men.'

'Good God!' exclaimed Lothair. 'Why! take the first allegation, that I fell at Mentana fighting in the ranks of the Holy Father. Everyone knows that I fell fighting against him, and that I was almost slain by one of his chassepots.'

'I know there are two narratives of your relations with the battle of Mentana,' observed the Cardinal quietly."

N.B. When a single direct speech covers several paragraphs, put " at the beginning of each paragraph and " at the close of the last only.

Quotation marks are also used (1) with a new word or a word in a new sense, etc.; as "People are now [1880] speaking of this as 'boycotting'"; (2) instead of italics for names of books, ships, etc.; as "Shakespeare's 'Hamlet.'"

THE APOSTROPHE (') is employed:

(1) To indicate the possessive case; as "Jack's latest prank"; "the soldiers' rations."

But no ' appears in *its*, *hers*, etc.

(2) To denote the omission of letters; as *don't*, *haven't*, *e'er*, *'tis*, *o'clock*.

(3) In such plurals as "Mind your P's and Q's"; "he makes queer 5's."

THE HYPHEN (-) is found:

(1) In certain compounds; as *a well-built house*, *a seventeenth-century writer*, *half-crown*, *father-in-law*, *looking-glass*, *fellow-feeling*.

(2) At the end of a line to indicate that at least one syllable of the word has yet to come; as *happi-ness*, *abun-dance*, *philo-sophy*.

CAPITALS are used as follows:

(1) To begin a sentence, a direct quotation, and a line of poetry.

(2) In proper names and any words used as proper names, in titles, and in proper adjectives; as *the Queen*, *the Prime Minister*, *Sir John Falstaff*, *the Duke of Cumberland*, *the River Thames*, *Mount Carmel*, *St James's Square*, *the French Revolution*.

(3) In nouns and pronouns indicating the Deity.

(4) For the personal pronoun *I* and the interjection *O*.

(5) In personifications: see p. 88.

Examples of these uses of capitals are easy to find. Other uses occur in older writers and in some modern writers; for example, Carlyle.

EXERCISES

LIV. Insert full stops, colons, points of interrogation, points of exclamation, and capital letters in the following.

1. It would be scarcely possible for a man of Mr Southey's talents and acquirements to write two volumes so large as those before us, which should be wholly destitute of information and amusement yet we do not remember to have read with so little satisfaction any equal quantity of matter, written by any man of real abilities we have, for some time past, observed with great regret the strange infatuation which leads the Poet Laureate to abandon those departments of literature in which he might excel, and to lecture the public on sciences of which he has still the very alphabet to learn he has now, we think, done his worst the subject which he has at last undertaken to treat is one which demands all the highest intellectual and moral qualities of a philosophical statesman, an understanding at once comprehensive and acute, a heart at once upright and charitable.

2. Oftentimes at Oxford I saw Levana in my dreams I knew her by her Roman symbols who is Levana reader, that do not pretend to have leisure for very much scholarship, you will not be angry with me for telling you Levana was the Roman goddess that performed for the new-born infant the earliest office of ennobling kindness.

3. I know them thoroughly, and have walked in all their kingdoms three sisters they are, of one mysterious household; and their paths are wide apart; but of their dominion there is no end them I saw often conversing with Levana, and sometimes about myself do they talk, then oh no mighty phantoms like these disdain the infirmities of language.

4. Take these few cautions know thyself trust not wealth, beauty, nor parasites they will bring thee to destruction honour thy parents speak well of thy friends hear much speak little cast not off an old friend take heed of a reconciled enemy wilt thou live free from fears and cares live innocently keep thyself upright.

LV. Insert semi-colons in the following.

1. It had early been his amusement to torture beasts and birds and, when he grew up, he enjoyed with still keener relish the misery of his fellow-creatures. From a child Surajah Dowlah had hated the English. It was his whim to do so and his whims were never opposed. He had also formed a very exaggerated notion of the wealth which might be obtained by plundering them and his feeble and uncultivated mind was incapable of perceiving that the riches of Calcutta would not compensate him for what he must lose, if the European trade should be driven to some other quarter.

2. When they were ordered to enter the cell, they imagined that the soldiers were joking and, being in high spirits on account of the promise of the Nabob to spare their lives, they laughed and jested at the absurdity of the notion. They soon discovered their mistake. They expostulated they entreated but in vain.

3. Had Mr Wordsworth's poems been the silly, the childish things, which they were for a long time described as being had they been really distinguished from the compositions of other poets merely by meanness of language and inanity of thought had they indeed contained nothing more than what is found in parodies and pretended imitations of them, they must have sunk at once, a dead weight, into the slough of oblivion, and have dragged the preface along with them.

4. Upon this I began to consider with myself what innumerable multitudes of people lay confused together under the pavement of that ancient Cathedral how men and women, friends and enemies, priests and soldiers, monks and prebendaries, were crumbled amongst one another, and blended together in the same common mass how beauty, strength, and youth, with old age, weakness, and deformity, lay undistinguished in the same promiscuous heap of matter.

LVI. Insert commas in the following.

1. Having passed some time very agreeably at Albany our author proceeded to Scaghtikoke where it is but justice to say he was received with open arms and treated with wonderful loving-kindness. He was

much looked up to by the family being the first historian of the name ; and was considered almost as great a man as his cousin the congressman—with whom by the bye he became perfectly reconciled and contracted a strong friendship.

2. As I was once sailing in a fine stout ship across the banks of Newfoundland one of those heavy fogs which prevail in those parts rendered it impossible for us to see far ahead even in the day time ; but at night the weather was so thick that we could not distinguish any object at twice the length of the ship. I kept lights at the mast-head and a constant watch to look out for fishing smacks which are accustomed to anchor on the banks.

3. Thus idling about and wondering stretching themselves now and then among the wild thyme and grass and now getting up to look at some specially fertile place which another called them to see and which they thought might be turned to trading purposes they came upon a mound covered with trees which looked into a flat wide lawn of rank grass with a house at the end of it.

4. As when a man is given over he may die any moment yet lingers ; as an implement of war may any moment explode and must at some time ; as we listen for a clock to strike and at length it surprises us ; as a crumbling arch hangs we know not how yet is not safe to pass under ; so creeps on this feeble weary world and one day before we know where we are it will end.

5. He killed pigs mended shoes cleaned clocks doctored cows dogs and horses and even went so far as bleeding and drawing teeth in his experiments on the human subject. In addition to these multifarious talents he was ready obliging and unfearing. He was universally admitted to be the cleverest man in the parish ; and his death which happened ten years ago in consequence of standing in the water drawing a pond for one of his neighbours at a time when he was over-heated by loading hay for another made quite a gap in our village commonwealth.

6. But as this general desire of aggrandizing themselves by raising their profession betrays men to a thousand ridiculous and mischievous acts of supplantation and detraction so as almost all passions have their good as well as bad effects it likewise excites ingenuity and sometimes raises an honest and useful emulation of diligence.

7. Well might his colleagues exclaim to the hapless Addington in such unheard-of troubles "Doctor the Thanes fly from us."

8. Colonel Waters a quick daring man discovered a poor barber who had come over the river with a small skiff the previous night ; and these two being joined by the Prior of Aramante who gallantly offered his services crossed the water unperceived and returned in half an hour with three large barges.

LVII. Insert dashes and brackets in the following.

1 Beaumont and Fletcher's house on the Surrey side of the Thames for they lived as well as wrote together most probably had a garden.

2. This pure creature pure from every suspicion of even a visionary self-interest never once did this holy child relax from her belief in the darkness that was travelling to meet her.

3. A crash smash shiver stopped their whispers. A simultaneously-hurled volley of stones had saluted the broad front of the mill, with all its windows. A yell followed this demonstration a rioters' yell a North of England a Yorkshire a West-Riding a West-Riding-clothing-district-of-Yorkshire rioters' yell.

4. It is to this day uncertain whether some of the famous *Blackwood* articles that on Keats, the "Zeta" attack on the Cockneys, the Baron Lauerwinkel attack on Playfair were Lockhart's or not.

5. In the midst of this menagerie sat Tom s wife for he was married, though without a family married to a woman lame of a leg as he himself was minus an arm now trying to quiet her noisy inmates, now to outscold them.

6. A rapid series of questions and answers conveyed the story of the courtship. "William was," said Hannah, "a journeyman hatter in B. He had walked over one Sunday evening to see the cricketing, and then he came again. Her mother liked him. Everybody liked her William and she had promised she was going was it wrong?" "Oh no! and where are you to live?" "William has got a room in B. He works for Mr Smith, the rich hatter in the market-place, and Mr Smith speaks of him oh so well! But William will not tell me where our room is. I suppose in some narrow street or lane, which he is afraid I shall not like, as our common is so pleasant. He little thinks anywhere." She stopped suddenly; but her blush and her clasped hands finished the sentence, "anywhere with him!" "And when is the happy day?" "On Monday fortnight, Madam," said the bridegroom elect.

LVIII. Insert points of quotation in the following; and mark off what is quotation from what is not.

Halloa! said I to the very queer small boy where do you live?
At Chatham says he.
What do you do there? says I.
I go to school says he.

I took him up in a moment, and we went on. Presently, the very queer small boy says This is Gads-hill we are coming to, where Falstaff went out to rob those travellers, and ran away.

You know something about Falstaff, eh? said I.

All about him said the very queer small boy. I am old (I am nine) and I read all sorts of books. But *do* let us stop at the top of the hill, and look at the house there, if you please.

You admire that house? said I.

Bless you, sir said the very queer small boy when I was not more than half as old as nine, it used to be a treat for me to be brought to look at it. And now I am nine, I come by myself to look at it. And ever since I can recollect, my father, seeing me so fond of it, has often said to me if you were to be very persevering and were to work hard, you might some day come to live in it. Though that's impossible! said the very queer small boy, drawing a low breath, and now staring at the house out of the window with all his might.

LIX. Examine any passages of prose and poetry, and find examples of the use of apostrophes, hyphens, and capitals.

LX. Insert the necessary capitals and punctuation marks in the following.

1. As he turned up the soil unconsciously his staff struck against something hard. he raked it out and lo a cloven skull with an indian tomahawk buried deep in it lay before him the rust on the weapon showed the time that had elapsed since this deathblow had been given it was a dreary memento of the fierce struggle that had taken place in the last foothold of the indian warriors humph said tom walker as he gave it a kick to shake the dirt from it let that skull alone said a gruff voice tom lifted up his eyes and beheld a great black man seated directly opposite him on the stump of a tree he was exceedingly surprised having neither seen nor heard any one approach and he was still more perplexed on observing as well as the gathering gloom would permit that the stranger was neither negro nor indian it is true he was dressed in a rude half indian garb and had a red belt or sash swathed round his body but his face was neither black nor copper colour but swarthy and dingy and begrimed with soot as if he had been accustomed to toil among fires and forges he had a shock of coarse black hair that stood out from his head in all directions and bore an axe on his shoulder he scowled for a moment at tom with a pair of great red eyes what are you doing on my grounds said the black man with a hoarse growling voice your grounds said tom with a sneer no more on your grounds than mine they belong to deacon peabody.

2. Ruin seize thee ruthless king
confusion on thy banners wait
tho fannd by conquests crimson wing
they mock the air with idle state
helm nor hauberks twisted mail
nor even thy virtues tyrant shall avail
to save thy secret soul from nightly fears
from cambrias curse from cambrias tears
such were the sounds that oer the crested pride
of the first edward scatterd wild dismay
as down the steep of snowdons shaggy side
he wound with toilsome march his long array
stout gloster stood aghast in speechless trance
to arms cried mortimer and couchd his quivring lance

APPENDIX

Selected Questions in English Composition, reprinted by permission from papers set in the following examinations:

A. University of Cambridge: Local.

B. University of London: Matriculation.

C. Leaving Certificate: Scotch Education Department.

D. The Universities of Scotland: Preliminary.

A. UNIVERSITY OF CAMBRIDGE: LOCAL EXAMINATIONS.

JUNIOR.

I. Subjects for Essays.

1. A little knowledge is a dangerous thing.
2. One of Shakespeare's Tragedies.
3. A storm at sea.
4. *One* of the following characters: Robinson Crusoe, Captain Dalgetty, Don Quixote, Maggie Tulliver, Sam Weller.
5. Canals.
6. A wood or a forest.
7. *One* of the following characters: Tom Pinch, Sir Nigel Loring, Agnes Wickfield, Isaac of York, Hereward the Wake, Alan Breck, Colonel Newcome.
8. A heavy fall of snow.
9. Habit.
10. The character and ways of a dog or any other animal that you have known.
11. Spiders.

12. Town and country life compared.
13. An account of the plot of *The Merchant of Venice.*
14. The story of *Marmion.*
15. A description of the way in which you occupied yourself during some recent half-holiday.
16. *One* of the following characters : Sir Roger de Coverley, John Balfour of Burley, Dominie Sampson, Bella Wilfer, Smike, Private Mulvaney, Colonel Sapt.
17. The Duke of Wellington.
18. A description of a day spent at the Franco-British Exhibition.
19. The story of Gulliver's Adventures in Lilliput.
20. Your favourite amusement or hobby.
21. Birds' nests.
22. *One* of the following characters : Don Quixote, Mr Pecksniff, Caleb Balderstone, Kim, Catriona, Shirley.
23. The late Queen Victoria.
24. A day spent at the sea-side.
25. Some of the adventures of Alice in Wonderland.
26. Iron and its uses.
27. *One* of the following characters : Glaucus, Rodney Stone, Tom Brown, Little Dorrit, Grace Harvey, Louis XI. (in *Quentin Durward*), Richard Cœur de Lion (in the *Talisman*).

II. 1. Select *six* of the following words, and write *six* sentences, each containing one of the words which you select used in such a way as to show clearly its meaning : dependent, chronic, supernatural, censorious, reverent, ineligible, reticent, contiguous.

2. Distinguish the varieties of meaning in the following two pairs of sentences :

(*a*) A taste of the pleasures of life,
A taste for the pleasures of life.

(*b*) I shall see him tomorrow,
I will see him tomorrow.

3. (i) Distinguish carefully the meaning of the following sentences :

(*a*) I shall see them tomorrow, when they will tell me the facts.

(*b*) I will see them tomorrow, when they shall tell me the facts.

(ii) Change the above sentences from the direct to the indirect form, making each begin with "He said that he."

4. Write sentences to show the meaning of the following words : latter, later ; disease, decease ; lay, lie.

III. 1 Show that the following sentences do not clearly express what they are intended to express, and re-write them in a corrected form

(*a*) You can see that the Mammoths lived by going to the South Kensington Museum, where they are exhibited.

(*b*) He only wrote on one side of the paper.

(*c*) I wonder that you waste time which we might spend happily together by listening to the fellow's insults.

(*d*) The constable said that the prisoner seizing a bolster full of rage and fury had knocked the prosecutor down.

2. Criticize or correct the following sentences, giving reasons for any alterations you may make:

(*a*) The king yet lives, that Henry shall depose.

(*b*) I saw the man whom you said was my brother, though he did not see me.

(*c*) I should like to have gone fishing to-morrow, if it had been possible.

(*d*) I met Jones, one of the best of men, and whom I had not seen for years.

3. Correct the following sentences, giving reasons for the alterations that you make:

(*a*) If ever one goes a-fishing in winter, they should take care to be warmly clad.

(*b*) He was the man whom they determined should be the next mayor.

(*c*) He was the universal favourite of all the boys in the school.

(*d*) The ox has two horns on each side of its head.

4. Correct the following sentences, and give your reasons for the alterations you make:

I met a man today whom I had just heard was on the continent. "Hullo," says I, "is that you?" "Yes it's me," he answered. "But who do you suppose me to be?"

5. State why the following sentences need amendment, and amend them:

(*a*) I spent the three last days of my holiday in a chair with a swollen leg.

(*b*) Each of them, in their turn, received the reward they deserved.

(*c*) These are the master's rules, who must be obeyed.

6. Add a word or phrase to each of the following, retaining the correct use of the adjective or adverb:

(*a*) How disagreeable he is
How disagreeably he is

(*b*) Charles has grown great
Charles has grown greatly

(*c*) The statement seems exact
The statement seems exactly

IV. Punctuate the following passages, substituting capitals for small letters, where necessary:

1. Humph whats all this said he in an undertone am I going to be taken in do not think me ungrateful then I said when I say I come to resign my office to leave the house where I have been so happy leave the house he asked pooh I have overtasked you but I will be more merciful in the future you must forgive a political economist it is the fault of my sect to look upon men as machines.

2. what a noble boy said he it all depends upon you madam on me she asked yes he is a magnificent boy but I can give only palliatives it depends upon your care he will have that at least I should hope she said and on your influence ten years hence went on Tom my influence she asked yes only keep him steady and he may grow up a magnificent man.

V. 1. Express in a single complex sentence the sense of the following sentences:

The train ran down the incline.

The train attained great speed.

The train turned a sharp curve at the bottom.

The train oscillated under the influence of the brakes.

The train threw all the passengers into a panic.

2. Express in a single complex sentence the sense of the following sentences:

A dog was running away with a piece of meat.

He passed some deep still water.

He saw there the reflected image of the meat

He dropped the meat into the deep water.

He snatched in vain at the shadow.

3. Express in a single complex sentence the sense of the following sentences :

A fox saw a crow sitting on a tree with a piece of cheese in his mouth.

The fox praised the crow's singing.

The crow was pleased by the flattery.

The crow began to sing.

The crow dropped the cheese.

4. Express in a single complex sentence the sense of the following sentences :

A famished traveller was toiling over the desert.

He found a bag.

He was highly delighted.

He opened the bag.

He found nothing but pearls.

5. Combine the following sentences into a single sentence without using "and" or "but":

The lion was proud of his strength.

He despised the weakness of the mouse.

He was caught in a net.

He could not escape from the net.

He was set free by the exertions of the mouse.

SENIOR.

I. Subjects for Essays.

1. "Travel is a part of education." (BACON.)
2. "Peace hath her victories
No less renowned than war." (MILTON.)
3. The best way of spending a million pounds to benefit the poor of a large town.
4. Bees.
5. Which do you consider the greatest of the Queens of England?
6. A contrast between Dickens and *either* Thackeray *or* any other leading novelist of the nineteenth century.
7. "The virtue of Prosperity is Temperance."
8. Thibet.
9. Ghosts.
10. The best way of administering the Congo district.

11. Mary, Queen of Scots.
12. Precious metals.
13. The great Duke of Marlborough.
14. Russia.
15. "Back to the Land!"
16. Electric Trams.
17. The place of the House of Lords in the English Constitution.
18. William the Conqueror.
19. Oliver Cromwell.
20. Napoleon.
21. The Olympic Games revived.
22. A discussion of the value of the historical novel.
23. Airships.
24. Alfred the Great.
25. Sir Walter Raleigh.
26. Gladstone.
27. Municipal Trading.
28. Historic Pageants.
29. The aims and progress of Socialism in England.
30. The Expansion of Germany.
31. "The uses of adversity."
32. Trafalgar.
33. "The All-Red Route."
34. William Pitt the Elder.
35. *One* of the following characters: Elizabeth Bennet, Captain Cuttle, Elaine, Malvolio, Edie Ochiltree, Roland Yorke
36. An account of a Walking Tour.
37. The most heroic Character in Fiction with which you are acquainted.
38. The merits and defects of Henry VIII. as a ruler.
39. The British Occupation of Egypt.
40. The Story of Faithful as told in the *Pilgrim's Progress*.
41. Should the Parliamentary Franchise be extended to Women?
42. Compulsory Military Training.
43. A Picture Gallery.
44. Spelling Reform.
45. Milton.
46. Florence Nightingale.

II. 1. Explain fully with illustrations the meanings of *five* of the following terms:

allegory, *climax*, *hyperbole*, *metaphor*, *pleonasm*, *solecism*.

2. Explain, adding an example in each case, the uses of

(*a*) brackets;
(*b*) italics;
(*c*) the hyphen;
(*d*) inverted commas.

3. Explain fully with illustrations the meanings of *five* of the following terms:

simile, *satire*, *irony*, *emphasis*, *epigram*, *synonym*, *alliteration*.

4. Explain fully the meanings of *five* of the following terms, and give one illustration of each:

simile, *antithesis*, *alliteration*, *irony*, *euphemism*, *ornamental epithet*.

III. 1. Punctuate the following passage, substituting capitals for small letters, where necessary:

Here he said Mr Lovel is a truly remarkable spot
It commands a fine view said his companion looking around him
True but it is not for the prospect I brought you hither do you see nothing else remarkable nothing on the surface of the ground
Why yes I do see something like a ditch indistinctly marked
Indistinctly pardon me sir but the indistinctness must be in your powers of vision nothing can be more plainly traced indistinctly why my niece saw the traces of the ditch at once

2. Punctuate the following passage, substituting capitals for small letters, where necessary:

wretched old man know you not that these are the ruins of the coliseum
alas stranger said the girl in a voice of mournful music speak not so he is blind
the stranger's eyes were suddenly filled with tears and the lines of his countenance became relaxed blind he exclaimed in a tone of suffering which was more than an apology and seated himself apart on a flight of shattered and mossy stairs which wound among the labyrinths of the ruin

3. Arrange in metrical lines the following passage, and insert appropriate marks of punctuation and notation:

Doth God exact day labour light denied I fondly ask but patience to prevent that murmur soon replies God doth not need either man's work or his own gifts who best bear his mild yoke they serve him best his state is kingly thousands at his bidding speed and post oer land and ocean without rest they also serve who only stand and wait.

IV. 1. Write down *eight* sentences, each containing one of the following words used in such a way as to bring out its precise meaning:

analogy, dilemma, fallacy, imply, infer, phenomena, transpire, utilitarian.

2. Frame *six* sentences, each containing *one* of the following words, used so as to bring out its meaning clearly:

collusion, cynicism, decimate, euphemism, illusion, sententious, unique, weird.

3. Explain briefly *six* of the following words, adding in each case a sentence designed to bring out the precise meaning:

avocation, condone, implicit, obloquy, paradox, pedantry, reprobate, venial.

4. Construct *six* sentences so as to bring out clearly the meaning of any *three* of the following *pairs* of words:

judicial, judicious; practicable, practical; officious, official; continual, continuous; stimulus, stimulant.

5. Explain *six* of the following words, and add after each a sentence to illustrate its exact meaning:

aggravate, luxuriant, significant, imperious, expediency, opportunist, initiative, imperial.

6. Explain *six* of the following words, adding after each a short sentence to illustrate its exact meaning:

infer, adequate, depreciate, defection, indict, competent, indiscriminate, incongruous.

7. Explain briefly *six* of the following words, and in the case of each construct a sentence designed to bring out the precise meaning.

equivocal, collaboration, mannerism, epitome, reciprocity, folk-lore, otiose, iconoclast.

V. 1. Recast the following passage so as to express the thoughts contained in it in a manner appropriate to a prose style:

Valour soars above
What the world calls misfortune and affliction.
These are not ills; else they would never fall
On Heaven's first favourites and the best of men.
The gods in bounty work up storms about us
That give mankind occasion to exert
Their hidden strength, and throw out into practice
Virtues which shun the day and lie concealed
In the smooth seasons and the calms of life.

2. Express in your own words the full sense of the following passage:

Art thrives most
Where Commerce has enriched the busy coast:
He catches all improvements in his flight,
Spreads foreign wonders in his country's sight,
Imports what others have invented well,
And stirs his own to match them or excel.
'Tis thus, reciprocating each with each,
Alternately the nations learn and teach.

3. Recast the following passage, so as to express the thoughts contained in it in a manner appropriate to a prose style:

What is it on earth,
Nay, under heaven, continues at a stay?
Ebbs not the sea, when it hath overflown?
Follows not darkness when the day is gone?
And see we not sometimes the eye of heaven
Dimmed with o'er-flying clouds? There's not that work
Of careful nature, or of cunning art,
How strong, how beauteous, or how rich it be,
But falls in time to ruin.

4. Recast the following passage, so as to express the thoughts contained in it in a manner appropriate to a prose style:

All constraint,
Except what wisdom lays on evil men,
Is evil, hurts the faculties, and impedes
Their progress in the road of science; blinds
The eyesight of discovery, and begets,
In those that suffer it, a sordid mind.

5. Write a simple prose version of the following passage:

Call now to mind what high capacious powers
Lie folded up in man; how far beyond
The praise of mortals may the eternal growth
Of nature to perfection half divine
Expand the blooming soul! What pity, then,
Should sloth's unkindly fogs depress to earth
Her tender blossom, choke the stream of life,
And blast her spring!

6. Express fully in your own words the meaning of the following passage:

The British Statesman.

What tho' assaults run high,
They daunt not him who holds his ministry,
Resolute, at all hazards, to fulfil

Its duties;—prompt to move, but firm to wait,—
Knowing, things rashly sought are rarely found;
That, for the functions of an ancient state—
Strong by her charters, free because imbound,
Servant of Providence, not slave of Fate—
Perilous is sweeping change, all chance unsound.

VI. Recast the following passage so as to express its substance in about 50 words, and assign to it an appropriate title:

The authority wielded by the great classical scholars rested not only on their abilities, which are undeniable, but also on the supposed dignity of their pursuits. It was generally believed that ancient history possessed some inherent superiority over modern history; and this being taken for granted, the inference naturally followed that the cultivators of the one were more praiseworthy than the cultivators of the other; and that a Frenchman, for instance, who should write the history of some Greek Republic, displayed a nobler turn of mind than if he had written the history of his own country. The result was, that the few really able writers on history devoted themselves chiefly to that of the ancients; or if they published an account of modern times, they handled their theme, not according to modern ideas, but according to ideas gathered from their more favourite pursuit.

VII. 1. Emend *two* of the following, giving a reason for each change you make:

(*a*) He explained he had no money troubles, but following blood-poisoning periodically got depressed. He always meant to have kept straight, and would try and be steady in future.

(*b*) Firstly, I am glad her health is so far established as to be equal to the journey and to give me hope for her benefit by the sea-air being fully realised.

(*c*) I am excessively sorry we shall not be able to accept for Monday, much as we would like to; bar anything happening, however, we intend coming Tuesday, if you do not wire me otherwise.

2. Emend *two* of the following sentences, giving reasons for the changes which you make:

(*a*) While sitting at breakfast, a telegram came causing him to hurriedly depart and leave undone many of the things he had intended to have done.

(*b*) I never dreamed of him lamenting how he had seen the last of an alliance which he once longed for and believed would be perpetual.

(*c*) It is to him, to whom the ambassador is indebted for his downfall, so thoroughly deserved, but which I believe could not have been anticipated by anybody in their senses.

3. Emend *two* of the following passages, giving a reason for each change you make:

(*a*) I no more object to a whole new clause than these kind of amendments framed to disarm opposition, and which may be consequently accepted.

(*b*) The vice-consul I only knew of by hearsay, as unworthy to make a friend of, and undesirable for even an acquaintance.

(*c*) It is no use merely your meaning well, nor to believe in bad results being made up for by best intentions.

4. Re-write the following sentences, making only the necessary emendations:

(*a*) The papers report that the coast was devastated on Tuesday last by one of the worst storms that has ever been known for several years past; the shores are strewed for miles round with wrecks, and it is feared that a large quantity of sailors has been drowned from the missing ships.

(*b*) Arriving at the station, the last train had gone, so we had no choice than to either drive home or to stay there for the night. As we all did not wish to stay for the night, we resolved unanimously, with one exception, to take a carriage.

5. Emend any *two* of the following sentences and state the reason for each alteration which you make:

(*a*) It is no use his protesting his kindly intentions, for without he is agreeable to my proposal, I shall declare that he has more wealth, but is not so generous as his brother.

(*b*) On attempting to alleviate the fears of the old lady about the weather, the latter remarked to her friends that she could not tell whether their opinion were correct or no, but that she would not be surprised if it didn't rain heavily before long.

(*c*) The general is said to greatly resemble one of those illiterate peasants in character that has never left the bounds of his native village, and yet considers himself as a competent judge of all kinds of art.

6. Emend the following sentences, giving reasons for the alterations which you make:

(*a*) An aftermath of the MacDonnell controversy glowed for a few moments in the House of Commons last night.

(*b*) He was requested to serve some pastry, and using a knife, as it was evidently rather hard, the knife penetrated the d'oyley beneath, and his consternation was extreme.

(*c*) Another attraction was the little white house of Meissonier, of whom they are so justly proud, and which stands nearly opposite the church.

(*d*) Though of an eager and earnest temperament, his imagination was limited, and quite conscious of his powers, being indeed somewhat arrogant and peremptory, aspired only to devote them to accomplishing those objects, which, from his cradle, he had been taught were the greatest, and the only ones which could or should occupy the energies of man.

7. Emend *two* of the following passages, in each case giving reasons for the corrections which you make:

(*a*) It is of Dickens and of his characters of whom we think most frequently when we are in Southwark.

(*b*) He traced out the plan of a town in the plain, and obliging every person to put his hand to a work on which their common safety depended, the houses and ramparts were soon so far advanced as to afford them shelter and security.

(*c*) The governor enquired how many there were in the town who were ready to venture all with him, intending, if he could not have found enough to defend the place, that he would have sent to other neighbouring garrisons to have borrowed some.

B. UNIVERSITY OF LONDON: MATRICULATION.

I. Point out the faults in the following sentences, and re-write the passages in correct form:

1. France and Russia are allies, as are England and Japan. Is it impossible to imagine that, in consequence of the growing friendship between the two great peoples on both sides of the Channel, an agreement might not one day be realised between the four powers?

2. The two men were not interested in the same things, and the chief work which each of them had to do was of a very different kind.

3. He mistrusted my youth, my commonsense, and my seamanship, and made a point of showing it in a hundred little ways.

4. Surely nothing very profound in this remark, but received as though it were Solomon's.

5. A treaty was drawn up and faithfully carried out between the three, that she was to do her own room if necessary to her happiness.

6. Have you any objection to Murray and I going to town to-day?

7. Unlike Marlborough, duty, not glory, was the main-spring of his actions.

8. I am sorry that a previous engagement will prevent me being present on Wednesday evening.

9. The nation had settled the question that it would not have conscription.

10. The fields and meadows looked a picture, being scattered with sheep and cattle feeding on the green grass.

11. So far as medicine is concerned, I am not sure that physiology, such as it was down to the time of Harvey, might as well not have existed.

12. The Diet should leave to the Tsar the initiative of taking such measures as may be necessary.

13. Be this a difference of inertia, of bulk, or of form, matters not to the argument.

14. The railway has done all and more than was expected of it.

15. He will see the alterations that were proposed to be made, but rejected.

16. Doing one's duty generally consists of being moral, kind, and charitable.

17. Of all the measures proposed during the last century for remedying the evil, those now before the House of Commons were thought to be the most effective.

18. Local sentiment is far less pronounced in London than in many other provincial towns.

19. If he had entertained less disparaging notions of his predecessors, one may perceive in Bacon himself that many of the flaws which here and there disfigure his writings would have vanished.

20. Peter Galbraith could not fully understand his daughter's fascination for the mighty beacon which made a circle of flame on the prairie, burning, summer and winter, from dusk to daylight.

21. But, whatever his faults, not his worst enemy could accuse Dr Nevington of being a respecter of persons unless he was well assured beforehand whom such persons might be.

22. Nor should we omit to mention among the things which have furthered the spread of cheap communications, the introduction of penny postage between any part of the United Kingdom in 1839.

23. Among the exponents and advocates of the Protectionists is Mr Underwood, who, if he be not a Cobdenite, then it may be asked, what is Cobdenism?

24. To pick one character out of many, there is Drisen, the descendant of a princely house, who is one of the most fascinating rogues that has enlivened the pages of fiction for many a day.

25. Pierre came back in a few days to see how Shon was, and expressed his determination of staying to help Sir Duke, if need be.

26. From his conversation I should have pronounced him to be fitted to excel in whatever walk of ambition he had chosen to exert his abilities.

27. If you should be sufficiently interested to pay a personal visit to the farm, you will be welcome and every facility will be shown you.

28. Beaumont was so accurate a judge of plays, that Ben Jonson, while he lived, submitted all his writings to his censure, and 'tis thought used his judgment in correcting all his plots.

29. These were the facts he adduced in support of his theory; but there are a number yet to be considered.

30. He had invented a continual process for manufacturing nitric acid.

31. It was evident that no such precautions were taken that the disaster might have been prevented.

32. No man inveigh against the withered flower,
But chide rough winter that the flower hath killed.

33. The captain declared that his vessel had carried not less than three hundred passengers on any voyage.

34. I hope the day is far distant when politicians will be guided less by the needs of their party than by the good of the nation, or that the electors will prefer to have their opinions ready made than to judge for themselves.

35. Though the rent was well adapted for his means, the locality was ill adapted to the residence of a man of his rank.

36. It was his intention to have travelled from Cologne to Mayence but he was compelled to return home.

37. Logically, either the proposition is true, or false; either the facts are correctly, or incorrectly stated.

38. Between the junction of the two tributaries was a level piece of ground on which the force encamped.

39. The later years of his life were much diversified from the former ones.

40. It was while receiving a deputation that the bullet of the anarchist struck the President.

41. The novel is usually criticised by whether its plot and characters are true to life.

42. One thing that makes Arnold's poetry so picturesque is because he always chooses his epithets with such judgment.

43. I was rather impressed by the manner of the orator than by his matter.

44. The soldiers were too exhausted to take the proper care they ought of their horses.

45. I cannot help but think that the general did not fight so much by choice as by compulsion.

46 "Amen," said Yeo, and many an honest voice joined in that honest compact, and kept it too like men.

II. 1 Illustrate by sentences the various uses of the words *fair* and *fast.*

2. Explain and illustrate the differences of meaning in the following triplets of words of the same origin:

contingent, *contiguous*, *contagious*; *efficient*, *effective*, *effectual*; *transitive*, *transitory*, *transitional.*

3 Bring the following five words appropriately into a single sentence:

virulent, *exigency*, *temporise*, *trenchant*, *proclivity.*

4. Illustrate in sentences the differences of meaning or use in the following pairs:

mendicity, *mendacity*; *personify*, *personate*; *presumptive*, *presumptuous*; *salubrious*, *salutary*; *notable*, *notorious.*

5. Illustrate by sentences the various uses of the words *head*, *form.*

6. Show what differences have arisen in the following pairs of words of the same derivation, giving *three* illustrative sentences in each case, the first to be such that either of the words could be used, and the others such that only one or the other would be appropriate:

compute, *count*; *example*, *sample*; *fragile*, *frail*; *secure*, *sure*; *separate*, *sever.*

7. Explain the force of the prepositions in:

The squire claimed descent *from* a Norman baron

He died a few months ago *of* cancer.

With all his learning he had but little judgment.

The lifeboat made straight *for* the sinking ship.

8. (i) Define and illustrate the meanings of:
immunity, *irascible*, *delinquency*, and *perfunctory*.

(ii) Write two synonyms for each of the above terms.

9. Explain, with illustrative sentences, the different uses of the words:

more, *most*, *as*, *but*, *since*.

10. Write sentences showing the use of each of the following words:

criterion, *litigious*, *salient*, *occult*, *dissemble*, *initiate*, *redolent*.

III. 1. Write an account of the following incident in three sentences, introducing all the facts supplied, and avoiding the use of the word *and*.

William the Silent was going to the dining-room. He was dressed very plainly. This was according to his usual custom. Gérard presented himself at the doorway. He demanded a passport. The Princess was struck with the man's agitated countenance. She was anxious. She questioned her husband concerning him. Orange was not at all impressed with the appearance of Gérard. He conducted himself at table with cheerfulness. He was usually cheerful. He conversed with the burgomaster. The burgomaster was the only guest present. They talked about the political aspects of Friedland. The company rose from table. It was two o'clock. The Prince led the way. He intended to pass to his private apartments. These were above. The Prince reached the second step of the stair. There was a sunken arch. It was deep in the wall. It was in the shadow of the door. A man emerged from it. It was Gérard. He stood within a foot or two of the Prince. He pointed a pistol at his heart. He discharged it. Three balls entered his body. One passed quite through him. It struck the wall beyond.

2. Narrate the following incident in three sentences, introducing all the facts supplied, and avoiding the use of the word *and*:

Soon after the Spanish governor sent for them. They were brought to Chaco. They were very well treated by the people there. John Byron was asked to marry the niece of a rich old priest. The lady made the suggestion through her uncle. She wished him to be converted first. The old priest made the offer. He took John Byron into a room. There were several large chests there. They were full of clothes. He took a large piece of linen from one of them. The linen was to be made into shirts for him. This was only if he married the lady. The thought of new shirts was a great temptation to Byron. He had only one shirt. He had worn this ever since he had been wrecked. He denied himself this luxury. He excused himself from the honour of marrying the lady.

3. The following is Joan of Arc's account of the call given to her. Re-write the passage in four sentences, avoiding the use of semi-colons and the word *and*:

At the age of thirteen, a voice from God came near to her, and that voice came to her about the hour of noon, in summer time, while she was in her father's garden. And she heard the voice on her right, in the direction of the church; and when she heard the voice, she also saw a bright light. Afterwards, three saints appeared to her. They were always in a halo of glory; she could see that their heads were crowned with jewels; and she heard their voices, which were sweet and mild. She heard them more frequently than she saw them; and the usual time when she heard them was when the church bells were sounding for prayer. And if she was in the woods when she heard them, she could plainly distinguish their voices drawing near her. When she thought that she discerned the heavenly voices, she knelt down, and bowed herself to the ground. Their presence gladdened her even to tears; and after they departed, she wept because they had not taken her with them back to Paradise. They always spoke soothingly to her. They told her that France would be saved, and that she was to save it.

IV. Subjects for Essays.

1. Recent colonisation by foreign powers.
2. The historical interest of the Mediterranean Sea.
3. The conflict and blending of races in the British Isles.
4. The state of religion in England in the fourteenth century.
5. The products and commerce of Scotland.
6. The causes of differences in climate within the United Kingdom.
7. The rise and growth of Wessex.
8. The development of representative government in the thirteenth century.
9. The conflict of the church with the early Angevin kings.
10. Ocean currents.
11. The chief seaports of the United Kingdom.
12. The products, manufactures and commerce of the Iberian Peninsula.
13. The significance and influence of the Crusades.
14. Ecclesiastical Statesmen in English History.
15. The growth of democracy in the nineteenth century.
16. European domination in North Africa.
17. Canadian Industries.
18. The Rivers of France.

19. A comparison of Alfred the Great with William the Conqueror.
20. The historical interest of the Rhine and the Rhone.
21. The development of Town Life in the Middle Ages.
22. The natural features of Scotland.
23. The progress of mechanical invention during the last century.
24. The cities of northern Italy.
25. The American War of Independence.
26. The consolidation of Great Britain.
27. The English peasantry in the Middle Ages.
28. The chief cities of Hindustan.
29. The Nile.
30. The lakes and rivers of Ireland.
31. The Olympic Games.
32. The Government of Russia.
33. School rewards and punishments.
34. Historic London.
35. Notable Heroines in Prose Fiction.
36. Old Age Pensions.
37. The Turks in Europe.
38. The charm of poetry.
39. The future of scientific discovery.
40. The power and responsibilities of the Press.
41. Our problem of national defence.
42. The advantages and disadvantages of boarding schools.
43. The novel as an instrument of reform.
44. The attractions of Egypt as a place to visit.
45. Should we have a state-supported theatre?
46. The possible effects of aviation on war and commerce.
47. The Congo State.
48. The best poems for children.
49. Socialism.
50. The advantages and drawbacks of a reformed English spelling.

V. Précis.

Each passage to be treated as follows:

(i) State (*a*) the main purport of the whole passage under one title or heading; and (*b*) the purport of each paragraph in the same way.

(ii) Write a précis of the passage, giving its substance, without anything superfluous. [About a third or a fourth of present length.

1. The obvious definition of a monarchy seems to be that of a State in which a single person is entrusted with the execution of the laws, the management of the revenue, and the command of the army. But, unless public liberty is protected by intrepid and vigilant guardians, the authority of so formidable a magistrate will soon degenerate into despotism. A martial nobility and stubborn commons, possessed of arms, tenacious of property, and collected into constitutional assemblies, form the only balance capable of preserving a free constitution against the enterprises of an aspiring prince.

Every barrier of the Roman constitution had been levelled by the vast ambition of the dictator; every fence had been extirpated by the cruel hand of the triumvir. After the victory of Actium, the fate of the Roman world depended on the will of Octavianus, surnamed Caesar, by his uncle's adoption, and afterwards Augustus, by the flattery of the senate. The conqueror was at the head of forty-four veteran legions, conscious of their own strength and of the weakness of the constitution; habituated, during twenty years' civil war, to every act of blood and violence, and passionately devoted to the house of Caesar, from whence alone they had received, and expected, the most lavish rewards. The provinces, long oppressed by the ministers of the republic, sighed for the government of a single person, who would be the master, not the accomplice, of those petty tyrants. The people of Rome, viewing with a secret pleasure, the humiliation of the aristocracy, demanded only bread and public shows, and were supplied with both by the liberal hand of Augustus. The rich and polite Italians enjoyed the present blessings of ease and tranquillity, and suffered not the pleasing dream to be interrupted by the memory of their old tumultuous freedom. With its power, the senate had lost its dignity; many of the most noble families were extinct. The republicans of spirit and ability had perished in the field of battle, or in the proscription. The door of the assembly had been designedly left open for a mixed multitude of more than a thousand persons, who reflected disgrace upon their rank instead of deriving honour from it.

The reformation of the senate was one of the first steps in which Augustus laid aside the tyrant, and professed himself the father of his country. He was elected censor, and in concert with his faithful Agrippa, he examined the list of the senators, expelled a few members, whose vices or whose obstinacy required a public example, persuaded near 200 to prevent the shame of an expulsion by a voluntary retreat, created a sufficient number of patrician families, and accepted for himself the honourable title of prince of the senate. But while he thus restored the dignity, he destroyed the independence of the senate. The principles of a free constitution are irrecoverably lost when the legislative power is nominated by the executive.

2. There is an exclamation in one of Gray's letters—"Be mine to read eternal new romances of Marivaux and Crébillon!" If I did not utter a similar aspiration at the conclusion of the last new novel which

I read, it was not from any want of affection for the class of writing to which it belongs: for, without going so far as the celebrated French philosopher, who thought that more was to be learned from good novels and romances than from the gravest treatises on history and morality, yet there are few works to which I am oftener tempted to turn for profit or delight, than to the standard productions in this species of composition. We find there is a close imitation of men and manners; we see the very web and texture of society as it really exists, and as we meet with it when we come into the world. If poetry has "something more divine in it," this savours more of humanity. We are brought acquainted with the motives and characters of mankind, imbibe our notions of virtue and vice from practical examples, and are taught a knowledge of the world through the airy medium of romance.

As a record of past manners and opinions, too, such writings afford the best and fullest information. For example, I should be at a loss where to find in any authentic documents of the same period so satisfactory an account of the general state of society, and of moral, political, and religious feeling in the reign of George II., as we meet with in the adventures of Joseph Andrews and his friend Mr Abraham Adams. This work, indeed, I take to be a perfect piece of statistics in its kind. In looking into any regular history of that period, into a learned and eloquent charge to a grand jury or the clergy of a diocese, or into a tract on controversial divinity, we should hear only of the ascendancy of the Protestant succession, the horrors of popery, the triumph of civil and religious liberty, the wisdom and moderation of the sovereign, the happiness of the subject, and the flourishing state of manufactures and commerce.

But if we really wish to know what all these fine-sounding names come to, we cannot do better than turn to the works of those who, having no other object than to imitate nature, could only hope for success from the fidelity of their pictures; and were bound (in self-defence) to reduce the boasts of vague theorists and the exaggerations of angry disputants to the mortifying standard of reality. Extremes are said to meet: and the works of imagination, as they are called, sometimes come the nearest to truth and nature. Fielding, in speaking on this subject, and vindicating the use and dignity of the style of writing in which he excelled against the loftier pretensions of professed historians, says that in their productions nothing is true but the names and dates, whereas in his everything is true but the names and the dates. If so, he has the advantage on his side.

3. Ancient history has ever been one of the chief objects of human curiosity and therefore of human learning. Men have differed widely in their theories and methods of writing and of teaching it, but no human beings above the rank of the lowest savages are ever careless about their ancestors or the past annals of their nation. Some sort of ancient history therefore must exist, and has existed since the dawn of civilisation. But history differs from history as much as the medicine-

man from the enlightened physician. First come the floating legends and the simple tale, handed down by oral tradition, embellished with wonders and idealised by lofty motives. Then there is a time when such things no longer command assent, when men want to know dates and generations and a rational sequence of events, and so there springs up beside the rich epic, which pictured human life and motives, the barren chronicle ; instead of varied poetry, men's minds are fed with bald and wretched prose, or prosy verse. Then comes the day of reasoned narrative, when not only are facts recorded but motives and reflections added, and this is the first record that can properly be called history.

There is yet a further step, before we reach critical history, which consists in the careful weighing of the evidence for our facts, and consequently for our theories. Thucydides, for example, who is generally thought a critical historian, is not strictly such. He submits present events, it is true, to careful sifting, and rejects altogether any miraculous interference. But to historical scepticism he can lay no claim. In dealing with the legendary history of his country he supplies motives which he thinks suitable to the recorded events, but his whole criticism affects the *motives* of the heroes, and not the stories alleged concerning them. Thucydides, in fact, and the Athenian school to which he belonged, were so engrossed with politics and with political notions that, whenever they could attribute any such origin to an alleged fact, it became to them not only probable but a matter of history. To allow any interference of the gods, to admit any chivalrous motives or any unselfish passion as an efficient cause in human affairs, above all to believe that any woman could influence politics or change the history of a nation,—these were the ideas rejected by Thucydides and his school with scorn. It was under this theory that he reviewed the past history of his country. I consider the history of Thucydides not merely defective but to some extent false, as compared with Herodotus, whose work is like a mirror, reflecting to us all that he had seen and heard. Although the former certainly sifted his materials, and may therefore in one sense be called a critical historian, in another he cannot lay claim to the title ; for he selected his materials with a view to a foregone conclusion ; he made them fit a preconceived theory.

4. In every species of creatures, those who have been least time in the world appear best pleased with their condition ; for, besides that to a new comer the world hath a freshness on it that strikes the sense after a most agreeable manner, being itself, unattended with any great variety of enjoyments, excites a sensation of pleasure. But as age advances, everything seems to wither, the senses are disgusted with their old entertainments, and existence turns flat and insipid. We may see this exemplified in mankind ; the child, let him be free from pain and gratified in his change of toys, is diverted with the smallest trifle. Nothing disturbs the mirth of the boy but a little punishment or confinement. The youth must have more violent

pleasures to employ his time; the man loves the hurry of an active life, devoted to the pursuits of wealth or ambition; and lastly, old age, having lost its capacity for these avocations, becomes its own insupportable burden. This variety may in part be accounted for by the vivacity and decay of the faculties; but I believe is chiefly owing to this, that the longer we have been in possession of being, the less sensible is the gust we have of it; and the more it requires of adventitious amusements to relieve us from the satiety and weariness it brings along with it.

And as novelty is of a very powerful, so of a most extensive influence. Moralists have long since observed it to be the source of admiration, which lessens in proportion to our familiarity with objects, and upon a thorough acquaintance is utterly extinguished. But I think it hath not been so commonly remarked, that all the other passions depend considerably on the same circumstances. What is it but novelty that awakens desire, enhances delight, kindles anger, provokes envy, inspires horror? To this cause we must ascribe it that love languishes with fruition, and friendship itself is recommended by intervals of absence; hence monsters, by use, are beheld without loathing, and the most enchanting beauty without rapture. That emotion of the spirits in which passion consists is usually the effect of surprise, and as long as it continues, heightens the agreeable or disagreeable qualities of its object; but as this emotion ceases (and it ceases with the novelty), things appear in another light, and affect us even less than might be expected from their proper energy, for having moved us too much before.

It may not be an useless enquiry how far the love of novelty is the unavoidable growth of nature, and in what respects it is peculiarly adapted to the present state. To me it seems impossible that a reasonable creature should rest absolutely satisfied in any acquisition whatever, without endeavouring farther; for after its highest improvements, the mind hath an idea of an infinity of things still behind worth knowing, to the knowledge of which therefore it cannot be indifferent; as by climbing up a hill in the midst of a wide plain a man hath his prospect enlarged, and, together with that, the bounds of his desires. Upon this account, I cannot think he detracts from the state of the blessed, who conceives them to be perpetually employed in fresh searches into nature, and to eternity advancing into the fathomless depths of the divine perfections.

5. What is that which first strikes us, and strikes us at once, in a man of education, and which, among educated men, so instantly distinguishes the man of superior mind, that, as was observed with eminent propriety of the late Edmund Burke, "we cannot stand under the same archway during a shower of rain, without finding him out"? Not the weight or novelty of his remarks; not any unusual interest of facts communicated by him; for we may suppose both the one and the other precluded by the shortness of our intercourse, and the triviality

of the subjects. The difference will be impressed and felt, though the conversation should be confined to the state of the weather or the pavement. Still less will it arise from any peculiarity in his words and phrases. Unless where new things necessitate new terms, he will avoid an unusual word as a rock. It must have been among the earliest lessons of his youth, that the breach of this precept, at all times hazardous, becomes ridiculous in the topics of ordinary conversation. There remains but one other point of distinction possible; and this must be, and in fact is, the true cause of the impression made on us. It is the unpremeditated and evidently habitual arrangement of his words, grounded on the habit of foreseeing, in each integral part, or, more plainly, in every sentence, the whole that he then intends to communicate. However irregular and desultory his talk, there is method in the fragments.

Listen, on the other hand, to an ignorant man, though perhaps shrewd and able in his particular calling, whether he be describing or relating. We immediately perceive, that his memory alone is called into action; and that the objects and events recur in the narration in the same order, and with the same accompaniments, however accidental or impertinent, in which they had first occurred to the narrator. The necessity of taking breath, the efforts of recollection, and the abrupt rectification of its failures, produce all his pauses; and with exception of the "and then," the "and there," and the still less significant, "and so," they constitute likewise all his connections.

Our discussion, however, is confined to method as employed in the formation of the understanding, and in the constructions of science and literature. It would indeed be superfluous to attempt a proof of its importance in the business and economy of active or domestic life. From the cotter's hearth or the workshop of the artizan to the palace or the arsenal, the first merit, that which admits neither substitute nor equivalent, is, that every thing be in its place. Where this charm is wanting, every other merit either loses its name, or becomes an additional ground of accusation and regret. Of one, by whom it is eminently possessed, we say proverbially, he is like clock-work. The resemblance extends beyond the point of regularity, and yet falls short of the truth. Both do, indeed, at once divide and announce the silent and otherwise indistinguishable lapse of time. But the man of methodical industry and honourable pursuits does more; he realizes its ideal divisions, and gives a character and individuality to its moments. If the idle are described as killing time, he may be justly said to call it into life and moral being, while he makes it the distinct object not only of the consciousness, but of the conscience. He organizes the hours, and gives them a soul; and that, the very essence of which is to fleet away, and evermore to have been, he takes up into his own permanence, and communicates to it the imperishableness of a spiritual nature. Of the "good and faithful servant," whose energies, thus directed, are thus methodized, it is less truly affirmed, that he lives in time, than that time lives in him.

His days, months, and years, as the stops and punctual marks in the records of duties performed, will survive the wreck of worlds, and remain extant when time itself shall be no more.

COLERIDGE.

6. The sun was now resting his huge disk upon the edge of the level ocean, and gilded the accumulation of towering clouds through which he had travelled the livelong day, and which now assembled on all sides, like misfortunes and disasters around a sinking empire and falling monarch. Still, however, his dying splendour gave a sombre magnificence to the massive congregation of vapours, forming out of their unsubstantial gloom the show of pyramids and towers, some touched with gold, some with purple, some with a hue of deep and dark red. The distant sea, stretched beneath this varied and gorgeous canopy, lay almost portentously still, reflecting back the dazzling and level beams of the descending luminary, and the splendid colouring of the clouds amidst which he was setting. Nearer to the beach the tide rippled onward in waves of sparkling silver, that imperceptibly, yet rapidly, gained upon the sand.

With a mind employed in admiration of the romantic scene, or perhaps on some more agitating topic, Miss Wardour advanced in silence by her father's side, whose recently offended dignity did not stoop to open any conversation. Following the windings of the beach, they passed one projecting point or headland of rock after another, and now found themselves under a huge and continued extent of the precipices by which that iron-bound coast is in most places defended. Long projecting reefs of rock, extending under water, and only evincing their existence by here and there a peak entirely bare, or by the breakers which foamed over those that were partially covered, rendered Knockwinnock bay dreaded by pilots and ship-masters. The crags which rose between the beach and the mainland, to the height of two or three hundred feet, afforded in their crevices shelter for unnumbered sea-fowl, in situations seemingly secured by their dizzy height from the rapacity of man. Many of these wild tribes, with the instinct which sends them to seek the land before a storm arises, were now winging towards their nests with the shrill and dissonant clang which announces disquietude and fear.

The disk of the sun became almost totally obscured ere he had altogether sunk below the horizon, and an early and lurid shade of darkness blotted the serene twilight of a summer evening. The wind began next to arise; but its wild and moaning sound was heard for some time, and its effects became visible on the bosom of the sea, before the gale was felt on shore. The mass of waters, now dark and threatening, began to lift itself in larger ridges, and sink in deeper furrows, forming waves that rose high in foam upon the breakers, or burst upon the beach with a sound resembling distant thunder.

7. No war had broken out in Europe, since the fall of the Roman Empire, so memorable as that of Edward III. and his successors against France, whether we consider its duration, its object, or the magnitude and variety of its events. It was a struggle of 120 years, interrupted but once by a regular pacification, where the most ancient and extensive dominion in the civilised world was the prize, twice lost and twice recovered in the conflict, while individual courage was wrought up to that high pitch, which it can seldom display, since the regularity of modern tactics has chastised its enthusiasm, and levelled its distinctions.

France was, even in the fourteenth century, a kingdom of such extent and compactness of figure, such population and resources, and filled with so spirited a nobility, that the very idea of subjugating it by a foreign force must have seemed the most extravagant dream of ambition. Yet in the course of about twenty years of war, this mighty nation was reduced to the lowest state of exhaustion, and dismembered of considerable provinces by an ignominious peace.

The first advantage which Edward III. possessed in this contest was derived from the splendour of his personal character, and from the still more eminent virtues of his son. Besides prudence and military skill, these great princes were endowed with qualities peculiarly fitted for the times in which they lived. Chivalry was then in its zenith; and in all the virtues which adorned the kingly character, in courtesy, munificence, gallantry, in all delicate and magnanimous feelings, none were so conspicuous as Edward III. and the Black Prince. Their court was, as it were, the sun of that system, which embraced the valour and nobility of the Christian world; and the respect which was felt for their excellences, while it drew many to their side, mitigated in all the rancour and ferociousness of hostility. This war was like a great tournament, where the combatants fought indeed *à outrance*, but with all the courtesy and fair play of such an entertainment, and almost as much for the honour of their ladies. If we could forget, what never should be forgotten, the wretchedness and devastation that fell upon a great kingdom, too dear a price for the display of any heroism, we might count these English wars in France among the brightest periods in history.

8. Executive magistracy ought to be constituted in such a manner, that those who compose it should be disposed to love and to venerate those whom they are bound to obey. A purposed neglect, or, what is worse, a literal but perverse and malignant obedience, must be the ruin of the wisest counsels. In vain will the law attempt to anticipate or to follow such studied neglects and fraudulent attentions. To make men act zealously is not in the competence of law. Kings, even such as are truly kings, may and ought to bear the freedom of subjects that are obnoxious to them. They may too, without derogating from themselves, bear even the authority of such persons if it promotes their service. Louis XIII. mortally hated the Cardinal de Richelieu; but his

support of that minister against his rivals was the source of all the glory of his reign, and the solid foundation of his throne itself. Louis XIV., when come to the throne, did not love the cardinal Mazarin; but for his interests he preserved him in power. When old, he detested Louvois; but for years, whilst he faithfully served his greatness, he endured his person. When George II. took Mr Pitt, who certainly was not agreeable to him, into his councils, he did nothing which could humble a wise sovereign. But these ministers, who were chosen by affairs, not by affections, acted in the name of, and in trust for, kings; and not as their avowed, constitutional, and ostensible masters. I think it impossible that any king, when he has recovered his first terrors, can cordially infuse vivacity and vigour into measures which he knows to be dictated by those who he must be persuaded are in the highest degree ill affected to his person. Will any ministers, who serve such a king (or whatever he may be called) with but a decent appearance of respect, cordially obey the orders of those whom but the other day in his name they had committed to the Bastile? Will they obey the orders of those whom, whilst they were exercising despotic justice upon them, they conceived they were treating with lenity; and whom, in a prison, they thought they had provided an asylum? If you expect such obedience, amongst your other innovations and regenerations, you ought to make a revolution in nature, and provide a new constitution for the human mind. Otherwise, your supreme government cannot harmonize with its executory system.

BURKE, *Reflections on the Revolution.*

VI. Write a prose version of each of the following passages. Give a short account of the persons, places, and events referred to.

1. And who that walks where men of ancient days
Have wrought with godlike arm the deeds of praise,
Feels not the spirit of the place control,
Or rouse and agitate his labouring soul?
Say, who, by thinking on Canadian hills,
Or wild Aosta, lulled by Alpine rills,
Or Zutphen's plain, or on that highland dell
Through which rough Garry cleaves his way, can tell
What high resolves exalts the tenderest thought
Of him whom passion rivets to the spot,
Where breathed the gale that caught Wolfe's happiest sigh,
And the last sunbeam fell on Bayard's eye;
Where bleeding Sydney from the cup retired,
And glad Dundee in "faint huzzas" expired?

2. There is delight in singing, tho' none hear
Beside the singer; and there is delight
In praising, tho' the praiser sit alone
And see the praised far off him, far above.

Shakespeare is not our poet, but the world's,
Therefore on him no speech! and brief for thee,
Browning! Since Chaucer was alive and hale,
No man hath walked along our roads with step
So active, so inquiring eye, or tongue
So varied in discourse. But warmer climes
Give brighter plumage, stronger wing; the breeze
Of Alpine heights thou playest with, borne on
Beyond Sorrento and Amalfi, where
The Siren waits thee, singing song for song.

3. Thy sons of glory many! Alfred thine,
In whom the splendour of heroic war,
And more heroic peace, when governed well,
Combines; whose hallowed name the Virtues saint,
And his own Muses love; the best of kings!
With him thy Edwards and thy Henrys shine,
Names dear to fame; the first who deep impressed
On haughty Gaul the terror of thy arms,
That awes her genius still. In statesmen thou,
And patriots, fertile. Thine a steady More,
Who, with a generous though mistaken zeal
Withstood a brutal tyrant's lustful rage,
Like Cato firm, like Aristides just,
Like rigid Cincinnatus nobly poor,
A dauntless soul erect, who smiled on death.

4. *Pym.* Have I done well? Speak, England! whose sole sake
I still have laboured for, with disregard
To my own heart—for whom my youth was made
Barren, my manhood waste, to offer up
Her sacrifice—this friend, this Wentworth here—
Who walked in youth with me, loved me, it may be,
And whom, for his forsaking England's cause,
I hunted by all means (trusting that she
Would sanctify all means) even to the block
Which waits for him. And saying this, I feel
No bitterer pang than first I felt, the hour
I swore that Wentworth might leave us, but I
Would never leave him: I do leave him now.

5. *Shakespeare.*

Others abide our question. Thou art free.
We ask and ask: Thou smilest and art still,
Out-topping knowledge. For the loftiest hill
That to the stars uncrowns his majesty,
Planting his steadfast footsteps in the sea,

Making the Heaven of Heavens his dwelling-place,
Spares but the cloudy border of his base
To the foiled searching of mortality:
And thou, who didst the stars and sunbeams know,
Self-schooled, self-scanned, self-honoured, self-secure,
Didst walk on Earth unguessed at. Better so!
All pains the immortal spirit must endure,
All weakness that impairs, all griefs that bow,
Find their sole voice in that victorious brow.

VII. 1. Define the figures of speech employed in the following passages, and criticise those that are defective:

(*a*) Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles,
And by opposing end them?

(*b*) The hopes of the party were shattered by the death of their leader, and by their own incapacity.

(*c*) The best way to learn a language is to speak it.

(*d*) Persuasion tips his tongue whene'er he talks,
And he has chambers in the King's Bench Walks.

(*e*) That accomplished lawyer knew a little of everything, even of law.

(*f*) The gaping clouds pour lakes of sulphur down,
Whose livid flashes sickening sunbeams drown.

2 Explain the meaning of the figurative expressions in the following.

(*a*) The Haji repaid me for my docility by vaunting me everywhere as the very phœnix of physicians.

(*b*) When Oliver Twist came into the court, it was the general impression that he had been taken red-handed in the burglary.

(*c*) In all his conduct a Grandisonian style of magnanimity, both in substance and manner, was visible.

(*d*) At his marriage, the whole community wished the veteran joy on his entrance into the band of Benedicks.

(*e*) After prospering for a season, the financier was ruined in a maelstrom of speculation.

VIII. Re-write the following passages in modern English:

1. For there was never man so earnest and painful a follower of virtue and hater of pleasure, that would so enjoin you labours, watchings, and fastings, but he would also exhort you to ease, lighten,

and relieve, to your power, the lack and misery of others, praising the same as a deed of humanity and pity. Then if it be a point of humanity for man to bring health and comfort to man, and specially (which is a virtue most peculiarly belonging to man) to mitigate and assuage the grief of others, and by taking from them the sorrow and heaviness of life, to restore them to joy, that is to say to pleasure; why may it not then be said that nature doth provoke every man to do the same to himself? For a joyful life, that is to say, a pleasant life is either evil: and if it be so, then thou shouldest not only help no man thereto but rather, as much as in thee lieth, withdraw all men from it as noisome and hurtful, or else if thou not only mayest but also of duty art bound to procure it to others, why not chiefly to thyself? To whom thou art bound to show as much favour and gentleness as to other.

2. In time all learning may be brought into one tongue, and that natural to the inhabitant, so that schooling for tongues may prove needless, as once they were not needed; but it can never fall out that arts and sciences in their right nature shall be but most necessary for any common weal that is not given over unto too much barbarousness. We do attribute too much to tongues, which do mind them more than we do matter, and esteem it more honourable to speak finely than to reason wisely, where words be but praised for the time, and wisdom wins at length.

IX. 1. Point out the differences between (*a*) and (*b*), and state your reasons for preferring one to the other:

(*a*) When the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe.

(*b*) When men delight in battles, bull-fights, and combats of gladiators, they will punish by hanging, burning, and the rack.

2. On what principle is the following paragraph constructed? State its main theme, the illustrations of it, and how the last sentence is related to the others:

A man of polite imagination is let into a great many pleasures that the vulgar are not capable of receiving. He can converse with a picture, and find an agreeable companion in a statue. He meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows than another does in the possession of them. It gives him a kind of property in everything he sees, and makes the most rude, uncultivated parts of nature administer to his pleasures. So that he looks on the world in another light and discovers in it a multitude of charms that conceal themselves from the generality of mankind.

3. Write the following passage in three sentences, expressing the ideas in a simpler form :

I deem it to be an old error of Universities not yet well recovered from the scholastic grossness of barbarous ages, that instead of beginning with arts most easy, and those be such as are most obvious to the sense, they present their young unmatriculated novices at first coming with the most intellective abstractions of logic and metaphysics ; so that they having but newly left those grammatic flats and shallows where they stuck unreasonably to learn a few words with lamentable construction, and now on the sudden transported under another climate to be tost and turmoiled with their unballasted wits in fathomless and unquiet deeps of controversy, do for the most part grow into hatred and contempt of learning, mocked and deluded all this while with ragged notions and babblements, while they expected worthy and delightful knowledge.

4. Point out the peculiarities of expression in the following passage, and re-write it in a more natural style :

Speech is silver : silence is golden. No utterance more Orphic than this. While, therefore, as highest author, we reverence him whose works continue heroically unwritten, we have also our hopeful word for those who with pen (from wing of goose loud-cackling, or seraph God-commissioned) record the thing that is revealed....Under mask of quaintest irony, we detect here the deep, storm-tost (nigh-shipwrecked) soul, thunder-scarred, semi-articulate, but ever climbing hopefully toward the peaceful summits of an Infinite Sorrow.... Yes, thou poor forlorn Hosea, with Hebrew fire-flaming soul in thee, for thee also this life of ours has not been without its aspects of heavenliest pity and laughingest mirth. Conceivable enough! Through coarse Thersites' cloak, we have revelation of the heart, wild-glowing, world-clasping, that is in him.

X. 1. Describe the metre of

(*a*) Then upon the ground the warriors
Threw their cloaks and shirts of deerskin,
Threw their weapons and their war gear.

(*b*) For the sunset of life gives me mystical lore,
And coming events cast their shadows before.

(*c*) To coxcombs averse, yet most civilly steering,
When they judged without skill, he was still hard of hearing.

(*d*) The winds play no longer and sing in the leaves,
Nor Ouse on his bosom their image receives.

(*e*) This is the forest primeval. But where are the hearts that beneath it
Leaped like the roe, when he hears in the woodland the voice of the huntsman?

(*f*) With scutcheons of silver the coffin is shielded,
And pages stand mute by the canopied pall.

2. Re-write the following stanzas in verse form, with the proper punctuation, dividing the lines according to the rhymes, without changing the order of the words:

(*a*) As music and splendour survive not the lamp and the lute the heart's echoes render no song when the spirit is mute no song but sad dirges like the wind through a ruined cell or the mournful surges that ring the dead seaman's knell.

(*b*) I saw eternity the other night like a great ring of pure and endless light all calm as it was bright and round beneath it time in hours days years driven by the spheres like a vast shadow moved in which the world and all her train were hurled.

(*c*) And lo we call you Alfred kinglihood lies in the name of him the good and great you may not rise to greatness o be good at any rate.

Explain the metres used.

3. The following passage is a dialogue in blank verse between Valence and the Duchess. Re-write it in metrical form with the proper punctuation, assigning the words to the proper characters.

First has she seen you yes she loves you then one flash of hope burst then succeeded night and all's at darkest now impossible we'll try you are so to speak my subject yet as ever to the death obey me then I must approach her and no first of all get more assurance.

4. Give an account of the metre of the following lines:

(*a*) Thro' the shadow of the globe we sweep into the younger day;
Better fifty years of Europe than a cycle of Cathay.

(*b*) But now they are moaning on ilka green loaning.
The Flowers of the Forest are a' wede away

(*c*) Near the face of dawn that draws athwart the darkness,
Threading it with colour, like yewberries the yew.

5. Describe the metre of the following. Point out any irregularities. Describe any other variety of this metrical form.

When in disgrace with fortune and men's eyes
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate;

Wishing me like to one more rich in hope,
Featur'd like him, like him with friends possest,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee; and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

6. Write the passage below in blank verse and punctuate it:

For when he laid a tax upon his town and all the mothers brought their children clamouring if we pay we starve she sought her lord and found him where he strode about the hall among his dogs alone his beard a foot before him and his hair a yard behind.

7. The following is a dialogue in blank verse between Antony and Cleopatra. Re-write in metrical form, punctuate, assign words to proper characters.

Antony is not Caesar now a god we hear so nay we know it why not thou men would not venture then to strike a blow at thee the laws declare it sacrilege Julius if I knew Julius had been rather first among men than last among the gods at least put on thy head a kingly crown I have put on a laurel one already as many kingly crowns as should half cover the Libyan desert are not worth this one but all would bend before thee 'twas the fault of Caesar to adopt it 'twas his death be then what Caesar is.

XI. Describe the characteristics of any *three* of the following literary forms, and illustrate your answer by referring to one English example of each: Allegory, Ballad, Burlesque, Sonnet, Tragi-comedy.

C. LEAVING CERTIFICATE: SCOTCH EDUCATION DEPARTMENT.

Lower Grade.

I. Re-write the following sentences in good English, explaining precisely what is wrong in each:

1. I am neither an ascetic in theory or practice.

2. A clergyman in Perthshire wishes to purchase a small pony to do the work of a minister.

3. Another bullet hit the butt of his rifle, thus saving his life.

4. Entering the drawing-room the conviction came to him that he was in the dwelling of an individual of refined taste.

5. Nature has denied to us the power of closing our ears which she gave us in respect of our eyes.

6. There were very few passengers, who escaped without serious injury.

7. Wanted, a gentleman of good ability and pleasant manners to travel in sacks throughout the North of England.

8. A King is the pilot of the State and should therefore be very careful to edify his subjects by his example.

9. Montmorency saw the black flag hoisted with a smile of contempt.

10. The heroine is as wild, fascinating and romantic as ever trod the stage of theatre or page of romance.

11. I shall have great pleasure in accepting your kind invitation ; we will be happy to visit you.

12. I meant nothing less than to compel you to come.

13. Mutton and rice-pudding constitute the leading features of our dinner.

14. He seldom looked at the picture, which he frequently did, without shedding tears.

15. Erected to the memory of John Phillips accidentally shot as a mark of affection by his brother.

16. Having surveyed the antiquities of Rome, it must be confessed that our admiration of them does not so much arise out of their greatness as uncommonness.

17. In England it is almost impossible to procure a pair of boots without squeaking out of London.

18. Domitian did not fail to persecute the Christians because he had no inclination to do so, but because there were none in Rome.

19. He said to his patient that, if he did not get better, he thought he had better come back to say how he was.

20. Elizabeth had a feeling for her cousin, but being a claimant for the crown of England, Elizabeth could not stand her cousin on account of that.

21. Italy is a narrow tongue of land, the backbone of which is formed by the Apennines.

22. In Newport, the place of his nativity, he engaged in commerce, erected a residence, and attained a considerable degree of popularity among his fellow townsmen.

23. He married a lady who boasted of Portuguese extraction, and predeceased him by some dozen summers.

24. Neither the religion of the missionaries nor the trade of the merchants is the cause of the anti-foreign movement in China, though both have been used as levers to envenom it.

25. When out at sea in a vessel the horizon is always circular.

26. The Nabob rose in rebellion, but Clive stepped into the breach.

27. The many friends of Dr S. will be glad to hear that, whilst he has somewhat recovered from his illness, he is still not allowed to take part in any work, and remains confined to his house.

28. Respectful Madam,—We have pleasure in forwarding your watch by this evening's post, which is now going satisfactory.

29. The teaching of Carlyle apparently greatly influenced him; it certainly did his father.

II. 1. Write ten short sentences, each containing one of the following words correctly used so as to bring out its full meaning: affect, sumptuous, universal, athwart, collusion, wherewith, mitigate, continuous, mutual, howsoever.

2. Write ten short sentences, each containing one of the following words correctly used, so as to bring out its meaning: embody, leeway, appliance, automatically, judicial, guerdon, satellite, insinuate, pertinent, wreak.

3. Write ten short sentences, each containing one of the following words correctly used, so as to bring out its meaning: awfully, plastic, capacious, transpire, constant, partake, calculate, intermittent, unique, amidst.

4. Correct the faults of vocabulary in the following passage; give the true meaning of the words which you reject, adding the derivation where you can:

Observe me, Sir Anthony. I would by no means wish a daughter of mine to be a progeny of learning. She should have a supercilious knowledge of accounts; and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries; but above all, she should be mistress of orthodoxy, that she might not mis-spell and mis-pronounce words so shamefully as girls usually do; and likewise that she might reprehend the true meaning of what she is saying. This is what I would have a woman know; and I don't think there is a superstitious article in it.

5. Write five or more sentences, to illustrate important distinctions of usage between

(*a*) "Shall" and "will."
(*b*) "Middle" and "centre."
(*c*) "Few" and "a few."
(*d*) "Verbal" and "oral."
(*e*) "Last" and "latest."

6. Distinguish the meanings of the following pairs of words, and make sentences to show their correct use : *paternal*, *fatherly* ; *human*, *humane* ; *new*, *novel* ; *mutual*, *common* ; *quantity*, *number*.

III. 1. Express, in your own language, as accurately as you can, the meaning of the following passage, and show how the illustration bears out the main argument :

> But we, frail wights ! whose sight cannot sustain
> The Sun's bright beams when he on us doth shine,
> But that their points rebutted back again
> Are dulled, how can we see with feeble eyne[1]
> The glory of that Majesty Divine,
> In sight of whom both Sun and Moon are dark,
> Comparèd to his least resplendent spark ?
>
> The means, therefore, which unto us is lent
> Him to behold, is on his works to look,
> Which he hath made in beauty excellent,
> And in the same, as in a brazen book,
> To read enregistered in every nook
> His goodness, which his beauty doth declare,
> For all that's good is beautiful and fair.

2. Wordsworth wrote the following sonnet in the pass of Killiecrankie, at a time (October, 1803) when an invasion of Britain by Napoleon was expected. (*a*) Give Wordsworth's meaning as plainly and briefly as you can. (*b*) Explain the allusions in those phrases which are printed in italics. (*c*) Name the metre and point out the arrangement of the rhymes. (*d*) Rewrite the last seven lines (from "'Twas a day of shame") in prose form, making as few verbal changes as possible.

> *Six thousand veterans* practised in war's game,
> Tried men, at Killiecrankie were arrayed
> Against an equal host that wore the plaid,
> *Shepherds and herdsmen.*—Like a whirlwind came
> The Highlanders : the slaughter spread like flame ;
> And *Garry, thundering down his mountain road*,
> Was stopped, and could not breathe beneath the load
> Of the dead bodies.—'Twas a day of shame
> For them whom precept and the pedantry
> Of cold mechanic battle do enslave.
> Oh, for a single hour of that *Dundee*,
> Who on that day the word of onset gave !
> Like conquest would the men of England see ;
> And her foes find a like inglorious grave.

[1] Eyes.

3. Express, in your own language, the sense of the following passage:

The Sailor sighs, as sinks his native shore,
As all its lessening turrets bluely fade;
He climbs the mast to feast his eye once more,
And busy Fancy fondly lends her aid.

Ah now, each dear domestic scene he knew,
Recalled and cherished in a foreign clime,
Charms with the magic of a moonlight view,
Its colours mellowed, not impaired, by time.

True as the needle, homeward points his heart,
Through all the horrors of the stormy main;
This the last wish with which its warmth could part,
To meet the smile of her he loves again.

4. He who ascends to mountain-tops shall find
The loftiest peaks most wrapt in clouds and snow:
He who surpasses or subdues mankind
Must look down on the hate of those below.
Though high above the sun of glory glow,
And far beneath the earth and ocean spread,
Round him are icy rocks, and loudly blow
Contending tempests on his naked head,
And thus reward the toil which to those summits led.

(*a*) Express, in a single sentence, the main thought of the above passage.

(*b*) Invent or quote another metaphor to illustrate that thought.

(*c*) Re-write the last sentence in prose order, without adding, omitting, or changing any word.

(*d*) What is the metre of the passage? Scan the last line.

IV. 1. Build up the following facts into a single connected composition, arranging them in what you consider the best order:

The swallow has very long wings—lives on insects—has great powers of flight—feeds in the air—its feet not adapted for walking or climbing—has a broad soft bill—migrates to warmer lands in winter—does not eat fruits or grubs—there are no insects in the air of Britain in the winter—the swallow is not swifter in flight than the falcon or carrier-pigeon, but can turn and wheel more rapidly—has a long forked tail.

2. Build up the following statements into a connected composition. Arrange the sentences in what you think the best order, avoiding needless repetitions; supply connecting words where they are required, and invent a suitable title for the whole.

Britain is one of the great powers of the world—great in industry and commerce—her industrial supremacy threatened by Germany and

the United States—English language widespread—colonies a source of strength—rise of new powers (*e.g.*, Japan)—colonies numerous—risk of population crowding into towns—colonies favourably situated—certain elements of danger—competition for trade growing keener—yeoman class dwindling—Britain no longer the workshop of the world—her people highly civilized—other great empires have risen and fallen—the prosperity of a country depends chiefly on the energy and patriotism of its citizens and their power of adapting themselves to new conditions—the future of the British Empire is an interesting speculation.

3. Work up the following series of simple sentences into a well-knit paragraph consisting of some half-dozen (complex or compound) sentences:

We struggled on. Nearer and nearer we came to the sea. This mighty wind was blowing from the sea dead on shore. The force of the wind became more and more terrific. We had not yet nearly reached the sea. But its spray was already on our lips. The country adjacent to Yarmouth is flat. The waters were out over miles and miles of it. Every sheet and puddle had its stress of little breakers. These set heavily towards us. We came within sight of the sea. The waves on the horizon were seen at intervals above the roaring abyss. They were like glimpses of another shore with towers and buildings. At last we got into the town. The people came out of their doors. They were all aslant. Their hair was streaming. They made a wonder of the mail. It had come through such a night.

V. 1. Read the following poem from beginning to end. Then

(*a*) Give *in plain narrative form* the essential facts of the story, whether expressed or only implied in the poem.

(*b*) Point out two or three places where the poet has departed from this plain narrative form.

(*c*) Select the stanza that you like best, and say why you prefer it.

O listen, listen, ladies gay!
No haughty feat of arms I tell;
Soft is the note, and sad the lay
That mourns the lovely Rosabelle.

"Moor, moor the barge, ye gallant crew,
And, gentle lady, deign to stay!
Rest thee in Castle Ravensheuch[1],
Nor tempt the stormy firth to-day.

[1] In Fifeshire.

"The blackening wave is edged with white;
  To inch and rock the sea-mews fly;
The fishers have heard the water-sprite,
  Whose screams forebode that wreck is nigh.

"Last night the gifted seer did view
  A wet shroud swathed round lady gay;
They stay thee, Fair, in Ravensheuch;
  Why cross the gloomy firth to-day?"

"'Tis not because Lord Lindesay's heir
  To-night at Roslin[1] leads the ball;
But that my lady-mother there
  Sits lonely in her castle-hall.

"'Tis not because the ring they ride,
  And Lindesay at the ring rides well,
But that my sire the wine will chide
  If 'tis not fill'd by Rosabelle."

O'er Roslin all that dreary night
  A wondrous blaze was seen to gleam;
'Twas broader than the watch-fire's light,
  And redder than the bright moonbeam.

Seem'd all on fire that chapel proud,
  Where Roslin's chiefs uncoffined lie,
Each Baron, for a sable shroud,
  Sheathed in his iron panoply.

Blazed battlement and pinnet high,
  Blazed every rose-carved buttress fair—
So still they blaze, when fate is nigh
  The lordly line of high Saint Clair.

There are twenty of Roslin's barons bold
  Lie buried within that proud chapelle;
Each one the holy vault doth hold,—
  But the sea holds lovely Rosabelle!

And each Saint Clair was buried there
  With candle, with book, and with knell;
But the sea-caves rung, and the wild winds sung
  The dirge of lovely Rosabelle.

2. Read the following poem from beginning to end. Then

(*a*) Tell Sir Humphrey Gilbert's fate in your own words, as simply and briefly as you can.

(*b*) Point out the metaphor which runs through the poem, bringing together all the lines in which it appears.

[1] Near Edinburgh.

Southward with fleet of ice
  Sailed the corsair Death ;
Wild and fast blew the blast,
  And the east-wind was his breath.

His lordly ships of ice
  Glisten in the sun ;
On each side, like pennons wide,
  Flashing crystal streamlets run.

His sails of white sea-mist
  Dripped with silver-rain ;
But where he passed there were cast
  Leaden shadows o'er the main.

Eastward from Campobello
  Sir Humphrey Gilbert sailed ;
Three days or more seaward he bore,
  Then, alas ! the land-wind failed.

Alas ! the land-wind failed,
  And ice-cold grew the night ;
And nevermore on sea or shore
  Should Sir Humphrey see the light.

He sat upon the deck,
  The Book was in his hand ;
"Do not fear ! Heaven is near,"
  He said, "by water as by land !"

In the first watch of the night,
  Without a signal's sound,
Out of the sea mysteriously,
  The fleet of Death rose all around.

The moon and the evening star
  Were hanging in the shrouds ;
Every mast as it passed
  Seemed to rake the passing clouds.

They grappled with their prize
  At midnight black and cold !
As of a rock was the shock ;
  Heavily the ground-swell rolled.

Southward through day and dark
  They drift in close embrace,
With mist and rain o'er the open main ;
  Yet there seems no change of place.

Southward, for ever southward,
  They drift through dark and day ;
And like a dream, in the Gulf Stream
  Sinking, vanish all away.

3. Here are two versions of the same incident. The first is by Scott, the second by Campbell. Read both poems, and then

(*a*) Tell in simple language the one story which both poems relate.

(*b*) Point out any facts, or details, in which the two poems differ.

(*c*) Say which version you prefer, and why.

(*d*) Name the metre.

I.

O lovers' eyes are sharp to see,
And lovers' ears in hearing;
And love, in life's extremity,
Can lend an hour of cheering.
Disease had been in Mary's bower
And slow decay from mourning,
Though now she sits on Neidpath's tower
To watch her Love's returning.

Yet keenest powers to see and hear
Seem'd in her frame residing;
Before the watch-dog pricked his ear
She heard her lover riding;
Ere scarce a distant form was kenn'd
She knew and waved to greet him,
And o'er the battlement did bend
As on the wing to meet him.

He came—he pass'd—an heedless gaze
As o'er some stranger glancing;
Her welcome, spoke in faltering phrase,
Lost in his courser's prancing—
The castle-arch, whose hollow tone
Returns each whisper spoken,
Could scarcely catch the feeble moan
That told her heart was broken.

SIR W. SCOTT.

II.

Earl March looked on his dying child,
And smit with grief to view her—
The youth, he cried, whom I exiled
Shall be restored to woo her.

She's at the window many an hour,
His coming to discover:
And he looked up to Ellen's bower
And she look'd on her lover.

But, ah! so pale, he knew her not,
 Though her smile on him was dwelling—
And am I then forgot—forgot?
 It broke the heart of Ellen.

In vain he weeps, in vain he sighs,
 Her cheek is cold as ashes;
Nor love's own kiss shall wake those eyes
 To lift their silken lashes.

T. CAMPBELL.

VI. Subjects for Essays.

1. The advantages of Travel.

2. Epitaphs.

3. A character sketch of an acquaintance.

4. Photography.

5. A comparison of the present methods of warfare with those of an earlier century.

6. The newspaper: what are the chief kinds of reading that it contains, and for what is each valuable?

7. The life of a rat on board ship.

8. An imaginary letter from an American boy or girl, describing a first visit to Scotland.

9. The adventures of an umbrella.

10. Relate in your own words some striking incident in the life of your favourite character in Scottish history.

11. Discuss, in the form of a dialogue between two boys or two girls, the advantages and disadvantages of living in a large town.

12. Describe a football, cricket, or hockey match *first* from the point of view of a player, *then* from the point of view of a bystander.

13. Imagine yourself on holiday in a rather remote part of Scotland; write to a school friend, describing the locality, telling how you have spent your time, and finally inviting him (or her) to join you. Give precise instructions as to the route.

14. "A poor girl, who played children's parts in a theatre, one night received a guinea from the treasurer in mistake for half-a-guinea, which was her weekly wage. She started off with it, repented, and took it back to the treasurer." Tell this story more fully and dramatically, as you would tell it to a younger brother or sister; conclude it as you please, describing the interview between the girl and the treasurer as you imagine it.

15. Diary of a (real or imaginary) bicycling tour in the Highlands.

16. Sir Walter Scott possessed a gun that had belonged to Rob Roy, and a sword that had belonged to the Marquis of Montrose. Imagine a dialogue between these weapons.

17. Describe any *one* of the following great battles: Thermopylae, The Thrasymene Lake, Hastings, Flodden, Trafalgar, Sedan.

18. Write an imaginary account of a shipwreck, in the form of a letter from a survivor.

19. "Oh wad some Power the giftie gie us
To see oursels as others see us!"

An English boy, who has come to Scotland to finish his school education, writes home describing what strikes him most in the manners, characters and habits of his new class-mates.

20. Describe any scientific experiment or series of experiments or any geographical excursion, in which you have yourself taken part. (Your account should be so written as to be intelligible and interesting to a person who has no previous knowledge of the subject.)

21. The Life-history (in the form of an autobiography, if you choose) of a Butterfly, *or* of a Swallow, *or* of a Salmon. [Do not attempt this subject unless you know something of Natural History.]

22. Suppose yourself left for a day in charge of a "general merchant's" shop in a country village; recount your experiences from morning till night.

23. An old soldier relates to his grandson his experiences as a trooper with Montrose, *or* as a Covenanter at Drumclog, *or* as a Jacobite in Prince Charlie's retreat from Derby to Culloden, *or* with Moore at Corunna, *or* at the Relief of Lucknow.

HIGHER GRADE.

I. Point out the faults of composition or style in the following sentences. *Explain why you consider them faults*, and express what seems to you to be the meaning of each in an improved form:

1. We admit the gift's generosity, but the town council in accepting it will, we believe, be found to have saddled themselves with a white elephant.

2. Simplicity is one of the features of Macbeth's nature, who has no command over his mind or his features.

3. She is one of those women who cannot conceal her opinions about what she considers to be wrong.

4. The sparring with words between Beatrice, who says "nobody marks you," and yet she herself does, and Benedick makes us wonder how all that will end.

5. The entrance of the two women, Nerissa first, then Portia, forms one of the most striking climaxes anywhere to be imagined, and adds to the dramatic effect.

6. It is interesting to observe the various substitutes for paper before its invention.

7. I doubt I will not pass my examination.

8. He was the nephew of the old King, who died soon after the storming of his capital, and was ultimately successful in repelling the enemies' attacks, who returned the following year.

9. Driving down the street, the horse ran off, and he was thrown out of the machine.

10. There is as much difference between comprehending a thought clothed in Cicero's language and that of an ordinary writer as between seeing an object by the light of a taper and of the sun.

11. You and I are both agreed upon these sort of questions.

12. Few of his friends except myself felt aggravated by his absence.

13. I never remember to have stated my opinion verbally, though I have often expressed it in writing.

14. Entering the drawing-room the conviction came to him that he was in the dwelling of an individual of refined taste.

15. Nature has denied to us the power of closing our ears which she gave us in respect of our eyes.

16. The magistrate in reply said that he would endeavour to administer justice without leaning either to partiality on the one hand or to impartiality on the other.

17. Put one of the pills in a little water, and swallow it three times daily before meals.

18. Any one of us may make a mistake, which we are sorry for, and has bitter consequences.

II. 1. Distinguish between the meanings of *comprehensive* and *comprehensible*, *exceptional* and *exceptionable*, *constant* and *consistent*, *imaginary* and *imaginative*, *luxury* and *luxuriance*; and illustrate the meaning of each word by a sentence in which it is used.

2. Select *ten* of the following words, and make ten sentences, using, in each, one of the words in its correct modern sense; show how the word has changed from its original meaning, and add the derivation where you can:

caitiff, *considerable*, *cunning*, *entail*, *ghostly*, *humour*, *knave*, *jovial*, *minister*, *nice*, *person*, *predicament*, *presently*, *recreant*, *shame-faced*, *temper*, *villain*.

3. I will tell you why; so shall my anticipation *prevent* your discovery, and your secrecy to the king and queen moult no feather. I have of late—but wherefore I know not—lost all my mirth, *forgone* all custom of exercises; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory, this most excellent canopy, the air, look you, this *brave* o'erhanging firmament, this majestical roof *fretted* with golden fire, why, it appears no other thing to me than a foul and pestilent *congregation* of vapours. What a piece of work is a man! how noble in reason! how infinite in *faculty*! in form and moving how *express* and admirable! in action how like an angel! in *apprehension* how like a god! the beauty of the world! the *paragon* of animals! And yet, to me, what is this *quintessence* of dust?

Read the above passage from beginning to end; then (*a*) give the exact meaning of the italicised words *as used in this passage*; (*b*) point out which of these words have now changed in meaning, and account (if you can) for the change.

III. 1. Expand the following metaphors into similes so as to bring out their full meaning:

(*a*) Afghanistan is the Switzerland of Asia.
(*b*) He was the apple of his father's eye.
(*c*) Full many a flower is born to blush unseen.
(*d*) For in that sleep of death what dreams may come?
(*e*) The great sun begins his state
Robed in flames and amber light,
The clouds in thousand liveries dight.

2. Explain fully with illustrations the meaning of *four* of the following terms:

metaphor, *antithesis*, *bathos*, *climax*, *hyperbole*, *euphemism*, *tautology*, *solecism*.

3. Explain fully the meaning of *five* of the following:

truism, *periphrasis*, *epigram*, *analogy*, *peroration*, *refrain*, *dilemma*, *emphasis*, *epilogue*, *elegy*.

IV. 1. Discuss, with examples, the use and abuse of quotation.

2. He writes passionately, because he feels keenly; forcibly, because he conceives vividly; he sees too clearly to be vague; he is too serious to be otiose; he can analyse his subject, and therefore he is rich; he embraces it as a whole and in its parts, and therefore he is consistent; he has a firm hold of it, and therefore he is luminous. When his imagination wells up, it overflows in ornament; when his heart is touched, it thrills along his verse. He always has the right word for the right idea, and never a word too much. If he is brief, it

is because few words suffice; when he is lavish of them, still each word has its mark, and aids, not embarrasses, the vigorous march of his elocution. He expresses what all feel, but all cannot say; and his sayings pass into proverbs among his people, and his phrases become household words and idioms of their daily speech, which is tessellated with the rich fragments of his language, as we see in foreign lands the marbles of Roman grandeur worked into the walls and pavements of modern palaces.

(*a*) Describe, in your own language, the characteristics of good writing as they are here set forth.

(*b*) Note three metaphors in the above passage, and explain their application.

3. The laws of composition are not immutable laws: what is right in conversation may be wrong in a letter; what is right in a letter may be wrong in an oration; what is right in an oration may be wrong in a sworn statement of fact.

Discuss the above, with illustrations.

V. 1. Express, in your own language, the main idea of the following passage, and show how the illustrations serve to enforce it:

> Say not the struggle nought availeth,
> The labour and the wounds are vain,
> The enemy faints not, nor faileth,
> And as things have been they remain.
>
> If hopes were dupes, fears may be liars;
> It may be, in yon smoke concealed,
> Your comrades chase even now the fliers,
> And, but for you, possess the field.
>
> For while the tired waves, vainly breaking,
> Seem here no painful inch to gain,
> Far back, through creeks and inlets making,
> Comes silent, flooding in, the main.
>
> And not by eastern windows only,
> When daylight comes, comes in the light,
> In front, the sun climbs slow, how slowly,
> But westward, look, the land is bright.

2. Express in your own language the main ideas of the following passage:

> How happy is he born and taught
> That serveth not another's will;
> Whose armour is his honest thought,
> And simple truth his utmost skill;

Whose passions not his masters are;
  Whose soul is still prepared for death,
Untied unto the world by care
  Of public fame or private breath;

Who God doth late and early pray
  More of his grace than gifts to lend;
And entertains the harmless day
  With a religious book or friend.

This man is freed from servile bands
  Of hope to rise or fear to fall:
Lord of himself, though not of lands,
  And, having nothing, yet hath all.

Write a brief criticism of the ideal of life and character which these verses set forth.

3. Give the substance of the following paragraph in plain language.

Point out, and show the force of, the two great metaphors employed.

When his[1] face was hid but for a moment, his whole system was on a wide sea, without chart or compass. The gentlemen, his particular friends, who, with the names of various departments of ministry, were admitted to seem as if they acted a part under him, with a modesty that becomes all men, and with a confidence in him which was justified even in its extravagance by his superior abilities, had never, in any instance, presumed upon any opinions of their own. Deprived of his guiding influence, they were whirled about, the sport of every gust, and easily driven into any port; and as those who joined with them in manning the vessel were the most directly opposite to his opinions, measures, and character, and far the most artful and powerful of the set, they easily prevailed, so as to seize upon the vacant, unoccupied, and derelict minds of his friends; and instantly they turned the vessel wholly out of the course of his policy. As if it were to insult as well as to betray him, even long before the close ot the first session of his administration, when everything was publicly transacted, and with great parade, in his name, they made an Act, declaring it highly just and expedient to raise a revenue in America. For even then, Sir, even before this splendid orb was entirely set, and while the western horizon was in a blaze with his descending glory, on the opposite quarter of the heavens arose another luminary[2], and, for his hour, became Lord of the ascendant.

BURKE, *Speech on American Taxation.*

4. The following extract is from Burke's *Letter to a Noble Lord*, viz., the Duke of Bedford. It was written in 1796. (*a*) State exactly, in one sentence, and without metaphor, the meaning of the passage.

[1] Lord Chatham's. [2] Charles Townshend.

(*b*) Explain the precise metaphor employed by Burke, and show how it is carried out in detail:

Such are *their* ideas; such *their* religion, and such *their* law. But as to *our* country and *our* race, as long as the well compacted structure of our church and state, the sanctuary, the holy of holies of that ancient law, defended by reverence, defended by power, a fortress at once and a temple, shall stand inviolate on the brow of the British Sion—as long as the British monarchy, not more limited than fenced by the orders of the state, shall, like the proud Keep of Windsor, rising in the majesty of proportion, and girt with the double belt of its kindred and coeval towers, as long as this awful structure shall oversee and guard the subjected land—so long the mounds and dykes of the low, fat, Bedford level will have nothing to fear from all the pickaxes of all the levellers of France.

5. Express the main thought of the following sonnet, shortly and in plain language; indicate what the expression of the thought seems to you to gain from the use of the figures and phrases italicized:

There's not a nook within this solemn Pass
But were an apt *confessional* for one
Taught by his *summer* spent, his *autumn* gone,
That life is but *a tale of morning grass*
Withered at eve. From scenes of art which chase
That thought away, turn, and with watchful eyes
Feed it mid *Nature's old felicities*,
Rocks, rivers, and smooth lakes more clear than glass
Untouched, unbreathed upon. Thrice happy quest
If from a golden perch of aspen spray
(October's workmanship to rival May)
The pensive warbler of the ruddy breast
That moral sweeten by a heaven-taught lay,
Lulling the year, with all its cares, to rest.

VI. 1. Re-write the following passage in modern English, *i.e.*, modernize the spelling, the vocabulary and the constructions where necessary:

Thus went they together *abroad*, the good Kalander entertaining them with pleasaunt discoursing—howe well he loved the sporte of hunting when he was a young man, and how much in the comparison thereof he disdained all chamber delights, that the sunne (how great a jornie soever he had to make) could never *prevent* him with earlines, nor the moone (with her sober countenance) diswade him from watching till midnight for the deeres feeding. O, saide he, you will never live to my age, *without* you kepe your selves in breath with exercise, and in hart with joyfullnes; too much thinking doth consume the spirits; and oft it falles out, that while one thinkes too much of his doing, he *leaves* to doe the effect of his thinking. Then spared he

not to remember, how much Arcadia was chaunged since his youth; activitie and good felowship being nothing in the *price* it was then held in; and so beguiled the times hast, till they came to the side of the wood, where the houndes were in couples, staying their coming; many of them in colour and marks so resembling, that it shewed they were of one kinde.

Add short notes on the words in italics.

2. Re-write the following passage in Modern English, changing the spelling and the archaic expressions; and add short notes on the words italicized:

He observeth, if the Angler's Sport shoulde fail him, "he at the best hath his holsom Walk and mery at his Ease, a swete Ayre of the swete Savour of the Meade of Flowers, that maketh him hungry; he heareth the melodious Harmonies of Fowles, he seeth the young Swans, Herons, Ducks, Cotes, and manie other Fowles, with theire Broods, which *me seemeth* better than alle the Noise of Hounds, Faukenors, and Fowlers can make. And if the Angler *take* Fysshe, then there is noe Man merrier than he is in his Spryte." And, "Ye shall not use this foresaid crafty Disporte for *no* covetysnesse in the encreasing and sparing of your Monie onlie, but pryncipallie for your Solace, and to cause the Health of your Bodie, and speciallie of your Soule, for when ye purpose to goe on your Disportes of Fysshynge, ye will not desire greatly many Persons with you, which would *lett* you of your Game. And thenne ye may serve God devoutlie, in saying affectuouslie your customable Prayer; and thus doing, ye shall *eschew and voyd* manie Vices."

3. Re-cast the following Essay in a good modern style. (Break it up into three paragraphs, and modernize the archaisms. You may expand, if necessary, to make the meaning clear; you may condense or re-cast such figures as seem old-fashioned; but change nothing that is still good, clear, unaffected English.)

There is surely no greater wisdom than well to time the beginnings and onsets of things. Dangers are no more light, if they once seem light; and more dangers have deceived men than forced them: nay, it were better to meet some dangers half-way, though they come nothing near, than to keep too long a watch upon their approaches; for if a man watch too long, it is odds he will fall asleep. On the other side, to be deceived with too long shadows (as some have been when the moon was low, and shone on their enemies' backs), and so to shoot off before the time; or to teach dangers to come on by over early buckling towards them, is another extreme. The ripeness or unripeness of the occasion (as we said) must ever be well weighed; and generally it is good to commit the beginnings of all great actions to Argus with his hundred eyes, and the ends to Briareus with his hundred hands; first to watch and then to speed; for the helmet of

Pluto, which maketh the politic man go invisible, is secrecy in the council and celerity in the execution; for when things are once come to the execution, there is no secrecy comparable to celerity; like the motion of a bullet in the air, which flieth so swift as it outruns the eye.

BACON.

VII. 1. Select *two* of the following passages. Assign each of them to its proper period, and (where you can) to its author, *giving reasons for your decision.* Name the metre, and comment on any felicities of language and rhythm:

(*a*) Eftsoones they heard a most melodious sound,
Of all that mote delight a daintie eare,
Such as attonce might not on living ground,
Save in this paradise, be heard elsewhere:
Right hard it was for wight which did it heare
To reade what manner musicke that mote be;
For all that pleasing is to living eare
Was there consorted in one harmonee.
Birdes, voices, instruments, windes, waters, all agree.

(*b*) Their glittering tents he passed, and now is come
Into the blissful field, through groves of myrrh,
And flowering odours, cassia, nard, and balm;
A wilderness of sweets; for Nature here
Wantoned as in her prime, and played at will
Her virgin fancies, pouring forth more sweet,
Wild above rule or art, enormous bliss.

(*c*) Not proud, nor servile; be one poet's praise,
That, if he pleas'd, he pleas'd by manly ways:
That flatt'ry, ev'n to Kings, he held a shame,
And thought a lie in verse or prose the same.

(*d*) Still, as of yore, Queen of the North!
Still canst thou send thy children forth.
Ne'er readier at alarm-bell's call
Thy burghers rose to man thy wall,
Than now, in danger, shall be thine
Thy dauntless voluntary line.

(*e*) Thou, in bewitching words, with happy heart,
Did'st chaunt the vision of that Ancient Man,
The bright-eyed Mariner, and rueful woes
Didst utter of the Lady Christabel;
And I, associate with such labour, steeped
In soft forgetfulness the livelong hours,
Murmuring of him who, joyous hap, was found,
After the perils of his moonlight ride,
Near the loud waterfall; or her who sate
In misery near the miserable Thorn.

(*f*) Take wings of foresight; lighten thro'
The secular abyss to come,
And lo, thy deepest lays are dumb
Before the mouldering of a yew;

And if the matin songs, that woke
The darkness of our planet, last,
Thine own shall wither in the vast,
Ere half the lifetime of an oak.

2. Discuss the appropriateness, and the poetical effect, of the following Personifications. To what period or poet would you be inclined to attribute each, and for what reasons?

(*a*) Within the hollow crown
That rounds the mortal temples of a king
Keeps Death his court, and there the antic sits,
Scoffing his state and grinning at his pomp,
Infusing him with self and vain conceit,
As if this flesh which walls about our life
Were brass impregnable, and humour'd thus
Comes at the last and with a little pin
Bores through his castle wall, and farewell king!

(*b*) The other shape,
If shape it might be call'd that shape had none
Distinguishable in member, joint, or limb;
Or substance might be call'd that shadow seem'd,
For each seem'd either; black it stood as night,
Fierce as ten Furies, terrible as hell,
And shook a dreadful dart; what seem'd his head
The likeness of a kingly crown had on.

(*c*) I there wi' *Something* did forgather,
That pat me in an eerie swither;
An awfu' scythe, out-owre ae shouther,
Clear-dangling, hang;
A three-tae'd leister on the ither
Lay, large an' lang.
Its stature seem'd lang Scotch ells twa,
The queerest shape that e'er I saw,
For fient a wame it had ava;
And then its shanks,
They were as thin, as sharp an' sma'
As cheeks o' branks.

(*d*) Now, sometimes in my sorrow shut,
Or breaking into song by fits,
Alone, alone, to where he sits,
The Shadow cloak'd from head to foot,
Who keeps the keys of all the creeds,
I wander.

3. (*a*) Come, Sleep, oh Sleep, the certain knot of peace,
The baiting-place of wit, the balm of woe,
The poor man's wealth, the prisoner's release,
Th' indifferent judge between the high and low,
With shield of proof shield me from out the prease[1]
Of those fierce darts Despair at me doth throw;
Oh make in me those civil wars to cease:
I shall good tribute pay if thou do so.

(*b*) Tired Nature's sweet restorer, balmy sleep!
He, like the world, his ready visit pays
Where Fortune smiles; the wretched he forsakes;
Swift on his downy pinion flies from woe,
And lights on lids unsullied with a tear.

Contrast these two passages in respect of poetic truth, imagery and diction. To what period would you assign each, and why? Quote, or refer to, any other famous verses on Sleep in English poetry.

4. Assign each of the three following passages to its proper period, and (if you can) to its author, *giving reasons for your decision*; name the metre, and explain any allusions:

(*a*) Sometime let gorgeous Tragedy
In sceptred pall come sweeping by,
Presenting Thebes, or Pelops' line,
Or the tale of Troy divine,
Or what (though rare) of later age
Ennobled hath the buskined stage.

(*b*) Nor second he[2], that rode sublime
Upon the seraph-wings of Ecstasy,
The secrets of th' abyss to spy.
He passed the flaming bounds of place and time:
The living Throne, the sapphire-blaze,
Where Angels tremble while they gaze
He saw; but blasted with excess of light,
Closed his eyes in endless night.

(*c*) I taught thy manners-painting strains,
The loves, the ways, of simple swains,
Till now, o'er all my wide domains
Thy fame extends;
And some, the pride of Coila's plains,
Become thy friends.

[1] Prease = press.
[2] *i.e.* not inferior to Shakespeare.

Thou canst not learn, nor can I show,
To paint with Thomson's landscape glow;
Or wake the bosom-melting throe
With Shenstone's art;
Or pour, with Gray, the moving flow
Warm on the heart.

5 The three following extracts are translations of the same passage from Homer. Compare them carefully in respect of language, especially the use of descriptive adjectives; say which of them you prefer and why; name the metre in each case; and tell roughly, if you can, to what period each translation belongs:

(*a*) Fires round about them shined,
As when about the silver moon, when air is free from wind,
And stars shine clear, to whose sweet beams high prospects and the brows
Of all steep hills and pinnacles thrust up themselves for shows,
And even the lowly valleys joy to glitter in their sight,
When the unmeasured firmament bursts to disclose her light,
And all the signs in heaven are seen that glad the shepherd's heart.

(*b*) And beaming fires illumin'd all the ground;
As when the moon, refulgent lamp of night!
O'er heaven's pure azure spreads her sacred light,
When not a breath disturbs the deep serene,
And not a cloud o'ercasts the solemn scene;
Around her throne the vivid planets roll,
And stars unnumber'd gild the glowing pole;
O'er the dark trees a yellower verdure shed,
And tip with silver every mountain's head;
Then shine the vales, the rocks in prospect rise,
A flood of glory bursts from all the skies;
The conscious swains, rejoicing in the sight,
Eye the blue vault, and bless the useful light.

(*c*) Many a fire before them blazed:
As when in heaven the stars about the moon
Look beautiful, when all the winds are laid,
And every height comes out, and jutting peak
And valley, and the immeasurable heavens
Break open to their highest, and all the stars
Shine, and the Shepherd gladdens in his heart.

6 Compare the three following passages in respect of style. What merits and what faults do you find in each? To what period would you assign each? (Give your reasons.)

(*a*) For as the fire stone of Liguria, though it be quenched with milk yet again it is kindled with water, or as the root of Anchusa,

though it be hardened with water yet again it is made soft with oil so my heart enflamed erst with love, although it be cooled with the deceits of Lucilla yet it will again flame with the loyalty of some honest lady, and though it be hardened with the water of wiliness, yet will it be mollified with the oil of wisdom.

(*b*) In cities, and yet more in courts, the minute discriminations which distinguish one from another are, for the most part, effaced; the peculiarities of temper and opinion are gradually worn away by promiscuous converse, as angular bodies and uneven surfaces lose their points and asperities by frequent attrition against one another, and approach by degrees to uniform rotundity.

(*c*) The allies had, during a short period, obtained success beyond their hopes. This was their auspicious moment. They neglected to improve it. It passed away; and it returned no more. The Prince of Orange arrested the progress of the French armies. Louis returned to be amused and flattered at Versailles. The country was under water. The winter approached. The weather became stormy. The fleets of the combined kings could no longer keep the sea. The republic had obtained a respite; and the circumstances were such that a respite was, in a military view, important, in a political view, almost decisive.

7. Bring out and contrast the scientific ideas (astronomical or other) which underlie each of the following pairs of quotations. How far do these ideas help us to date the quotations? Compare the two members of each pair of quotations in respect of poetical effect.

(*a*) It is the stars,
The stars above us, govern our conditions.

(*a*) And with joy the stars perform their shining,
And the sea its long moon-silver'd roll;
For self-poised they live, nor pine with noting
All the fever of some differing soul.
Bounded by themselves, and unregardful
In what state God's other works may be,
In their own tasks all their powers pouring,
These attain the mighty life you see.

(*b*) O Earth, how like to Heav'n, if not preferred!
Terrestrial Heav'n, danced round by other heavens
In thee concentring all their precious beams
Of sacred influence! As God in heaven
Is centre, yet extends to all, so thou
Centring receiv'st from all these orbs.

(*b*) From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's[1] breast,
As she dances about the sun.

(*c*) The blessings of thy fathers have prevailed unto the utmost bound of the everlasting hills

(*c*) The hills are shadows, and they flow
From form to form, and nothing stands;
They melt like mist, the solid lands,
Like clouds they shape themselves and go.

(*d*) For if such holy song
Enwrap our fancy long,
Time will run back, and fetch the age of gold.

(*d*) Move upward, working out the beast,
And let the ape and tiger die.

VIII. Subjects for Essays.

1. The Growth of the British Empire.
2. Gambling.
3. The inventions of the future.
4. Solitude.
5. The advantages and disadvantages of Party Government.
6. Friendship.
7. "All the living do, and all they be,
Proceeds from what the dead have been, or done."
8. "Two voices are there; one is of the Sea,
One of the Mountains, each a mighty voice."

In this address to Freedom, Wordsworth implies that free forms of Government flourish chiefly or solely among the mountains or on the sea coast. Illustrate and discuss this statement.

9. "The child is father of the man." How far is this borne out by what you know of the childhood of any great man (*e.g* Scott or Nelson)?

10. The sea.

11. The virtues and failings of the Stuart dynasty.

12. "A great man is one who affects the mind of his generation."

Discuss this with reference to any great man either (*a*) of the Elizabethan or (*b*) of the Victorian Age.

[1] *i.e.* The Earth's.

13. "Amid the gloom
Spread by a brotherhood of lofty elms
Appeared a roofless hut, four naked walls
That stared upon each other."

Describe such a Ruined Cottage in the Highlands.

14. The Union of the Parliaments of England and Scotland, in the form of a dialogue between an Englishman and a Scotchman of that period.

15. Describe any great picture that you have seen.

16. Army Reform.

17. "Land of brown heath and shaggy wood!
Land of the mountain and the flood!
Land of my sires!"

Describe the picturesque and historical features of the landscape visible from any well-known point of view in Scotland (*e.g.* from Stirling Castle, Edinburgh Castle, etc.).

18. A Haunted House. [The composition should take the form of a personal narrative; describe the scene of your (real or imaginary) adventure precisely.]

19. The ordinary routine of life on a large farm; *or* on board a ship; *or* in any great industry with which you are familiar.

20. Describe an imaginary visit to, and conversation with, some famous author, or some character in a book, with whose personal appearance, habits and views you are fairly well acquainted.

21. Aerial Navigation—what has been achieved, and what may be looked for. [N.B.—Do not attempt this unless you can give some accurate detail.]

22. *Either* (*a*) Reproduce in narrative form the most striking scene in any play that you have read.

Or (*b*) Reproduce in dialogue form the most striking chapter in any novel that you have read.

[In either case prefix a paragraph to explain the situation.]

23. Sea-fights of the Past and Present. Contrast the conditions of naval warfare at the time, *e.g.* of the Armada, or even of Trafalgar, with those which prevailed, *e.g.* in the recent Russo-Japanese War.

24. Three revellers, hearing that Death is the foe of Youth, set forth to seek him out and slay him. By the way they meet an Old Man (who is Death himself in disguise); he directs them to a forest where they may find their enemy. Instead whereof they find a great treasure....In the issue they all die by each other's hands.

Tell this story more fully and dramatically, working out the conclusion in whatever way seems to you most probable and striking.

25. Queen Victoria and Queen Elizabeth—a comparison.

IX. Define *Ode*, *Elegy*, *Pastoral*, *Sonnet*: and, selecting *one* of these poetic forms, give instances of it (with authors' names) from various periods of English Literature. Illustrate your answer by quotations if you can.

D. THE UNIVERSITIES OF SCOTLAND: PRELIMINARY EXAMINATIONS.

MEDICINE

I. Re-write, so as to correct or improve them, the following sentences, giving reasons for any changes you may make:

1. I cannot of course dispute with an opponent who reads what I write with so little attention.

2. The religious took pleasure in their cant terms, and sprinkled them as plentifully in their sermons and prayers as ever did skilful cook in time-honoured Christmas pudding.

3. I certainly love him more than any human being, and neither time or distance have had the least effect on my (in general) changeable disposition.

4. We fought a most furious battle yesterday, which was in its way quite as tough, and much more serious an affair than Alma.

5. This is one of the most interesting books that has appeared on the subject.

6. Neither of the children reach their home after their many wanderings.

7. Passing along under cover of the hedge, there was a shout of delight when he suddenly appeared on the other side.

8. The youth whom he told me has so successfully passed his examination is one of two brothers who wished to have gone to India.

9. Lost a fine retriever; if found in anyone's possession, will be prosecuted after this date.

10. The going is very rough, owing to the digging down and wearing away of the road by rains.

11. Nothing that he or you have said seems to directly bear on the question.

12. This measure will only be endured by the Unionist party so long as it is perfectly harmless and useless.

13. A statute inflicting the punishment of death may and ought to be repealed, if it is in any way expedient.

14. I never remember to have felt an event more deeply than his death.

15. I am told that when he died the Cardinal at least spoke ten languages.

16. Life in the town or country has its advantages and disadvantages.

17. I would prefer to trust my friend than to believe he would demean himself by deceiving me.

18. I intended to have gone to London as soon if not sooner than you.

19. The Liberal candidate was handled with equal roughness as the Conservative, and neither were listened to.

20. Having perceived the silliness of his intentions, these are now disappearing like chaff before the sunshine.

21. What really kept him at home was not so much the plague, then raging in the East, more violently than usual, but the still embarrassed state of his fortunes.

22. Even when one has a thorough knowledge of a subject, he can seldom fall into the best plan of communicating it without previous reflection.

23. Neither my habits nor constitution are improved by your customs or climate.

24. With one of these friends he had fallen in love—a slight and transient fancy, but which had already called his poetical powers into exercise.

25. It had been my intention to have called on you when in town, but the astonishing variety of sights have usurped my time.

26. Carlyle's *Heroes* are a grand work: If we but look within, we shall be richly rewarded by its perusal.

27. These people had never lived with their master, as Doddington at one time lived with his father, or as Sheridan afterwards lived with his son.

28. Being in his company the other day our conversation turned upon adventures that had happened actually by field and flood and one he told he vouched for the very truth of.

29. Having marked the crudity of his writings, these are now re-cast and appear to have worn a fresh dress.

30. He ate the black and white puddings, and declared he was one of those who never hesitate to gratify his desires, when opportunity offers.

31. With some men, their mass of wealth, together with their social influence and freedom from trivial cares, are excuse sufficient for grievous wrong-doing.

32. I shall have great pleasure in accepting your invitation to travel with you, and each of us can enjoy their several rooms in any hotel we might choose to stay at.

33. There could be no doubt but what, taking all the circumstances into consideration, he acted quite friendly.

34. Leonard de Courcy, a young man of a worthless character and who had just obtained a commission in the army, seemed to be very popular with every member of the family.

35. Do not be too ready to believe strange stories from those whom you know are not the essence of sobriety and truth.

36. A difficult place was met with on the descent in negotiating which one required to have all their wits about them.

37. Nothing, I think, shall ever make me forgive him.

38. I experienced rather a unique pleasure the other day.

39. We have just lost an irreparable colleague.

40. It was not however attempted to be denied.

41. Yesterday one of the speakers observed that there must be a mote in the optics of the accused's witness to say that he saw no unfriendliness in the act.

42. The man was, alas, notoriously unintellectual, but in a still higher degree possessed that finer, most valuable, least teachable of qualities, the faculty of sympathy.

43. As the leading journal of this county, I am sure that the voice of injustice will not be denied a small portion of your space, as leading journals elsewhere do.

44. Mr Parnell has blossomed out in the new character of a red-hot radical.

45. Being hazy yesterday and thus moderating the sun's strength, I had a good look of the sun's disc with my naked eye and also through a smoked glass. A large solar spot was distinctly visible in the upper right quarter which to-day has disappeared.

46. Neither my friend nor I myself are able to decide as to whom the unknown correspondent may be.

47. Never over scrupulous, he was at the same time well aware that honesty would be the best policy for him here, detection or no detection and dealing with the unsuspecting or the most suspicious.

48. He reckoned, he said, the whole facts of the crime had not yet transpired, and they ought to be wary fixing the blame without proof, with so many people in it and all of them possibles.

49. Thus were nipped in the bud a youth of brightest promise and a scholar of brilliant parts, for without him the world is poorer.

50. The love of glory seems to be a spring implanted by nature to give motion to all the latent powers of the soul.

51. Such methods show not only a most persistent and vindicative spirit, the unscrupulous and unrelenting tyranny of the School Board, but it shows also the lamentable lack of intellectual machinery employed in this most important of all our social institutions, which may well give food for thought, by an intelligent community.

52. For a period extending over six years, I have been subjec to a system of persecution and tyranny, to such an extent as ough be considered impossible in this twentieth century to have taken pl.

II. For paraphrasing.

1. Fulness of life and power of feeling, ye
Are for the happy, for the souls at ease,
Who dwell on a firm basis of content!
But he, who has outlived his prosperous days—
But he, whose youth fell on a different world
From that on which his exiled age is thrown—
Whose mind was fed on other food, was train'd
By other rules than are in vogue to-day—
Whose habit of thought is fixed, who will not change,
But, in a world he loves not, must subsist
In ceaseless opposition, be the guard
Of his own breast, fetter'd to what he guards,
That the world win no mastery over him—
Who has no friend, no fellow left, not one;
Who has no minute's breathing space allow'd
To nurse his dwindling faculty of joy—
Joy and the outward world must die to him
As they are dead to me.

2. This only grant me, that my means may lie
Too low for envy, for contempt too high.
Some honour I would have,
Not from great deeds, but good alone;
Th' unknown are better than ill known:
Rumour can ope the grave.
Acquaintance I would have, but when 't depends
Not on the number, but the choice, of friends.

Books should, not business, entertain the light,
And sleep, as undisturbed as death, the night.
My house a cottage more
Than palace; and should fitting be
For all my use, no luxury.
My garden painted o'er
With Nature's hand, not Art's; and pleasures yield,
Horace might envy in his Sabine field.

Thus would I double my life's fading space;
For he, that runs it well, twice runs his race
And in this true delight,
These unbought sports, this happy state,
I would not fear, nor wish, my fate;
But boldly say each night,
To-morrow let my sun his beams display,
Or in clouds hide them; I have liv'd to-day.

A poem called forth by the victory at Waterloo

The BARD—whose soul is meek as dawning day,
Yet trained to judgments righteously severe,
Fervid, yet conversant with holy fear,
As recognising one Almighty sway:
He—whose experienced eye can pierce the array
Of past events; to whom in vision clear,
Like mountain-tops whose mists have rolled away—
Assoiled from all encumbrance of our time,
He only, if such breathe, in strains devout
Shall comprehend this victory sublime;
Shall worthily rehearse this hideous rout,
The triumph hail, which from their peaceful clime,
Angels might welcome with a choral shout!

4. *Sir Walter Raleigh's Cell in the Tower.*

Here writ was the World's History by his hand
Whose steps knew all the earth; albeit his world
In these few piteous paces then was furl'd.
Here daily, hourly, have his proud feet spann'd
This smaller speck than the receding land
Had ever shown his ships; what time he hurl'd
Abroad o'er new-found regions spiced and pearl'd
His country's high dominion and command.

Here dwelt two spheres. The vast terrestrial zone
His spirit traversed; and that spirit was
Itself the zone celestial, round whose birth
The planets played within the zodiac's girth;
Till hence, through unjust death unfear'd, did pass
His spirit to the only land unknown.

5. There is one habit worse than that of punning. It is the gradual substitution of cant or flash terms for words which truly characterise their objects. I have known several very genteel idiots whose whole vocabulary had deliquesced into some half dozen expressions. All things fell into two great categories—*fast* or *slow*. ʼan's chief end was to be a *brick*. Nine-tenths of human existence

was summed up in the single word, *bore*. These expressions come to be the algebraic symbols of minds which have grown too weak or indolent to discriminate. They are the blank cheques of intellectual bankruptcy You may fill them up with what idea you like : it makes no difference, for there are no funds in the treasury upon which they are drawn.

6. Who swerves from innocence, who makes divorce
Of that serene companion—a good name,
Recovers not his loss; but walks with shame,
With doubt, with fear, and haply with remorse.
And ofttimes he who, yielding to the force
Of chance temptation, ere his journey end,
From chosen comrade turns or faithful friend,
In vain shall rue the broken intercourse.
Not so with such as loosely wear the chain
That binds them, pleasant river! to thy side:
Through the rough copse wheel thou with hasty stride,
I choose to saunter o'er the grassy plain,
Sure, when the separation has been tried,
That we, who part in love, shall meet again.

III Subjects for Essays.

1. On the special difficulties and advantages attending the adoption of Military Conscription in this country.
2. Compulsory vaccination.
3. On the distinctive qualities of Byron and Shelley as poets.
4. William of Orange.
5. Knowledge is power.
6. Tennyson.
7. Characters of medical men in works of fiction.
8. *The Arabian Nights.*
9. The value of royal pageants
10. An account of any one novel by Scott, Thackeray, or Dickens.
11. The use and abuse of the power of the Press.
12. Medical etiquette.
13. Free Libraries.
14. The giving of alms.
15. Your favourite leisure reading
16. The relation of a liberal education to life.
17. The main outline of a novel by George Eliot, or Captain Marryat, or R. L. Stevenson
18. Gold-mining.

19. Ships, old and new.

20. Spelling Reform.

21. Earthquakes.

22. The Sport of Mountain Climbing.

23. A comparison between any two great English allegories or elegies.

24. Inducements to emigration.

25. Travelling facilities, old and new.

26. The signs of the weather.

27. Intelligence in the lower animals.

28. National characteristics.

29. Milton's statement—"I call therefore a complete and generous education, that which fits a man to perform justly, skilfully, and magnanimously all the offices, both private and public, of peace and war."

30. Historical Novels.

31. Thoughts suggested by the sea.

32. Music.

33. Earthquakes, their causes and phenomena.

34. The possibility of an invasion of Britain.

35. The Abuse of Athletics.

36. Wireless Telegraphy.

37. Naval Supremacy in Europe from the Earliest Times.

ARTS AND SCIENCE.

I. Subjects for Essays.

1. Alsatia.

2. Robinson Crusoe.

3. Our duties to animals.

4. Julius Caesar, as represented by Shakespeare, compared with the Julius Caesar of history.

5. The Duke of Wellington.

6. The respective advantages of a literary and a scientific education.

7. *Comus* as an allegory.

8. The characteristics of your ideal friend.

9. "Solitude sometimes is best society."

10. The Celtic (*i.e.* Welsh and Highland) character as portrayed by Shakespeare and Scott.

11. Moral courage.

12. The character and reign of Queen Elizabeth.

13. The pleasures and pains of athletics.

14. *Kenilworth* as history.

15. *The Arabian Nights.*

16. French and English national characteristics as represented by Shakespeare in *Henry V.*

17. The Historical Novel with special reference to *The Fair Maid of Perth.*

18. The influence of the geography of the British Islands on their history.

19. The problem of the "Unemployed."

20. Town and Country as subjects of poetry.

21. The present relations of the Great Powers, including the United States and Japan.

22. The social condition of Rome as represented in *Coriolanus.*

23. The character of Louis XI. of France, or of Clive.

24. "To do a great right, do a little wrong."

25. Esmond's impression of Marlborough.

26. Helps and hindrances to study.

27. "Every great poet is a teacher."

28. The Gordon Riots.

29. The humour and pathos of Lamb's *Essays.*

30. The causes of international antipathies.

31. On the remedies for overcrowding in large cities.

32. The character of Edmund in *Lear*, as compared with some of Shakespeare's other "villains."

33. The Scottish Covenanters as depicted by Scott.

34. The best holiday you have ever spent.

35. The advantages of having a hobby.

36. The life and writings of your favourite author.

37. The Historical Novel.

38. "Let me make the ballads, and let who will make the laws of a nation."

39. The use and abuse of desultory reading.

40. Physical Culture.

41. Novels of Adventure.

42. Fairy Lore.

43. A description of any interesting historical or allegorical *picture* which you have seen.

44. "How much lies in laughter; the cipher key wherewith we decipher the whole man! Some men wear an everlasting barren simper; in the smile of others lies a cold glitter of ice: the fewest are able to laugh what can be called laughing."

45. The picturesque and historic features of your district.

46. An imaginary conversation regarding Man by two of the lower animals.

47. The Procession of the Seasons in Scotland. [Not to be attempted unless the candidate is prepared to give a fair amount of accurate detail.]

48. The poetry of Milton.

49. The causes which have led, and are leading, to migration from the country to the towns.

50. The successive phenomena of a typical Scottish Winter—November to March—and Winter in the symbolism of poetry.

51. The decline of great nations.

52. Autumn. (N.B.—Deal with the season and its phenomena (1) as observed and reflected upon by yourself, and (2) as they appear in English poetry.)

53. The probability or improbability of a decay in the appetite for novels.

II. For paraphrasing.

1. *The Poet to his dead Friend.*

Dost thou look back on what has been,
As some divinely gifted man,
Whose life in low estate began
And on a simple village green;

Who breaks his birth's invidious bar,
And grasps the skirts of happy chance,
And breasts the blows of circumstance,
And grapples with his evil star;

Who makes by force his merit known
And lives to clutch the golden keys,
To mould a mighty state's decrees,
And shape the whisper of the throne;

And moving up from high to higher,
Becomes on Fortune's crowning slope
The pillar of a people's hope,
The centre of a world's desire;

Yet feels as in a pensive dream,
  When all his active powers are still,
  A distant dearness in the hill,
A secret sweetness in the stream,

The limit of his narrower fate,
  While yet beside its vocal springs
  He play'd at counsellors and kings
With one that was his earliest mate?

2. If to be absent were to be
    Away from thee;
  Or that when I am gone
    You or I were alone;
Then, my Lucasta, might I crave
Pity from blustering wind or swallowing wave.
  But I'll not sigh one blast or gale
    To swell my sail,
  Or pay a tear to 'suage
    The foaming blue god's rage;
For whether he will let me pass
Or no, I'm still as happy as I was.
  Though seas and land betwixt us both,
    Our faith and troth,
  Like separated souls,
    All time and space controls:
Above the highest sphere we meet
Unseen, unknown; and greet as Angels greet.
  So then we do anticipate
    Our after-fate,
  And are alive i' the skies,
    If thus our lips and eyes
Can speak like spirits unconfined
In Heaven, their earthy bodies left behind.

3. Yes! in the sea of life enisled,
  With echoing straits between us thrown,
Dotting the shoreless watery wild,
  We mortal millions live *alone.*
The islands feel the enclasping flow,
And then their endless bounds they know.
But when the moon their hollows lights,
  And they are swept by balms of spring,
And in their glens, on starry nights,
  The nightingales divinely sing;
And lovely notes, from shore to shore,
Across the sounds and channels pour—
Oh! then a longing like despair
  Is to their farthest caverns sent;

For surely once, they feel, we were
  Parts of a single continent!
Now round us spreads the watery plain—
Oh, might our marges meet again!
Who order'd that their longing's fire
  Should be, as soon as kindled, cool'd?
Who renders vain their deep desire?
  A God, a God their severance ruled!
And bade betwixt their shores to be
The unplumb'd, salt estranging sea.

III. Correct or improve the following sentences, giving reasons for the changes which you make:

1. One friend she had who would have rejoiced to have been of the least assistance to her.

2. I will not state them in my own language, but in the language of one, the poetical charm of whose mind and style have perhaps a little overclouded his reputation as a political philosopher.

3. Early in the following year the Fitzgeralds bought a place in the country, where they resided a good deal for the future.

4. The only regret now left us is that the text of the Old Testament has not been given in full, as was so excellently done by Mr Tischendorf in the case of the New.

5. It is only after the Exile that we find angels and demons playing a more prominent part than before.

6. I conceived a great regard for him, and could not but mourn for his loss.

7. These are arguments which cannot be got over by all the cavils of infidelity.

8. Many persons give evident proof that either they do not feel the power of the principles of religion, or that they do not believe them.

9. To this moment I am utterly ignorant of any contributors to whom they either have or were called upon to pay money.

10. Being built on the site of an old cemetery, no true Jew could enter Tiberias without ceremonial pollution.

11. At the period of which we are treating, neither the commerce nor manufactures of Scotland had risen to that height which has since wrought such changes, not only in the appearance of the country, but affecting the very depths and principles of the national character.

12. The enemy had intended to have arrested Colonel Kelly's progress at or near the spot where Captain Ross's party had suffered so severely.

13. Wallace was not only the creator of a new kind of army, but of a nation—one of the most vigorous nations which has ever played a part in the conflicts of the world.

14. We feel a higher pleasure in contemplating the multitude of our own virtues than those of others.

15. Hitherto and before now neither man or woman or child turned back again to the same path which they have once deserted.

16. Having perceived the silliness of his pretensions these are now disappearing like chaff before the sunshine.

17. I cannot, of course, dispute with an opponent who reads what I write with so little attention.

18. He entirely failed to see that before dealing with physical astronomy, it must be dealt with mathematically.

19. He told his friend that his brother was surprised that he had given so small a sum, for he was a very rich man, in spite of his recent losses, compared with himself.

20. "Bois-Guilbert?" said Cedric, in the half-arguing tone, which the habit of living among dependants had accustomed him to employ, and resembled a man who talks to himself rather than to those around him.

21. The picture of the village pastor in this poem, which we have already printed, was taken in part from the character of his father, embodied likewise recollections of his brother Henry.

22. Moral faults only, and then only extremely rarely, should be corrected with ridicule.

23. An ordinary reader would scarcely suppose that Shadwell, who is here meant by MacFlecknoe, was worth being chastised, and that Dryden, descending to such game, was like an eagle stooping to catch flies.

24. Evelyn is one of those whose reputation, in his own day, was far higher than his fame or influence have since proved to be.

25. Some there are, who, though they lead a single life, yet their thoughts do end with themselves, and account future times impertinences.

26. Mr Courthope does not try to extenuate or explain away Pope's moral delinquencies, but to put them in their proper place as parts of a very complex character.

27. The guilelessness of his own heart led him to suspect none in others.

28. By allowing a candle to remain too long unsnuffed the quantum of light given out is diminished.

29. Brown spoke sharply: Smith retorted: and neither of them were sparing of reflections on each other.

30. Some of this tea was presented to us, and the delicious flavour and aroma of the same is deeply engraved or engrafted on the tablets of our mental organisation and the heart of our memory.

31. A wretched woman, whom there is every reason to believe was insane, made a furious, but happily unsuccessful attempt on the King's life; and the King behaved with a courage which revolutionised all who saw his conduct or heard of it in his favour.

32. I certainly love him more than any human being, and neither time or distance have had the least effect on my (in general) changeable disposition.

33. Neither my habits nor constitution are improved by your customs or climate.

34. Even when one has a thorough knowledge of a subject, he can seldom fall into the best way of communicating it without previous reflection.

35. Edinburgh has good fortifying purposes, being surrounded by hills, and such places as the house where John Knox lived, etc., are very interesting, and every one flocks to see them.

36. A courtier in the time of Elizabeth, whose father having died early, he was left the charge of a younger brother Robert to whom he was almost as father.

37. I am not obliged to read any book for this examination.

38. As the author of the Laws of Nature, of the material, rational and animal world, I am indebted to him for every benefit which I have derived from this grand system of divine wisdom and goodness.

39. With respect to provincial plate, many pieces exist long after 1300, which are stamped with the maker's mark alone.

40. On arriving at the chapel, which was the goal of the pilgrimage, the walls were found covered with pictorial representations of the Turkish atrocities in Herzegovina.

IV. 1. Re-write the following passage clearly and idiomatically, and comment briefly on *four* of the chief blemishes in it:

Now come we again to the last four of these poems which rather depict mutually divergent types of character, not narrative of action. These are in the form of speeches, uttered on as many different occasions. The over-habitual selection of such forms of poetic composition on the part of our author is one among many other indications of the intensity of his imagination. It enables him to take a short cut to the heart of his theme without the intervention of any commonplace poetic machinery, but it makes a like demand upon the imaginative resources of his poor hearers.

2. Amend what is defective in the following passages, giving the correct meaning of any words used amiss.

(*a*) I will aggravate my voice so that I will roar you as gently as any sucking dove; I will roar you an 'twere any nightingale.

(*b*) Ah, and the properest way o' my conscience! nothing so conciliating to young people as severity. Well, Sir Anthony, I shall give Mr Acres his discharge, and prepare Lydia to receive your son's invocations; and I hope you will represent her to the captain as an object altogether illegible.

V. 1. Re-write the following in simpler and more modern style, adding short notes on the phrases in italics:

Riches are for spending, and spending for honour and good actions; therefore extraordinary expense must be limited by the worth of the occasion; for voluntary undoing may be *as well for* a man's country as for the kingdom of heaven; but ordinary expense ought to be limited by a man's estate and governed with such regard *as it be* within his compass, and not subject to deceit and abuse of servants, and ordered to the best show, that the bills may be less than the estimation abroad. Certainly if a man will keep but *of even hand*, his ordinary expenses ought to be *but to the half* of his receipts; and if he think to wax rich, but to the third part....In clearing of a man's estate, he may *as well* hurt himself in being too sudden, as in letting it run on too long; for hasty selling is commonly as *disadvantageable* as interest.

2. Re-write the following passage in modern idiomatic English prose:

Neither hath learning an influence and operation only upon civil and moral virtue, and the arts or temperature of peace and peaceable government; but likewise it hath no less power and efficacy in enablement towards martial and military virtue and prowess; as may be notably represented in the examples of Alexander the Great and Caesar the Dictator, mentioned before, but now in fit place to be resumed; of whose virtues and acts in war there needs no note or recital, having been the wonders of time in that kind; but of their affections towards learning and perfections in learning, it is pertinent to say something.

VI. 1. State clearly, in your own words and without the use of any figurative language, the thought conveyed by Milton in the following passage:

Truth indeed came once into the world with her divine master, and was a perfect shape most glorious to look on: but when he ascended and his apostles after him were laid asleep, then straight arose a wicked race of deceivers, who, as that story goes of the

Egyptian Typhon with his conspirators, how they dealt with the good Osiris, took the virgin Truth, hewed her lovely form into a thousand pieces, and scattered them to the four winds. From that time ever since, the sad friends of Truth, such as durst appear, imitating the careful search that Isis made for the mangled body of Osiris, went up and down gathering up limb by limb still as they could find them. We have not yet found them all, nor ever shall do, till her master's second coming; he shall bring together every joint and member, and shall mould them into an immortal feature of loveliness and perfection.

2. Explain, as clearly and simply as possible, the central thought in the following poem:

King's College Chapel, Cambridge.

Tax not the royal saint with vain expense,
With ill-matched aims the architect who planned,
Albeit labouring for a scanty band
Of white-robed scholars only; this immense
And glorious work of fine intelligence!
Give all thou canst; high Heaven rejects the lore
Of nicely-calculated less or more;
So deemed the man who fashioned for the sense
These lofty pillars, spread that branching roof
Self-poised and scooped into ten thousand cells,
Where light and shade repose, where music dwells
Lingering—and wandering on as loth to die;
Like thoughts whose very sweetness yieldeth proof
That they were born for immortality.

VII. 1. Explain the following terms: solecism, mixed metaphor, apostrophe, euphemism, barbarism, anapaestic, assonance.

2. Define accurately and illustrate the following: synecdoche, personification, metaphor, simile, blank verse, caesura, climax, alliteration.

3. Define accurately *six* of the following terms, and add illustrations: provincialism, pleonasm, inversion, bombast, mixed metaphor, antithesis, Alexandrine, ballad stanza.

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