PROGRESSIVE EXERCISES

IN

ENGLISH COMPOSITION.

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Pericles is made to remark, by Thucydides:—"One who forms a judgment on any point, but cannot explain himself clearly to the people, might as well have never thought at all on the subject." *Whately's Rhetoric*, 14. 15.

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PREFACE.

Two great obstacles beset the pupil, in his first attempts at composition. The first is the difficulty of obtaining ideas (or learning to think): the second is that of expressing them properly, when obtained. In this volume, the author has endeavoured to afford some assistance to the pupil, in overcoming *both* these difficulties. It is not unfrequently the case, that the scholar is discouraged in the very outset; and the Teacher, from the want of a regular and progressive system, finds his labours unsuccessful, and his requisitions met with reluctance, if not opposition. The simplicity of the plan here proposed requires no laboured explanation. The first Exercise, or Lesson, consists in giving the pupil a word, or a number of words; and instead of asking for a definition of them, requiring him to use them in a sentence or idea of *his own**. From this simple Exercise he is led onward, through a series of Lessons in easy and regular progression, from the simplest principles to the most difficult combinations. After the principle of each Lesson is stated (and, when necessary, explained), a MODEL is presented; which is designed to shew the pupil how the Exercise is to be performed. The EXAMPLES FOR PRACTICE furnish materials with which he is expected to perform his Exercise.

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* The pupil may be permitted to write simply or familiarly at first; but the Teacher should in all cases require that the sentence be the unassisted production of the pupil himself. Although a decided preference is expressed for a *Written* Exercise, yet several of the early Lessons may be *read* from the book, at the discretion of the Teacher. For some suggestions on the mechanical execution of Written Exercises, and the mode of correcting them, the Teacher is referred to the close of the volume.

The Teacher will find no difficulty in supplying the deficiency, if the EXAMPLES are not sufficiently numerous in some cases, or in omitting what may be superfluous in others. If, on the first inspection, any of the Lessons appear too difficult, the author respectfully requests the tests of trial and experience, before they are condemned. They *have been* performed; and the *Models*, of some of those apparently the most difficult, were written by pupils in the school of which he has the charge.

CONTENTS.

LESSON I.

On the Use of Words.

WRITE a sentence containing one or more of the following words; namely, *contains, industrious, well, idle, neglect, reward, reprove, recognised, surprised, destitute, excel.*

MODEL.

The school-room *contains* many pupils.
Some are *industrious,* and get their lessons *well.*
Others are *idle,* and *neglect* their studies.
The teacher will *reward* the good, and *reprove* the negligent.
I *recognised* my father in the procession.
I was *surprised* by the return of my long-lost brother.
A poor man is *destitute* of many comforts.
She *excels* all her class-mates.

EXAMPLES FOR PRACTICE.

The pupil will now write a sentence containing one or more of the following words, recollecting that his exercise will be more meritorious if he can employ several of the words in the same sentence.

Present, exemplary, beautiful, tall, straight, erect, well, quickly, inadvertently, exalted, abandoned, animation, enterprising, refused, admission, inspect, sagacity, fruitless, solicitation, disregarded, congratulate, acquire, delightful, sentiment, necessarily, comprehensive, contain, expect, fatal, infirmities, obtain, possess, prospect, unforeseen, poisonous, baneful, influence, indulgence, forbear, gentle, docile, equally, clemency, prompt, anticipate, alienated, stimulated, promiscuous, heterogeneous, mingle, entire, complete, astonished, homage, lucubrations, nomenclature, panegyric, paltry, palpitate, patent, posterity, regret, refute, refresh, secret, secede, shortsighted, substantial, indefinite, auxiliary, surpass, surmount, protest, surly, suppress, without, approximate, fearlessly, coerce, atrocious, invasion, fertility, inundate, preserve, commiseration, uncouth, barbarity, productions, invincible, repugnance, verdure, fleeting, ridiculous, condemn, confine, discover, anxious, solicitude, anticipate, commendable, evince, undoubtedly, ravages, menace, insignificant, reprehensible, benefits conferred.

LESSON II.

Use of Words in Phrases.

Write a sentence containing one of the following *phrases;* namely, *very good, exceedingly kind, tolerably well, at length, in the best manner, in succession.*

MODEL.

My pen is a *very good* one.
My teacher is *exceedingly kind* to me.
George behaves *tolerably well.*
I have *at length* finished the first lesson in composition.
I tried to perform it *in the best manner.*
I did not use all the words *in succession.*

EXAMPLES FOR PRACTICE.

1. In general.
2. Indeed.
3. In the most exemplary manner.
4. The atrocious wickedness.
5. The inhuman barbarity.
6. The nefarious traffic.
7. The indolent habits.
8. The frightful ravages.
9. Just and generous principles.
10. Were mingled.
11. Great advantage may be derived.
12. Menaced with a loud voice.
13. Invasion of our rights.
14. Fertility of invention.
15. Patience and perseverance.
16. Was inundated.
17. The importance of.
18. Are of no great consequence.
19. Pay particular attention to.
20. Be very anxious.
21. The acquisition of knowledge.
22. The value of education.
23. Can be useful to few persons only.
24. Naturally tend.
25. The beneficial influence.
26. The baneful effects.
27. The most important.
28. A good character.
29. Young children are apt.
30. The duties of children at school are.
31. By some thoughtless action or expression.
32. Has not the slightest foundation.
33. In order to preserve our health, it is necessary.
34. We should always speak.
35. Can neither be respected nor esteemed.
36. Deserves our commiseration.
37. Is the first duty of children at school.
38. The most insignificant and trifling.
39. It is the duty of children.
40. If we wish to excel.
41. Are uncouth and disgusting.
42. Is a description of the earth.
43. Teaches us to speak properly and write correctly.
44. Are the productions of warm climates.
45. Where the sun never rises.
46. Are fleeting and changeable.
47. Are ridiculous in the extreme.
48. There is a great difference between.
49. Condemned to die.
50. Invincible repugnance.
51. He found himself surrounded
52. How vast are the resources.
53. I would surely.
54. I had rather.
55. As far as the eye could reach.

56. Overgrown with verdure.
57. Evinces remarkable sagacity.
58. After feasting my eyes.
59. Commendable diligence.
60. Is undoubtedly true.
61. Overspread with verdure.
62. Undervalue the advantages.
63. Duly appreciate.
64. Feel an anxious solicitude.
65. We anticipate with pleasure.
66. The effects of intemperance.
67. Can easily discover.
68. Shall readily find.
69. Can easily discern.
70. Confine our attention.
71. Is seldom unrewarded.
72. Is inexcusable.
73. Glistening in the sun.

LESSON III.

Use of Words, continued.

Supply the words that are omitted in the following sentences, and make sense of the sentences.

MODEL.

1. His father was ——— to —— his request.
2. The boys applied themselves to their lessons with ———.
3. No one should ——————— he enjoys.
4. Parents ——————— for the welfare of their children.
5. A faithful discharge of duty ———————.

Supplying the words omitted, the sentences may be read,

1. His father was *induced* to *grant* his request.
Or, His father was *obliged* (or *compelled*) to *deny* his request.
2. The boys applied themselves to their lessons with *commendable diligence.*
3. No one should *undervalue the advantages* he enjoys.
4. Parents *feel an anxious solicitude* for the welfare of their children.
5. A faithful discharge of duty is *seldom unrewarded.*

N. B. The pupil is given to understand, that *any other words* which would make good sense may be used.

EXAMPLES FOR PRACTICE.

1. We seldom forget the —— which are —— by our friends.
2. Mankind cannot —— without ———.
3. Be kind —— and —— to your companions; —— not —— nor ———.
4. If you conduct yourself in a —— and —— manner, you will procure the —— and the —— of all who know you.

5. When you have a difficult —— to perform, —— you must not say you cannot —— it; but exert all your ——, and use your best ——: for what man has done, can again be —— by man.

6. By carefully observing the proper discharge of your duties, you will gain the ——— of your superiors, the —— and —— of your equals, and the —— and —— of all who are your inferiors. All that know you will ——— and ———— you. Your example will be ———, as a pattern of —— and —— behaviour. You will be —— and —— in every period, station, and circumstance in your lives; and your name will be —— when you are in your grave.

7. Nothing can —— for the want of modesty: without it, beauty is ——, and wit ——.

8. Ignorance and ——— are the only things of which we need be ashamed. Avoid these, and you may ——— what company you will.

9. All men pursue ————; and would be ———, if they knew how.

10. Many men mistake the ——— for the —— of virtue; and are not so much ——— as the ——— of goodness.

11. It is required of all men that they live ——, ——, and ———, in this world.

12. The consciousness that the eye of ——— is always upon us should ———— us to ——— diligence in the —— of our duties, and make us remember the ——— and the ——— of our situation.

13. No pleasures can be ———, unless we are willing to —— the full —— for their enjoyment.

14. If you ——— to obtain the ——— of others, you must not ———— their interests or ———— their failings. Your own happiness cannot be augmented by —— the faults of others, neither can your ——— be promoted by their ———.

15. Virtue and ——— will secure all the ——— of this life. Religion will ——— us under the ——— of the world, and ———— us for that which is ————.

16. Geography teaches us ————; it describes the ————; and, in its connection with Astronomy, explains the difference of ———— in the various parts of the world.

17. It was a delightful ——— in the month of ———. The sun, rising above the ———, had gilded the tops of the ——. The birds, fearing the heat, had ——— in the ———. The cattle, having ——— their thirst in the ——, were browsing on the ——, and the peasant had —— his labours in the field. All things seemed to —— of a lovely day. But suddenly the —— began to ——, the —— began —— to look dark, the —— darted through the sky, the —— rolled, and a noise, as if all the artillery of heaven was discharged at once, spread ——— and ——— on all around.

18. Our eyes are dazzled by the ——— of light.

19. Children are —— and ———. When they are older, they become ———; but when they have arrived at the state of manhood they lay aside the ——— of youth, and apply themselves to the —— which belong to their ———in life.

20. How many persons, when they are young, expect that life will afford them ——— and ———; but how frequently, alas, are they ——! The ——— from which they expected to ——— pleasure often proves their ruin. The ——— from which they thought to derive the greatest satisfaction often deceive them, or prove a source of bitter disappointment,

21. The only real and solid enjoyment of life is derived from ———. The only thing which we have real cause to dread is ———.

22. A school-room is a place where children assemble to —— and ——. The duties of the teacher are to ——— and ——— his pupils; and the pupils themselves should be ——— and ———, in order that they may be benefitted by his instructions. They should not —— nor —— nor ——; but listen ——— to what is told them; and try to shew by their —— and —— that they know how to estimate the privileges which they ——— in being allowed ——— school.

LESSON IV.

Variety of Arrangement.

Sentences consisting of parts and members, and sometimes very simple sentences, can be variously arranged, the sense remaining unaltered. The following sentences are to

be written (or read) in as great a variety of arrangement as the pupil can invent. He may afterwards take the same words, and express different ideas with them.

MODEL.

On the fifth day of the month, which I always keep holy, I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer.

Same sentence, with the members differently arranged.

On the fifth day of the month, which I always keep holy, in order to pass the rest of the day in meditation and prayer, I ascended the high hills of Bagdad.

Same again, varied.

I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer, on the fifth day of the month, which I always keep holy.

Again.

In order to pass the rest of the day in meditation and prayer, I ascended the high hills of Bagdad, on the fifth day of the month, which I always keep holy.

Again.

In order to pass the rest of the day in meditation and prayer, on the fifth day of the month, which I always keep holy, I ascended the high hills of Bagdad.

Again.

I ascended the high hills of Bagdad on the fifth day of the month, which I always keep holy, in order to pass the rest of the day in meditation and prayer.

N.B. It is recommended to teachers to require the pupil to tell which arrangement of the sentence he thinks the best.

EXAMPLES FOR PRACTICE.

1. John was buried here.

This simple sentence may be read in twenty-four different ways, six of which will be questions.

2. The farmer Peter ardently loves the beautiful shepherdess Mary.

3. The highwayman, by force (or, forcibly), took a watch from a gentleman's servant, on the turnpike-road.

4. Such unusual moderation in the exercise of supreme power, such singular and unheard-of clemency, and such remarkable mildness, cannot possibly be passed over by me (or, I cannot possibly pass over) in silence.

N.B. The longest members of a sentence ought *generally* to be placed last.

5. Some gentle spirit glides with glassy foot over yon melodious wave, still pervades the spot, keeps silence in the cave, or sighs in the gale; although thou, the Muses' seat, art now their grave, and Apollo no more delights to dwell in his favourite grotto.

6. I survey thee, O Parnassus, neither with the phrensy of a dreamer, nor the ravings of a madman; but, as thou appearest, in the wild pomp of thy mountain majesty.

7. Who with rosy light filled thy countenance, sank thy sunless pillars in the earth, and made thee the father of perpetual streams.

8. Bleached linen, the pride of the matron, the toil of many a winter night, the housewife's stores, whiter than snow, are laid up with fragrant herbs.

9. Softened by prosperity, the rich pity the poor: disciplined into order, the poor respect the rich.

10. When April and May reign in sweet vicissitude, I, like Horace, perceive my whole system excited by the potent stimulus of sunshine, and give care to the winds.

11. Early one summer morning, before the family was stirring, an old clock, that, without giving its owner any cause of complaint, had stood for fifty years in a farmer's kitchen, suddenly stopped.

12. Thy skies are as blue, thy groves are as sweet, thy fields are as verdant, thine olive is as ripe, thy crags are as wild, as they were in those early days when Minerva herself graced the scene.

13. A horseman, with an oath, rudely demanding a dram for his trouble, came galloping to the door, while they were at their silent meal, and, with a loud voice, called out, that, with a letter, he had been sent express to Gilbert Ainslie.

14. By violent persecution, compelled to quit his native land, Rabbi Akiba wandered over barren wastes and dreary deserts. At last he came, fatigued and almost exhausted, near a village.

15. As the threatening clouds obscured the moon, and the post-boy drove furiously through the road, suddenly I heard a lamentable sound.

16. It appears, that during the night a band of robbers had entered the village, plundered the houses, and killed the inhabitants.

17. From the result of my own personal observation, I am fully convinced that there has formerly been a population much more numerous than exists here at present.

18. Leaving it entirely to the imagination to descend further into the depths of time beyond, we can trace these remains of Indian workmanship back six hundred years, from the ages of the trees on them, and from other data.

19. In inverted order, as well as that in which they are arranged, the various kinds of exercises should be practised, from the highest to the lowest, to effect the purpose for which they were designed.

20. To vindicate the religion of their God, to defend the justice of their country, to save us from ruin, I call on this most learned, this right-reverend bench! To maintain your own dignity, and to reverence that of your ancestors, I call upon the honour of your lordships! I call upon the humanity and the spirit of my country, to vindicate the national character!

21. In the treasury belonging to the cathedral in this city, a dish, supposed to be made of emerald, has been preserved for upwards of six hundred years.

22. Contented and thankful, after having visited London, we returned to our retired and peaceful habitations.

23. When the Romans were pressed with a foreign enemy, the women voluntarily contributed all their rings and jewels, to assist the government.

24. He had ploughed, sowed, and reaped his often scanty harvest with his own hands, assisted by three sons, who even in boyhood were happy to work with their father in the fields.

25. The little bleak farm, sad and affecting in its lone and extreme simplicity, smiled like the paradise of poverty; when the lark, lured thither by some green barley-field, rose ringing over the solitude; and among the rushes and heath, the little brown moorland birds were singing their short songs.

26. At every step he advanced, his heart became more and more elated, having with difficulty found his way to the street where his decent mansion had formerly stood.

27. Looking eagerly around, he proceeded with joy; but of the objects with which he had formerly been conversant, he observed but few.

28. He hastened to the palace, overwhelmed with anguish; and casting himself at the feet of the emperor, he cried, Great Prince, I have survived my family and friends; and even in the midst of this populous city I find myself in a dreary solitude: to that prison, from which mistaken mercy has delivered me, graciously send me back!

LESSON V.

VARIETY OF EXPRESSION.

A very common error of pupils, just commencing composition, is the frequent and unnecessary use of the conjunction *and*. The following examples will shew that the use of the present or perfect participle will correct this fault.

MODEL, *with the Present Participle.*

He descended from his throne, and ascended the scaffold, and said, "Live, incomparable pair!"

Better thus: Descending from his throne, and ascending the scaffold, he said, "Live, incomparable pair!"

Or thus: He descended from his throne, and, ascending the scaffold, said, "Live, incomparable pair!"

Or thus: He descended from his throne, and ascended the scaffold, saying, "Live, incomparable pair!"

MODEL, *with the Perfect Participle.*

She was deprived of all, but her innocence; and lived in a retired cottage with her widowed mother, and was concealed more by her modesty than by solitude.

Better thus: Deprived of all but her innocence, and concealed more by her modesty than by solitude, she lived with her widowed mother in a retired cottage.

Or thus: Deprived of all but her innocence, and living in a retired cottage with her widowed mother, she was concealed more by her modesty than by solitude.

EXAMPLES FOR PRACTICE.

1. The beauties of nature are before us; and invite us to contemplate the power, the wisdom, and the benevolence of that great and good Being, at whose word they sprang up, and presented themselves as proper objects of our admiration and our gratitude.

2. The elephant took the child up with his trunk, and placed it upon his back; and would never afterwards obey any other master.

3. Egypt is a fertile country; and is watered by the River Nile, and is annually inundated by that river; and it receives the fertilizing mud which is brought by the stream in its course, and derives a richness from the deposit which common culture could not bestow.

4. He was called to the exercise of the supreme power at a very early age, and evinced a great knowledge of government and laws, and was regarded by mankind with a respect which is seldom bestowed on one so young.

5. Geography teaches the various divisions made by man or nature on the earth, and the productions of every climate; and is a very useful study to the merchant and the politician; and shews the former where commerce is most advantageously pursued, and the latter the natural obstacles to the progress of ambition.

6. I have frequently paused in the wilderness, and contemplated the traces of a whirlwind; and wondered at the mighty force of that invisible power, which roots up the stupendous oak and lofty pine, and spreads ruin and desolation over the fair face of nature.

7. The celestial vault, the verdure of the earth, and the clear silvery light which danced on the surface of the stream, delighted my eyes, and restored joy to my heart; and gave animation to my spirits, and conveyed pleasures to my mind which exceed the powers of expression.

8. He raised his eyes, and turned to the prince, and said: "Your highness will remember the fidelity with which my father has served you; and I suppose that you will pardon my presumption in thus appearing uninvited at your court; and I humbly crave permission to supplicate that protection, which it is so easy for you to afford, and so necessary to me that it should be bestowed. The enemies of our family are powerful, and are of noble blood; and are allied by peculiar ties to your highness, and may, therefore, be supposed to have higher claims to your favour. But I know that generosity to be a characteristic of your highness, which will disregard the suggestions of interest, and defeat the nefarious plans of artful dependants, and afford succour to the persecuted peasant, rather than countenance injustice and oppression.

9. I fixed my eyes on different objects; and I soon perceived that I had the power of losing and recovering them, and that I could at pleasure destroy and renew this beautiful

part of my existence. This new and delightful sensation agitated my frame, and gave a fresh addition to my self-love, and caused me to rejoice in the pleasures of existence, and filled my heart with gratitude to my beneficent Creator.

10. She was dressed in her gayest apparel, and wore her most costly jewels, and presented a spectacle of living brilliance which scarcely the sun himself could rival.

11. The dry leaves rustled on the ground; and the chilling winds whistled by me, and gave me a foretaste of the gloomy desolation of winter.

12. He took them into the garden, one fine summer morning, and shewed them two young apple-trees; and said, My children, I give you these trees: they will thrive by your care, and decline by your negligence; and reward you, by the fruit, in proportion to the labour you bestow upon them. Edward, the youngest son, attended to the admonitions of his father; and rose early every day to clear the tree from insects that would hurt it, and propped up the stem to prevent its taking a wrong bent; and had the satisfaction, in a short time, of seeing his tree almost bent to the ground with the weight of the rich and racy fruit. But Moses preferred to wile away his time, and went out to box with idle boys, while Edward was labouring in the orchard; and soon found his tree destroyed by his neglect.

13. Columbus perceived that it would be of no avail to have recourse to any of his former expedients, and found it impossible to rekindle any zeal for the success of the expedition; and endeavoured to soothe passions which he could no longer command, and gave way to a torrent too impetuous to be checked.

14. They erected a crucifix, and prostrated themselves before it, and gave thanks to God for conducting their voyage to such a happy issue.

15. He knows that life has many trials; and believes that God has appointed this world as the preparative for another; and regards not with feelings of envy or jealousy the more prosperous condition of others.

16. At present, the whole island is a naked desert, and the native woods have totally disappeared, and the Icelanders have long since relinquished, and for good reasons, it may be presumed, the practice of growing corn; and it is not manifest to what these changes are to be ascribed.

LESSON VI.

Variety of Expression, continued.

The active or objective verb may be changed into the passive; and the passive verb may be changed into the active or objective, the sense remaining unaltered.

MODEL, *by the Active or Objective Verb.*

All mankind must taste the bitter cup which destiny has mixed.

By the Passive.

The bitter cup which destiny has mixed (or, which has been mixed by destiny) must be tasted by all mankind.

EXAMPLES FOR PRACTICE.

1. The project was received with great applause, by all the company.
2. Most of the trades, professions, and ways of living among mankind, take their origin either from the love of pleasure, or the fear of want.
3. Gentleness corrects whatever is offensive in our manners.
4. The places of those who refused to come were soon filled with a multitude of delighted guests.
5. You have pleaded your incessant occupation. Exhibit, then, the result of your employment.
6. Is the eye of Heaven to be dazzled by an exhibition of property, an ostentatious show of treasures?
7. I need not ask thee, if that hand, when armed, has any Roman soldier mauled and knuckled.
8. In visiting Alexandria, what most engages the attention of travellers is the Pillar of Pompey, as it is called, situated at a quarter of a league from the southern gate.
9. But the evening is the time to review, not only our blessings, but our actions.
10. We receive such repeated intimations of decay in the world through which we are passing, decline and change and loss follow decline and change and loss in such rapid succession, that we can almost catch the sound of universal wasting, and hear the sound of desolation going on around us.

11. The rectitude of Dryden's mind was sufficiently shewn, by the dismission of his poetical prejudices, and the rejection of unnatural thoughts and rugged numbers.

12. The youth who had found the cavern, and had kept the secret to himself, loved this damsel. He told her the danger in time, and persuaded her to trust herself to him.

13. When the subject is such that the very mention of it naturally awakens some passionate emotion, or when the unexpected presence of some person or object in a popular assembly inflames the speaker, either of these will justify an abrupt and vehement exordium.

14. Theocritus and Virgil are the two great fathers of pastoral writing. For simplicity of sentiment, harmony of numbers, and richness of scenery, the former is highly distinguished. The latter, on the contrary, preserves the pastoral simplicity without any offensive rusticity.

15. The relation of sleep to night appears to have been expressly intended by our benevolent Creator.

16. The favoured child of nature who combines in herself these united perfections may be justly considered the masterpiece of creation.

LESSON VII.

Variety of Expression, continued.

To preserve the *unity** of a sentence, it is sometimes necessary to employ the case absolute, instead of the verb and conjunction.

MODEL.

1. The Scottish army remained on English ground six days, without battle being offered; and returned home without loss, and with worship and honour.

Better thus: The Scottish army, *having remained* on English ground six days without battle being offered, returned home without loss, and with worship and honour.

2. The class recited their lessons, and the teacher dismissed them.

Better thus: The class *having recited* their lessons, the teacher dismissed them.

EXAMPLES FOR PRACTICE.

1. The battle was concluded, and the commander-in-chief ordered an estimate of his loss to be made.

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* See Lesson 35th.

2. John was in the school-room; and Charles entered, and thus addressed him.

3. The waters of the Lake Ladoga were swollen by the continued rains; and the Neva inundated the city of Petersburgh, and swept away the houses on its banks.

4. The trees were cultivated with much care, and the fruit was rich and abundant.

5. The love of praise is naturally implanted in our bosoms; and it is a very difficult task to get above a desire of it, even for things that should be indifferent.

6. The rain poured in torrents upon us, and we were obliged to take shelter in a forest.

7. Offences and retaliations succeed each other in endless train; and human life will be rendered a state of perpetual hostilities, without some degree of patience exercised under injuries.

8. His mind was the prey of evil passions, and he was one of the most wretched of beings.

9. The character of Florio was marked with haughtiness and affectation, and he was an object of disgust to all his acquaintance.

10. The evidence and the sentence were stated; and the President put the question, whether a pardon should be granted.

11. Few governments understand how politic it is to be merciful; and severity and hard-hearted opinions accord with the temper of the times.

12. Pliny says, that Suetonius Paulinus reached Mount Atlas in ten days' march, and advanced a few miles beyond it, and, in a desert of dark-coloured sand, met a river which he supposed to be the Niger.

13. Nature dressed the scene in the richest colours and most graceful forms; and never could the eye enjoy a richer spectacle.

14. I travelled through the county of Kerry; and my eye was caught by a cluster of horses tied near a ruinous, old, wooden house, not far from the road side.

15. A general description of the country was given in a former letter; and I shall now entertain you with my adventures.

16. The boldness and variety of his speculations recommended him to the subtle temper of the Arabians; and he was by them first made known to Modern Europe.

LESSON VIII.

Variety of Expression, continued.

The same idea can be expressed in various ways, either by different words, or by inflections * of the same word.†

MODEL.

Idleness is the cause of misery.

Same idea expressed in different words.

1. Idleness is the poison of happiness.
2. Idleness is an enemy to happiness.
3. Indolence is the bane of enjoyment.
4. Indolence is a foe to happiness.
5. Indolence destroys all our pleasures.
6. Want of occupation prevents the enjoyment of life.
7. Laziness opposes every effort to secure the enjoyment of life.
8. When we have nothing to do, time hangs heavily on our hands.
9. If we suffer the mind and body to be unemployed, our enjoyments as well as our labours will be terminated.
10. Inactivity of mind or body stagnates the spirits, and prevents their easy and natural flow.
11. The rust of inactivity obscures the brightness of many a passing hour.
12. Indolent habits lay the foundation of future misery.

Another.

When the school was dismissed, the children went home.

Same idea differently expressed.

1. The school having been dismissed, the pupils proceeded to their dwellings.
2. The boys and girls proceeded home as soon as school was done.
3. The scholars went home as soon as school was over.
4. School being closed, the children departed to the places of their residence.
5. The business of school having been completed, the masters and misses joined their friends at home.

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* The word *inflections* is here used to signify a grammatical change, such as the change of a case in a noun, or of a tense in a verb, &c.

† Lessons 5th, 6th, and 7th exhibit the method of expressing the same idea by inflections of the same words. Besides the methods here explained, the following may be practised in some sentences; viz.

1. By applying adjectives and adverbs, instead of substantives.
2. By using nouns instead of adjectives and adverbs.
3. By reversing the correspondent parts of the sentence.
4. By the negation of the contrary, instead of the assertion of the thing first proposed.
5. By the use of pronouns instead of nouns.

EXAMPLES FOR PRACTICE.*

The pupil will express each of the following sentences in as many ways as he can invent.

1. To die, is the inevitable lot of all men.
2. Death is the liberator of him whom freedom cannot release; the physician of him whom medicine cannot cure; and the comforter of him whom time cannot console.
3. The best season for acquiring the spirit of devotion is in early life: it is then attained with the greatest facility; and at that season there are peculiar motives for the cultivation of it.
4. It will be a sacrifice superlatively acceptable to him, and not less advantageous to yourselves.
5. Oh! how canst thou renounce the boundless store of charms, that nature to her votary yields?
6. Sweet was the sound, when oft, at evening's close, the village murmur rose up yonder hill.
7. Beware of desperate steps! The darkest day will on to-morrow have passed away.
8. Ha! laughtest thou, Lochiel, my vision to scorn? Proud bird of the mountain, thy plume shall be torn.
9. Blame not, before you have examined the matter: understand first, and then rebuke.
10. He that honoureth his father shall have long life: and he that is obedient unto the Lord shall be a comfort to his mother.
11. We should always speak the truth; for a lie is wicked, as well as disgraceful.
12. My son! help thy father in his age; and grieve him not, as long as he liveth.
13. Pope professed to have learned his poetry from Dryden, whom, whenever an opportunity presented, he praised, through his whole life, with unvaried liberality: and perhaps his character may receive some illustration, if he be compared with his master.
14. However virtue may be neglected for a time, men are so constituted as ultimately to acknowledge and respect genuine merit.

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* The teacher must be careful that the pupil makes use of his understanding and discrimination, as well as his *dictionary*, in the performance of this exercise.

LESSON IX.

Variety of Expression, continued.

PERIPHRASIS, OR CIRCUMLOCUTION.

A periphrasis, or circumlocution, is the use of several words to express the sense of one; as, *The glorious luminary of day*, for, *the sun.*—*The shining orbs which deck the skies*, for, *the stars.*

MODELS.

Plain expressions.	*Same in a periphrasis.*
Mankind.....	The human race.
The sun shines.....	The source of light spreads abroad his rays.
Geography.....	The science which describes the earth and its inhabitants.

EXAMPLES FOR PRACTICE.

The pupil may now express the following words and phrases in a periphrasis.

1. We must die.
2. Death.
3. Women.
4. Grammar.
5. Writing.
6. Arithmetic.
7. A school-room.
8. Retirement.
9. Temperance.
10. Industry.
11. Honesty.
12. Wealth.
13. A meeting-house.
14. A king.
15. A sailor.
16. Heaven.
17. Solitude.
18. Civilization.
19. Chatham is dead.
20. Syntax is the third part of grammar.
21. The ocean is calm.
22. The stars twinkle.
23. Douglas was a gentleman of good estate.
24. Winter is a desolate season of the year.
25. A contented man enjoys the greatest portion of his life.
26. With his own hands he had cultivated his grounds, assisted, as they grew up, by three sons, who, even in boyhood, were glad to work with their father in the field.
27. The water evaporates.
28. The grass is green.
29. Nature looks fair.
30. Life is short.
31. To confine our attention to the number of the slain, would give us a very inadequate idea of the ravages of the sword.
32. Obedience is due to our parents.
33. The situation of man on the globe he inhabits, and over which he has obtained the controul, is, in many respects, exceedingly remarkable. No other animal passes so large a portion of its existence in a state of absolute helplessness.
34. Enthusiasm is apt to betray us into error.

35. His actions were highly unbecoming.
36. The air is elastic.
37. Astronomy is a delightful study.
38. God is eternal, omniscient, and omnipresent.
39. Candidates for office are frequently disappointed.

LESSON X.

Variety of Expression, continued.

EUPHEMISM, OR SOFTENED EXPRESSION.

A euphemism is a kind of periphrasis, used to avoid the harshness or impropriety of plain expressions; as, *He perished on the scaffold*, for, *He was hanged.*

Euphemisms are frequently made by a simple change of words, without increasing their number; as, *He misrepresented*, for, *He told a lie.*

MODELS.

Plain expressions.	*Same, in a euphemism.*
He was drunk.....	He had indulged himself in liquor.
She was crazy.....	She had unfortunately lost her senses; or, She laboured under alienation of mind.
She is a lazy girl.....	She is not noted for her industry.

EXAMPLES FOR PRACTICE.

The pupil will use euphemisms in the following sentences, instead of the words in Italics.

1. I *hate* that man.
2. He was *mad* with me.
3. My mother *scolded at* me.
4. He was *turned out* of office.
5. He *cheats*, and she *lies*.
6. I believe that he *stole* that book.
7. He was *put into gaol*.
8. Charles is *a coward*.
9. Henry was a *great rascal*.
10. John is a *spendthrift*.
11. That man is a *very stingy fellow*.
12. That woman *has very sluttish manners*.
13. This person is *very proud*.
14. Mr. A. is a *conceited fellow*.
15. George is a *troublesome boy*.
16. She is a *careless girl*.
17. His garments were *dirty* and *ragged*.
18. He cannot *digest* his food.
19. That poor man was put into the *mad-house*.
20. This *fellow* must be *put into the poor-house*.
21. Mr. T. *has no money*.
22. She is a *servant* in my family.
23. John bought a book, and *run in debt for it*.
24. She *works very hard for her living*.
25. He eats very *greedily*, and *turns up his nose at every thing*.
26. Jane is a *dirty slattern*.

LESSON XI.

ANALYSIS OF COMPOUND SENTENCES.

Analysis means the separation of the parts of which a thing is composed.

A compound sentence is composed of several simple sentences, joined together by conjunctions, pronouns, or other connecting words.

To analyze a compound sentence (or, the analysis of a compound sentence) means to separate the simple sentences and phrases of which it is composed; and it is performed by omitting the connecting words, and supplying the words which were omitted in the connection.

MODELS.

Compound Sentence.

Modesty, a polite accomplishment, generally attendant on merit, is in the highest degree engaging, and wins the heart of all with whom we are acquainted.

Simple sentences of which the above is composed.

1. Modesty is a polite accomplishment.
2. Modesty is generally attendant on merit.
3. Modesty is in the highest degree engaging.
4. Modesty wins the heart of all with whom we are acquainted.

EXAMPLES FOR PRACTICE.

The pupil may now analyze the following compound sentences.

1. Nothing can atone for the want of modesty; without which, beauty is ungraceful, and wit detestable.

2. The smooth stream, the serene atmosphere, the mild zephyr, are the proper emblems of a gentle temper and a peaceful life.

3. Among the sons of strife, all is loud and tempestuous; and, consequently, there is little happiness to be found in their society.

4. If one hour were like another, if the passage of the sun did not shew that the day is wasting, and if the change of seasons did not impress upon us the flight of the year, quantities of duration, equal to days and years, would glide away unobserved.

5. The forests, the hills, the mounds, lift their heads in unalterable repose; and furnish the same sources of contemplation to us, that they did to those generations that have passed away.

6. I have seen, in different parts of the Atlantic country, the breast-works, and other defences of earth, that were thrown up by our people during the war of the Revolution.

7. Pause for a while, ye travellers of earth! to contemplate the universe in which you dwell, and the glory of Him who created it.

8. This uneasiness of his mind inclined him to lay hold on every new object, and give way to every sensation that might soothe or divert him.

9. The air, the earth, and the water, teem with delighted existence.

10. The lady Arabella Johnson, a daughter of the Earl of Lincoln, accompanied her husband in the embarkation; and, in honour of her, the ship was called by her name. She died in a short time after her arrival, and lies buried near the neighbouring shore. No stone, or other memorial, indicates the exact place; but tradition has preserved it, with a careful and holy reverence.

11. Timid though she be, and so delicate that the winds of heaven may not too roughly visit her, yet the chamber of the sick, the pillow of the dying, the vigils of the dead, the altars of religion, never missed the presence of woman.

12. She perished in this noble undertaking, of which she seemed the ministering angel; and her death spread universal gloom and sorrow through the colony.

LESSON XII.

SYNTHESIS OF SIMPLE SENTENCES.

Synthesis is the reverse of Analysis, and is here used to signify the union of several simple sentences, to form a compound sentence.

In the composition of simple sentences, there must be an ellipsis, or omission of those words which occur more than once in the simple sentences of which it is composed; and conjunctions, pronouns, or other connecting words, substituted for them.

The pupil must take particular care, that the pronouns, verbs, &c. be of the right number, person, and gender. This caution is the more necessary, because young persons frequently make mistakes in these respects.

A recollection of the Rules relating to the UNITY *of a sentence will be needed in this lesson; particularly the first two; namely, that "During the course of the sentence, the subject, or nominative case, should be changed as little as possible;" and that "Ideas, which have so little connection that they may well be divided into two or more sentences, should never be crowded into one."* *

MODEL.

Simple sentences to be united in a compound sentence.

Man is a rational animal.
Man is endowed with the highest capacity for happiness.
Man sometimes mistakes his best interests.
Man sometimes pursues trifles with all his energies.
Man considers trifles as the principal object of desire in this fleeting world.

Compound sentence composed of the preceding simple sentences.

Man is a rational animal, endowed with the highest capacity for happiness; but he sometimes mistakes his best interests, and pursues trifles with all his energies, *considering*† them as the principal object of desire in this fleeting world.

EXAMPLES FOR PRACTICE.

The pupil will now unite the following simple sentences in a compound sentence. All the sentences belonging to one number, as expressed below, are to be joined in one compound sentence, if it can be done without violating the rules of unity.

1. Death is the liberator of him whom freedom cannot release.
Death is the physician of him whom medicine cannot cure.
Death is the comforter of him whom time cannot console.

2. Some animals are cloven-footed.
'Cloven-footed' is a term applied to those whose feet are split or divided.
Cloven-footed animals are enabled to walk more easily on uneven ground.

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* See Rules of Unity, under Lesson 35th.

† See Lesson 5th, on the use of the participle to prevent the repetition of *and*.

3. Lochiel was the chieftain of the warlike clan of the Camerons.

Lochiel was one of the most prominent, in respect to power, among the Highland chieftains.

Lochiel was one of the most prominent, in respect to influence, among the Highland chieftains.

4. On his way, he is met by a Seer.

The Seer, according to the popular belief, had the gift of prophecy.

The Seer forewarns him of the disastrous event of his enterprise.

The Seer exhorts him to return home.

The Seer exhorts him not to be involved in certain destruction.

Certain destruction awaited the cause.

Certain destruction afterwards fell upon it, in the battle of Culloden.

5. Fire was one of the four elements of the philosophers.

Air was one of the four elements of the philosophers.

Earth was one of the four elements of the philosophers.

Water was one of the four elements of the philosophers.

6. Of all vices, none is more criminal than lying.
Of all vices, none is more mean than lying.
Of all vices, none is more ridiculous than lying.

7. Self-conceit blasts the prospects of many a youth.
Presumption blasts the prospects of many a youth.
Obstinacy blasts the prospects of many a youth.

8. The cow is a useful animal.
The cow furnishes us with milk.
Cheese and butter are obtained from milk.
Cheese is an important article of food.
Butter is an important article of food.

9. The tailor lives on the other side of the street.
The tailor made the garments.
I wore the garments at the meeting.
The meeting was held on Thursday.
This tailor is a very skilful workman.

10. The statue of Canning is of marble.

The statue stands in the Exchange. The Exchange is in Liverpool.

This marble came from Italy.

Italy is a country which affords the most beautiful specimens of marble.

The statue was executed by Chantrey.

Chantrey is one of the most celebrated sculptors of the age.

Chantrey resides in London.

11. The art of writing contributes much to the convenience of mankind.

The art of writing contributes much to the necessity of mankind.

The art of writing was not invented all at once.

Mankind proceeded by degrees in the discovery of the art of writing.

Pictures were the first step towards the art of writing.

Hieroglyphics was the second step towards the art of writing.

An alphabet of syllables followed the use of hieroglyphics.

At last, Cadmus brought the Alphabet from Phœnicia into Greece.

The Alphabet had been used in Phœnicia some time.

A number of new letters were added * to the Alphabet during the Trojan War.

At length the Alphabet became sufficiently comprehensive to embrace all the sounds of the language.

LESSON XIII.

DERIVATION.

Primitive and Derivative, Simple and Compound Words.

Write a list of the words which are derived from the following words in the examples for practice, whether they are simple, derivative, or compound.

MODEL.

From the word *Argue*, are derived Arguer, Argument, Argumental, Argumentation, Argumentative, Argued, Arguing.

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* See Lesson 7th, on the use of the case *absolute*, to avoid the repetition of *and*.

EXAMPLES FOR PRACTICE.

Divide, Care, Improve, Profess, Succeed, Deduce, Defend, Resolve, Calumny, Arm, Peace, Love, Laugh, Right, Good, Idol, Law, Author, Contract, Present, Attend, Moderate, Virtue, Use, Presume, Separate, Critic, False, Fire, Full, Frolic, Fortune, Multiply, Note, Conform, Hinder, Book, Apply, Append, Absolve, Abridge, Answer, Aspire, Pride, Blame, Bless, Caprice, Censure, Caution, Cite, Commune, Conceal, Correct, Reform, Defy, Define, Discover, Elect, Elevate, Fancy, Faction, Fault, Favour, Figure, Form, Fury, Grace, Harm, Humour, Imitate, Indulge, Moral, Mount, Open, Peace, Potent, Prefer, Presume, Proper, Pure, Reason, Motion, Rebel, Remark, Represent, Secret, Spirit, Subscribe, Suffice, Teach, Tolerate, Tradition, Tremble, Value, Vapour, Vivid, Wit.

LESSON XIV.

SYNONYMES.

A word is the synonyme of another word, when it means precisely the same thing. There are but few words which are synonymous in every sentence; but there are many which may be substituted in sentences, without materially altering the meaning.

The pupil may take each word in the examples for practice, and write a list of the words which have a similar meaning.

MODEL.

Write a list of words which have a similar meaning with the word *think*.

Reflect, Consider, Suppose, Ponder, Ruminate, Believe, Suspect, Imagine, Presume, Conceive, Reckon, Account, Deem, Muse.*

EXAMPLES FOR PRACTICE.

Write the synonymes of the following words.

Wish, Spot, Colour, Defend, Accuse, Detest, Surprise, Change, Anger, Company, Join, See, Erase, Purchase,

* The pupil must understand, that no one of the words enumerated in the model is an exact synonyme of the word *think*, but that they each *sometimes* convey a similar meaning.

Alter, Lucid, Secrete, Consume, Define, Doom, Distant, Scrutiny, Warmth, Abandon, Serious, Integrity, Indolent, Acquaint, Inform, Invest, Mention, Perceive, Abundant, Sparkle, Temporary, Way, Employ, Constitute, Becoming, Attachment, Assail, Assert, Commonly, Shelter, Frustrate.

Substitute a synonyme which will express the same, or nearly the same idea with the words in Italics, in the following sentences.

MODEL.

Fortune is *changeable.*
Fortune is *mutable.*
Fortune is *variable.*
Fortune is *inconstant.*
Fortune is *fickle.*
Fortune is *versatile.*

1. I have no *desire* for wealth.
2. Soldiers *protect* the city from the danger of *capture.*
3. I *bought* this knife at a bazaar.
4. She has *expressed* her *ideas* in a very *lucid manner.*
5. He is a man of *intellect.*
6. I *design* to *shew* the *difference* in these *words.*
7. The Nile *annually deluges* Egypt.
8. The army has *overrun* the *country.*
9. *Poverty* is *frequently* a blessing in *disguise.*
10. *Wealth* and *want* are both temptations. The former *cherishes pride*, the latter *produces discontent.*
11. The sun *sheds* abroad his golden *rays*, and *fills* the *earth* with his *vivifying influence.*
12. I have no *occasion* for his *services*, and am, therefore, *unwilling* to *receive* them.

LESSON XV.

TRANSPOSITION.

The ideas contained in the following poetical extracts may be written, in the pupil's own language, in prose.

MODEL.

What is the blooming tincture of the skin
To peace of mind and harmony within?

Same transposed.

Of what value is beauty, in comparison with a tranquil mind and a quiet conscience.

Another.

Reason's whole pleasure, all the joys of sense,
Lie in three words—health, peace, and competence.

Same idea expressed in prose.

Health, peace, and competence comprise all the pleasures which this world can afford.

EXAMPLES FOR PRACTICE.

1. Honour and shame from no condition rise:
Act well your part; there all the honour lies.

2. Like birds, whose beauties languish half conceal'd
Till, mounted on the wing, their glossy plumes,
Expanded, shine with azure, green, and gold,—
How blessings brighten, as they take their flight!

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

4. O, Solitude! where are the charms
That sages have seen in thy face?
Better dwell in the midst of alarms,
Than reign in this horrible place.

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

6. Here rests his head upon the lap of earth,
A youth to fortune and to fame unknown;
Fair Science frown'd not on his humble birth,
And Melancholy mark'd him for her own.

7. 'Live, while you live,' the Epicure would say,
'And seize the pleasures of the present day.'
'Live, while you live,' the sacred preacher cries,
'And give to God each moment as it flies.'
Lord! in my view let both united be!
I live in pleasure when I live to thee.

8. O for a lodge in some vast wilderness,
Some boundless contiguity of shade,
Where rumour of oppression and deceit,
Of unsuccessful or successful war,
Might never reach me more!

9. The evening was glorious, and light through the trees
Played the sunshine and rain-drops, the birds and the breeze;
The landscape, outstretching in loveliness, lay
On the lap of the year, in the beauty of May.

LESSON XVI.

ARRANGEMENT, OR CLASSIFICATION.

The pupil is to be required, in this Lesson, to arrange or classify a subject assigned. Thus, if a chapter of Proverbs, for instance, be assigned him to classify, he will put all the verses together which belong to the same subject; such as, similar characters, similar virtues, conditions of life, &c. The following Model exhibits a classification of some of the verses of the 11th chapter of Proverbs *.

MODEL.

Verses relating to the Righteous Man.

The integrity of the upright shall guide them.
The righteousness of the perfect shall direct his way.
The righteousness of the upright shall deliver them.
The righteous is delivered out of trouble.
When it goeth well with the righteous, the city rejoiceth.
By the blessing of the upright the city is exalted.
To him that soweth, righteousness shall be a sure reward.
Righteousness tendeth to life: such as are upright in their way are the Lord's delight.
The seed of the righteous shall be delivered. The desire of the righteous is only good.
The righteous shall flourish as a branch.
The fruit of the righteous is a tree of life.
Behold! the righteous shall be recompensed in the earth.
Righteousness delivereth from death. Through knowledge shall the just be delivered.

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* In estimating the merit of an exercise of this kind, that one should be preferred which leaves the smallest number of verses unclassified.

EXAMPLES FOR PRACTICE.

1. The pupil may now classify the remaining verses of the same chapter, by selecting those which relate to *The wicked* or *unjust*, *The wise*, *The liberal*, *The illiberal*, &c. &c.

2. He may then take a sentence assigned by the Teacher, and classify the words in it by arranging them under the following heads; namely, 1st, Such as signify things; 2d, Such as signify qualities; 3d, Such as signify circumstances; 4th, Such as signify relations; 5th, Such as signify connection; 6th, Such as signify actions, together with such other classes as he can discover.

3. Another exercise of the same kind will be furnished by classifying the different animals, beasts, birds, fishes, insects, &c. which he has seen, or about which he has read. For instance, he may write a list of those animals with which he is acquainted that have *four* feet, called quadrupeds; then of those which have but *two*; then of those which have *none*; proceeding to those which have horns, that chew the cud, &c.

4. He may then classify the books of a Library according to their subjects.

5. The words of a language.

6. The articles of furniture in a house, designating those which are designed for ornament, as well as for the various uses of cooking, comfort, convenience, &c.

7. Tools used for cutting.

8. Tools used for cultivating the earth, mentioning for what each is intended.

9. The different sorts of vegetables.

Note to Teachers.

The utility of this Lesson may be questioned by some, on account of its apparent difficulty. As it is designed to lead the pupil to *think*, and on that account is not alien to the subject of composition, it is inserted in the hope that a fair *trial* will be made, before it is wholly neglected. No pupil can be taught to *parse*, without learning to *classify*.

LESSON XVII.

DEFINITION, AND DISTINCTION, OR DIFFERENCE.

The pupil may write in his own language a definition of the following words, according to the manner pointed out by the model.

MODEL.

Explanation of the Word Elastic.

When a thing is of such a nature, that, on being bent or compressed, it returns to its former state, it is said to be elastic. Thus *a bow*, *India rubber*, *the air*, are elastic substances.

Another.

Justice.

Justice is that virtue which induces us to give to every one his due. It requires us not only to render every article of property to its right owner, but also to esteem every one according to his merit; giving credit for talents and virtues, wherever they may be possessed; and withholding our approbation from every fault, how great soever the temptation that leads to it.

EXAMPLES FOR PRACTICE *.

Eternal, Infinite, Omnipotent, Omnipresent, Incarcerate, Explanation, Demonstrated, Indivisible, Inevitable, Incomprehensible, Inspissated, Evaporate, Mercy, Virtue, Vice, Honesty, Grammar, Astronomy, Architecture, Analysis, Synthesis, Analogy, Comparison, Judgment, Reasoning, Description, To transpose, To disregard, Excellence, Activity, To disobey, Tautology, Narration, Outline, Amplify.

The difference or distinction between two words may sometimes be shewn by an analysis † of each.

MODEL.

The difference between the Geography and Topography of a country.

Geography treats of the general divisions, natural boundaries, and relative position of a country.

Topography is the particular description of any specified town, village, hamlet, or local situation.

Geography comprehends the whole surface of the earth.

Topography is limited to the extent of its object, whether that object be a city or an estate.

Geography embraces the towns, rivers, canals, mountains, lakes, counties, or provinces of any given empire.

Topography enters into a detailed account of any of the above divisions, separately and exclusively.

Geography is confined only by the limits of the globe.

Topography is restricted by local boundaries.

The pupil may now shew, *by an analysis*, the difference between the following words:

1. A bird and a beast.
2. A fish and a bird.
3. A reptile and a quadruped.
4. A clock and a watch.
5. An adverb and an adjective.
6. A verb and a noun.
7. A pen and a pencil.
8. Geology and Geometry.
9. A bed and a sofa.
10. A field and a garden.
11. A horse and a cow.
12. A falsehood and a mistake.
13. A fish and a beast.
14. Mercy and justice.

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* The pupil should be directed to give an instance of the proper application of the word, after he has explained its meaning.

† See Lesson 11th.

LESSON XVIII.

ANALOGY, OR RESEMBLANCE.

Analogy means a resemblance between two or more things in some circumstances, which, in other respects, are entirely different. Thus there is an analogy between a ship and a carriage; because a ship is designed to *carry* us over the water, and a carriage to *carry* us over the land. But in their shape and construction they are entirely different.

MODEL.

There is a close analogy between the wings of a bird and the fins of a fish. The former enables the feathered tribe to move aloft in the air: the latter empowers the inhabitants of the deep to pursue their course through the water. The one is provided with strong sinews to act on the air, the other with equal power to impress the wave; while each is moved with equal facility in the element for which it is designed.

Another.

Youth and Morning resemble each other in many particulars. Youth is the first part of life. Morning is the first part of the day. Youth is the time when preparation is to be made for the business of life. In the morning, the arrangements are made for the employment of the day. In youth, our spirits are light, no cares perplex, no troubles annoy us. In the morning, the prospect is fair, no clouds arise, no tempest threatens, no commotion among the elements impends. In youth, we form plans which the later periods of life cannot execute; and the morning, likewise, is often productive of promises which neither noon nor evening can perform.

EXAMPLES FOR PRACTICE.

The pupil may now describe the analogy between the following words.

1. The wings of a bird and the legs of an animal.
2. The wheels of a carriage and the sails of a vessel.
3. The art of painting and the art of writing.
4. Snow and rain.
5. Genius and the sun.
6. Intoxication and insanity.
7. Darkness and affliction.
8. A watch and an animal.
9. Prosperity and brightness.
10. A tree and an animal.
11. Food and education.
12. The gills of a fish and the lungs of an animal.
13. Adversity and darkness.
14. Comfort and light.

LESSON XIX.

TAUTOLOGY.

Tautology means the repetition of a word or idea in a sentence; and *is a fault that should always be avoided.*

When the tautology is in a word, it may be corrected by substituting a word of similar meaning; but when it consists in the idea, it should be wholly omitted.

MODEL.

He *went* to Liverpool in the packet, and then *went* to London in his carriage.

Same sentence with the tautology corrected.

He went to Liverpool in the packet, and then proceeded to London in his carriage.

The nefarious wickedness of his conduct was reprobated and condemned by all.

Tautology corrected.

The wickedness of his conduct was condemned by all.

The brilliant brightness of the sun dazzles our eyes, and overpowers them with light.

Tautology corrected.

The brightness of the sun dazzles our eyes.

He led a blameless and an irreproachable life, and no one could censure his conduct.

Tautology corrected.

He led an irreproachable life.

EXAMPLES FOR PRACTICE.

The pupil may now correct the tautology in the following sentences.

1. The sun *shines* by day, and the moon and stars *shine* by night.

2. The circumstances which I *told* to John, he *told* to his brother, who *told* them to the General.

3. The Colonel *ordered* the subordinate officers to *order* their troops to come to *order*.

4. The first *day was spent* in forming rules of order, and the second *day was spent* in presenting resolutions.

5. The birds *were clad* in their brightest plumage, and the trees *were clad* in their richest verdure.

6. Grammar *teaches us* to speak properly and write correctly; and Geography *teaches us* the various *divisions* of the earth. Grammar *is divided into* four parts, and geography *divides* the earth into a number of grand *divisions*.

7. Notwithstanding the rapidity with which time *passes* away, men *pass* their lives in trifles and follies; although reason and religion declare, that not a moment should *pass* without bringing some thing to *pass*.

8. It is folly to endeavour *to arm* ourselves against those trials and difficulties which *no arms* can overcome.

9. The *brightness* of the sun *brightens* every object on which it *shines*. The *brightness* of prosperity, *shining* on the anticipations of futurity, casts the *shadows* of adversity into the *shade*, and causes the prospects of the future to look *bright*.

10. No *learning* that we have *learned* is generally so dearly *bought*, nor so valuable when it is *bought*, as that which we have *learned* in the school of experience.

11. *Utility* should *usually* be the recommendation of every *utensil* which we *use*.

12. Our *expectations* are frequently disappointed, because we *expect* greater happiness from the future than experience authorises us to *expect*.

13. He *used* to *use* many expressions not *usually used*, and which are not generally in *use*.

14. The *writing* which mankind *first wrote* was *first written* on tables of stone.

15. The *errors* which were *erroneously* made have been *corrected*, but the teacher *directed* us to follow the *directions* of the rule. On referring to the rules, we found that our *corrections* were *incorrectly* made.

LESSON XX.

NARRATION, *with an outline.*

A short story or tale being presented to the pupil, and an outline of the same given in different language, he is required to fill it up, in such a manner as to exhibit the same narration in a variety of expression.

MODEL.

Pætus was condemned to die; but was permitted to choose the manner in which the sentence should be executed. Arria, his wife, exhorting him to quit life courageously, drew a dagger, which she had concealed, and, bidding him farewell, stabbed herself in the breast. Then drawing the deadly weapon from the wound, she presented it to her husband, saying, "I feel no pain from what

I have done. That which you will suffer in following my example is all that afflicts me."

Outline of the above.

Arria the wife — Pætus, understanding ——— condemned to die, ——— death he liked best, ——— to die courageously; ——— farewell, ——— breast ——— dagger ——— garment. ——— presenting ——— Pætus, ——— not at all painful; ——— feel ——— you must give yourself, ——— example.

Outline filled up.

Arria, the wife *of* Pætus, understanding *that her husband was* condemned to die, *and that he was permitted to choose what* death he liked best, *went and exhorted him* to die courageously; *and bidding him* farewell, *gave herself a stab in the* breast *with a* dagger *she had concealed under her* garment. *Then drawing it out of the wound, and* presenting *it to* Pætus, *she said,* " *The wound I have given myself is* not at all painful; *I only* feel *for that which* you must give yourself, *in following my* example."

EXAMPLES FOR PRACTICE.

1. The Romans and Albans being on the eve of a battle, an agreement was made between them, that three champions should be chosen on each side, by whom the victory should be determined. The Romans had three Horatii, who were brothers; and the Curiatii, three others, likewise brothers, were in the camp of the Albans. These brothers decided the battle. After fighting for some time, two of the Horatii were slain; and the third, pretending that he was afraid to encounter the three Curiatii, fled. Having drawn them asunder, he turned and slew them, one by one, in single combat, and by these means decided the battle in favour of the Romans.

OUTLINE *of the above, to be filled up by the pupil.*

The Romans ——— Albans ——— agreed ——— three champions. ——— in each camp three brothers, ——— Horatii ——— Romans, ——— Curiatii ——— Albans. ——— two of the Romans were slain; ——— the third Roman ——— feigned fear, ——— drew his adversaries asunder, ——— victory for the Romans.

2. Decebalus, king of Dacia, had often deceived the Roman emperor, Trajan. The emperor of Rome finally took him prisoner, and subdued his kingdom. After the death of Decebalus, Trajan educated his son with the intention of restoring him to his father's throne in Dacia; but seeing him break into an orchard, he asked him at night where he had been: the boy replied, " In school." Trajan was so offended with this falsehood, that neither the Dacians nor the Romans could induce him to fulfil his intentions; " For," said he, " one who begins thus early to be a liar can never deserve to be a king."

OUTLINE.

Trajan ——— Decebalus, king of the Dacians, ——— took him and subdued his kingdom; ——— educating his son ——— restore him ——— break into an orchard ——— afternoon ——— in school; ——— offended ——— Dacians and Romans ——— do what he intended, ——— prevaricate so early ——— deserve a crown.

3. The King of Spain gave the Duke of Ossuna leave to release some galley-slaves. The Duke, as he went among the benches of slaves at the oar, asked a number of them for what crime they had been condemned. All endeavoured to convince him that they were unjustly condemned. One said that he was condemned by malice; another, by bribery. There was one sturdy little fellow, however, that confessed that he had robbed a man of his purse on the highway, to keep his family from starving. The Duke, hearing this, gave him several strokes on the back, with a little stick he had in his hand, saying, "You rogue, get you gone from the company of honest men." So the one that confessed his fault was released, while the rest remained at their labours.

OUTLINE.

——— Of Ossuna ——— King ——— slaves ——— galley. ——— what their offences ——— malice ——— bribery ——— sturdy fellow ——— justly ——— took a purse ——— highway ——— starving; ——— the Duke ——— stick ——— blows ———. Begone ——— you have no business ——— freed ——— tug at the oar.

LESSON XXI.

NARRATION *from detached sentences.*

The pupil is required to write a *connected* narrative from detached sentences.

MODEL.

Story in detached sentences.

Plancus was proscribed by the Triumvirs, and forced to abscond.
His slaves were put to the torture, but refused to discover him.
New torments were prepared, to force them to discover him.
Plancus made his appearance, and offered himself to death.
This generosity of Plancus made the Triumvirs pardon him.
They said, Plancus only was worthy of such good servants; and the servants only were worthy of so good a master.

Same, in a connected narrative.

Plancus, a Roman citizen, being proscribed by the Triumvirs, Antony, Lepidus, and Octavius, was forced to abscond. His slaves, though put to the torture, refused to discover him. New torments

being prepared—to prevent further distress to servants that were so faithful to him, Plancus appeared, and offered his throat to the swords of the executioners. So noble an example, of mutual affection betwixt a master and his slaves, procured a pardon to Plancus; and Rome declared, that Plancus only was worthy of such good servants, and they only were worthy of so good a master.

EXAMPLES FOR PRACTICE.

The pupil will now write a connected narrative from the following detached sentences.

1.

The city of the Falerii was besieged by Camillus, general of the Romans.

A schoolmaster decoyed the children of the principal citizens into the Roman camp.

He told Camillus that the possession of these children would soon make the citizens surrender to him.

Camillus told him, the Romans loved courage, but hated treachery.

He ordered the schoolmaster to have his hands bound, and to be whipped back into the city by the boys.

The citizens were charmed with this generous behaviour of Camillus, and immediately submitted to the Romans.

2.

Calais revolted from the English, and was retaken by Edward III. In revenge for their treachery, he ordered them to choose six citizens to be put to death.

While all were struck with horror at this sentence, Eustace de St. Pierre offered himself for one.

Five more soon joined him; and they came with halters about their necks to Edward.

He ordered them to be executed; but his queen pleaded so powerfully for them, that he pardoned them.

The queen not only entertained them sumptuously in her own tent, but sent them back loaded with presents.

3.

Cneius Domitius, tribune of the Roman people, had great enmity against Marcus Scaurus, chief of the senate.

He accused him publicly of several high crimes and misdemeanours.

A slave of Scaurus, through hope of reward, offered himself as a witness against his master.

Domitius ordered him to be bound, and sent to his master.

This generous action of Domitius was much admired by the people.

Honours were heaped upon him without end,

He was successively elected consul, censor, and chief priest.

LESSON XXII.

NARRATION AMPLIFIED.

The following particulars are generally embraced in narrations; viz.

1. A description* of the place or scene of the actions related.

2. The persons concerned in the narration.

3. The time, postures, state of mind, associations, or trains of thought, &c. of the circumstances and individuals mentioned.

In amplified or extended narrations, the pupil must be particularly careful that his sentences are clear†, and that the connectives are properly applied. In this Lesson, a short narration is presented for the pupil to amplify, or enlarge. The model presents several degrees of amplification, and it is recommended to the teacher to require similar degrees from the pupil.

MODEL.

Short narrative.

Damon having been condemned to death by Dionysius, obtained permission to take leave of his family; Pythias, his friend, pledging his life for his return on the day of execution. He faithfully returned; and Dionysius was so pleased with their mutual attachment, that he not only pardoned them, but took them both into favour.

Same story amplified.

Damon and Pythias were intimate friends. Damon, being condemned to death by Dionysius the tyrant, demanded liberty to go home to set his affairs in order; and his friend offered himself to be his surety, and to submit to death if Damon should not return. Every one was in expectation what would be the event, and every one began to condemn Pythias for so rash an action; but he, confident of the integrity of his friend, waited the appointed time with alacrity. Damon, strict to his engagement, returned at the appointed time. Dionysius, admiring their mutual fidelity, pardoned Damon, and prayed to have the friendship of two such worthy men.

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* DESCRIPTION is made the subject of a subsequent Lesson.

† See CLEARNESS, Lesson 35th.

Same story more amplified.

Damon, being condemned to death by Dionysius, tyrant of Syracuse, obtained liberty to visit his wife and children, leaving his friend Pythias as a pledge for his return; on condition, that if he failed, Pythias should suffer in his stead. Damon not appearing at the time appointed, the tyrant had the curiosity to visit Pythias in prison. "What a fool were you," said he, "to rely on Damon's promise! How could you imagine that he would sacrifice his life for you, or for any man?" "My Lord," said Pythias, with a firm voice and noble aspect, "I would suffer a thousand deaths rather than my friend should fail in any article of honour! He cannot fail: I am as confident of his virtue as of my own existence. But I beseech the gods to preserve his life. Oppose him, ye winds! disappoint his eagerness, and suffer him not to arrive till my death has saved a life of much greater consequence than mine, necessary to his lovely wife, to his little innocents, to his friends, to his country! O let me not die the most cruel of deaths in that of my friend!" Dionysius was confounded and awed with the magnanimity of these sentiments: he wished to speak; he hesitated; he looked down; and retired in silence. The fatal day arrived. Pythias was brought forth, and, with an air of satisfaction, walked to the place of execution. He ascended the scaffold, and addressed the people:—"My prayers are heard; the gods are propitious; the winds have been contrary; Damon could not conquer impossibilities; he will be here to-morrow, and my blood shall ransom that of my friend!" As he pronounced these words, a buzz arose, a distant voice was heard, the crowd caught the words, and, "Stop, stop the execution!" was repeated by every person. A man came at full speed: in the same instant he was off his horse, on the scaffold, and in the arms of Pythias. "You are safe," he cried, "you are safe, you are safe, my friend! The gods be praised, you are safe!" Pale, cold, and half speechless, in the arms of his Damon, Pythias replied, in broken accents: "Fatal haste! cruel impatience! What envious Powers have wrought impossibilities against your friend? But I will not be wholly disappointed: since I cannot die to save you, I will die to accompany you." Dionysius heard, and beheld with astonishment: his eyes were opened, his heart was touched, and he could no longer resist the power of virtue. He descended from his throne, and ascended the scaffold. "Live, live, ye incomparable pair! Ye have demonstrated the existence of virtue; and, consequently, of a God who rewards it. Live happy, live renowned; and, as you have invited me by your example, form me, by your precepts, to participate worthily of a friendship so divine."

The same story still more amplified.

When Damon was sentenced by Dionysius of Syracuse to die on a certain day, he begged permission, in the interim, to retire to his own country, to set the affairs of his disconsolate family in order. This the tyrant intended peremptorily to refuse, by granting it, as he conceived, on the impossible condition of procuring some one to remain as hostage for his return, under equal forfeiture of life. Pythias heard the conditions, and did not wait for

an application upon the part of Damon: he instantly offered himself as security for his friend; which being accepted, Damon was immediately set at liberty. The king and all the courtiers were astonished at this action; and therefore, when the day of execution drew near, the tyrant had the curiosity to visit Pythias in his confinement. Some conversation took place on the subject of friendship; in which the tyrant delivered it as his opinion, that self-interest was the sole mover of human actions; but as for virtue, friendship, benevolence, love of one's country, and the like, he looked upon them as terms invented by the wise to keep in awe and impose upon the weak. "My Lord," said Pythias, with a firm voice and noble aspect, "I would it were possible that I might suffer a thousand deaths, rather than my friend should fail in any article of his honour! He cannot fail therein: I am as confident of his virtue, as I am of my own existence. But I pray, I beseech the gods to preserve the life and integrity of my Damon together. Oppose him, ye winds! prevent the eagerness and impatience of his honourable endeavours; and suffer him not to arrive, till, by my death, I have redeemed a life a thousand times of more consequence, of more value, than my own; more estimable to his lovely wife, to his precious little innocents, to his friends, to his country! O leave me not to die the worst of deaths in that of my friend!" Dionysius was awed and confounded by the dignity of these sentiments, and by the manner in which they were uttered: he felt his heart struck by a slight sense of invading truth; but it served rather to perplex than undeceive him. The fatal day arrived: Pythias was brought forth, and walked amidst the guards with a serious but satisfied air, to the place of execution. Dionysius was already there: he was exalted on a moving throne that was drawn by six white horses, and sat pensive, and attentive to the prisoner. Pythias came: he vaulted lightly on the scaffold; and beholding for a time the apparatus for his death, he turned, with a placid countenance, and addressed the spectators: "My prayers are heard!" he cried, "the gods are propitious! You know, my friends, that the winds have been contrary till yesterday. Damon could not come; he could not conquer impossibilities: he will be here to-morrow; and the blood which is shed to-day shall have ransomed the life of my friend. O! could I erase from your bosoms every doubt, every mean suspicion of the honour of the man for whom I am about to suffer, I should go to my death even as I would to my wedding. Be it sufficient, in the mean time, that my friend will be found noble; that his truth is unimpeachable; that he will speedily prove it; that he is now on his way, hurrying on, accusing himself, the adverse elements, and fortune;—but I haste to prevent his speed:—Executioner, do your office!" As he pronounced the last words, a buzz began to rise among the remotest of the people; a distant voice was heard; the crowd caught the words, and, "Stop, stop the execution!" was repeated by the whole assembly. A man came at full speed; the throng gave way to his approach: he was mounted on a steed that almost flew: in an instant he was off his horse, on the scaffold, and held Pythias straightly embraced. "You are safe," he cried, "you are safe,

my friend, my dearest friend! the gods be praised, you are safe! I now have nothing but death to suffer, and am delivered from the anguish of those reproaches which I gave myself for having endangered a life so much dearer than my own." Pale, cold, and half speechless, in the arms of Damon, Pythias replied in broken accents: "Fatal haste! cruel impatience! What envious Powers have wrought impossibilities in your favour? But I will not be wholly disappointed: since I cannot die to save, I will not survive you." Dionysius heard, beheld, and considered all with astonishment. His heart was touched, he wept, and, leaving his throne, he ascended the scaffold. "Live, live, ye incomparable pair!" he cried, "ye have borne unquestionable testimony to the existence of virtue; and that virtue equally evinces the existence of a God to reward it. Live happy! live renowned! And O form me by your precepts, as ye have invited me by your example, to be worthy of the participation of so sacred a friendship!"

N. B. *The* EXAMPLES FOR PRACTICE *in the 20th and 21st Lessons will serve likewise for this.*

LESSON XXIII.

DESCRIPTION.

Description may, in most cases, be considered as an amplified definition. The want of *habits of observation* frequently renders it difficult for the pupil to give a correct description. He is often at a loss how to approach the subject, where to begin, and what particulars to enumerate. Within the compass of a single lesson, it is not possible to give such directions as will apply to all the various subjects which are embraced in this kind of writing. But to afford some assistance to the beginner, the following *hints* are offered. It is not expected that he will take them in the order in which they stand; much less that *all* of them should, in all cases, be embraced in the same exercise. If he is to describe a *sensible* object, he may notice the subjoined particulars, in any order consistent with a proper classification.

1. The time when, and place where it exists, or was seen.
2. The purpose for which it is designed, its name, uses, and conveniences.
3. Its novelty or antiquity, general or particular existence.
4. Its figure or form, and position, together with an analysis of its parts.
5. Its resemblance to any other object.
6. Its size, colour, beauty, or want of it.

7. The persons or artists by whom it was made.

8. Materials of which it was made, and the manner in which it is constructed.

9. Its effects on mankind, by increasing or abridging their comfort, &c.

10. The feelings or reflections which it excited.

11. Its connection with any other subject.

MODEL.

Description of Pompey's Pillar.

(1.*) In visiting Alexandria, what most engages the attention of travellers is the Pillar of Pompey, as it is commonly called; situated at a quarter of a league from the southern gate. (8.) It is composed of red granite, a hard kind of stone, variegated with black and white spots, and very common in Egypt and Arabia. (4.) The capital, or uppermost part of the column, is of the Corinthian order of architecture; the palm-leaves composing the volutes not being indented, because of the height for which they were destined, which would render the indentation invisible to the spectator below. (8.) The shaft, or main body of the pillar, together with the upper part of the base or foundation, is composed of one entire block of marble, ninety feet long, and nine in diameter. (4 & 8.) The base is a square of about fifteen feet on each side. This block of marble, sixty feet in circumference, rests on two layers of stone, bound together with lead. (6.) The whole column is one hundred and fourteen feet high. It is perfectly well polished, and only a little shivered on the eastern side. There was originally a statue on this pillar, one foot and ankle of which are still remaining. The statue must have been of gigantic size, to have appeared of a man's proportions at so great a height. To the eye below, the capital does not appear capable of holding more than one man upon it; but it has been found that it could contain no less than eight persons very conveniently. Nothing can equal the majesty of this monument. Seen from a distance, it overtops the town, and serves as a signal for vessels. (10.) Approaching it nearer, it produces an astonishment mingled with awe. One can never be tired with admiring the beauty of the capital, the length of the shaft, and the extraordinary simplicity of the pedestal. (2.) The purpose for which this splendid monument was designed, (1.) the time when it was raised, and (7.) the artist by whom it was planned and executed, are all equally involved in obscurity. (3.) History throws no light which can penetrate Egyptian darkness; nor can tradition aver any thing certain with regard to it, (2.) By some it is thought to have been erected in honour of Pompey; who, flying from Cæsar after the battle of Pharsalia, was basely assassinated in this place. But the more probable opinion is, that it was raised in gratitude to the Emperor Severus, who had conferred great favours on the inhabitants of Alexandria.

* The numbers in this model refer to the corresponding numbers above, and shew what particulars are embraced in the description.

(11.) The Pillar of Pompey, or of Severus, call it by which name you will, is a standing monument of the perfection attained by the ancients in all the arts on which the science of architecture depends; and proves, beyond dispute, that in what respects soever the moderns may have surpassed the ancients, yet in grandeur of design, boldness in execution, taste, richness and elegance of combination, they must yield the superiority.

EXAMPLES FOR PRACTICE.

The pupil may now write a description of the following objects.

1. A ship.
2. A carriage.
3. A school-room.
4. A steam-boat.
5. A watch.
6. A clock.
7. A bureau.
8. A writing-desk.
9. A dwelling-house.
10. A meeting-house.
11. A plough.
12. A harrow.
13. A fire-engine.
14. A paper-mill.
15. A grist-mill.
16. A wind-mill.
17. A canal.
18. A rail-road.
19. A bridge.
20. A telescope.

The preceding directions and model refer principally to a limited number of sensible objects. If the pupil is to write a description of natural scenery, the following list of particulars will be more applicable:

1. The climate, weather, surface, soil.

2. The state of cultivation, progress of vegetation, and its kind.

3. The animated objects in the vicinity, together with the conveniences or inconveniences of their situation.

4. The improvements made by human industry.

5. The beauty, or deformity, discoverable in the uncultivated parts of the scene.

6. The inhabitants in the vicinity, their occupations and character.

7. The prospects around the scene, hill or valley, water stagnant or running, slow or rapid, &c.

8. The sounds produced by natural objects; such as a waterfall, a brook, the wind passing through the trees; —or by animated nature, namely, the bleating of sheep, the lowing of cattle, the singing of birds, and the noise proceeding from the workmen and their machinery; together with numbers 1, 4, 10, and 11 of the preceding enumeration.

In the description of persons, the following may be embraced:

1. Person, tall or short, fleshy or thin.
2. Manner, strong or feeble, graceful or awkward, active and energetic, or indolent and wanting in energy.
3. Gait; behaviour; character, good, bad, or indifferent; disposition, amiable or irritable; habits, temperate or otherwise; principles, fixed or unsteady.
4. Profession or occupation; station in society; riches or poverty; birth, parentage, residence, age, education, associates.
5. Character of the mind, talents, memory, discrimination, judgment, language, expressions, &c.

Having attempted the various kinds of description mentioned above, the pupil may unite narration and description in the same exercise, by presenting the history and character of the patriarch Joseph, ——— of king David, ——— of Solomon, ——— of Job, ——— of the Apostle Paul.

The materials for these exercises he may glean from the sacred volume, but the language he employs should be his own. If he is sufficiently acquainted with geography, history, &c., he may be required to embrace in his performance some account of the mode of life, &c., and in amplified history represent his subject in fictitious scenes.

LESSON XXIV.

FIGURATIVE LANGUAGE.

Words that belong to one class of objects are frequently applied to other classes. Thus the words *morning* and *evening* properly belong to the day; but as they signify the first and last parts, they are also applied to other subjects. Thus, the phrase, *the morning of life* is often used for *youth;* and the *evening of life*, for *old age*. This is what is called a figure of speech.

Figures of speech always denote some departure from simplicity of expression; they represent in a forcible manner the idea which we intend to express, and present it with the addition of some circumstance which renders the impression more strong and vivid. Thus, when we say,

"A good man enjoys comfort in the midst of adversity," we express an idea in the simplest manner possible. But as there is an analogy* between *comfort* and *light*, and between *adversity* and *darkness*, we may express the same idea in figurative language; thus: "To the upright there ariseth *light* in *darkness*." Here a new circumstance is introduced; two objects, resembling one another in some respects, are presented to the imagination; *light* is put in the place of *comfort*, and *darkness* is used to suggest the idea of *adversity*.

Figures are divided into two kinds or classes, figures of words, and figures of thought.

Figures of words are called TROPES.

Figures of thought are called METAPHORS.

The word Trope signifies a *turning;* and Metaphor, *transferring*.

A TROPE is the *change* or *turning* of a word from its original signification.

Thus, in the sentence already adduced, "To the upright there ariseth light in darkness," the trope consists in "light and darkness" being changed or turned from their usual meaning, and employed to signify "comfort and adversity;" on account of some resemblance or analogy which they are supposed to bear to those conditions of life.

A METAPHOR is a figure in which the words are used in their original signification; but the *idea* which they convey is *transferred* from the subject to which it properly belongs, to some other which it resembles. Thus, when we say of a man, "He is the *pillar* of the state," we use the word pillar in its common acceptation; but the idea of *support*, which a pillar implies, is transferred from a building to the state; and our meaning is, that the man, by his wisdom or prudence, contributes as much to the safety and security of the nation, as a pillar, by its strength and solidity, does to the stability of a building.

Tropes and metaphors so closely resemble each other, that it is not always easy, nor is it important, to be able to distinguish the one from the other.

In this lesson, figurative language is presented to the pupil, which he is to convert into plain.

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* See Lesson 18th.

MODELS.

Figurative language.—A poor hind, nursed in the lap of ignorance.

Same idea in plain language.—A poor hind, who had never been educated.

Figurative.—The sun looks on the waters, and causes them to glow, and take wings, and mount aloft in air.

Plain.—The sun shines upon the water, and causes it to grow warm, and ascend in vapour, till it reaches the upper air.

Figurative.—The earth thirsts for rain.

Plain.—The earth is dry,—or, wants water.

EXAMPLES FOR PRACTICE.

The pupil may now change the following figurative expressions into plain language.

1. The sunset of life.
2. The meridian of our days.
3. The magic hues of the clouds are pencilled by the sun.
4. The winds plough the lonely lake.
5. The splendor of genius illumines every object on which it shines.
6. A raging storm, and a deceitful disease, may both be encountered on life's troubled ocean.
7. The rainbow strides the earth and air.
8. Indolence is the bane of enjoyment.
9. The queen of the spring, as she pass'd down the vale,
   Left her robe on the trees, and her breath on the gale.
10. Daughters of telescopic ray,
    Pallas and Juno, smaller spheres ———.
11. Science shall renovated beam,
    And gild Palermo's favour'd ground.
12. Each hill and dale, each deep'ning glen and wold,
    Defies the power that crush'd thy temples gone.
13. Dear are the wild and snowy hills,
    Where hale and ruddy freedom smiles.
14. There is no flesh in man's obdurate heart;
    It does not feel for man.
15. Lands intersected by a narrow frith
    Abhor each other.
16. Let freedom circulate through every vein of all your empire.
17. Like leviathans afloat,
    Lay their bulwarks on the brine;

While the sign of battle flew
On the lofty British line:
It was ten of April morn, by the chime:
As they drifted on their path,
There was silence deep as death;
And the boldest held his breath,
For a time.——

18. ——Rising from thy hardy stock,
Thy sons the tyrant's frown shall mock,
And slavery's galling chain unlock,
And free the oppress'd.
All who the wreath of freedom twine,
Beneath the shadow of their vine
Are blest.

LESSON XXV.

The previous Lesson having introduced the pupil to figurative expressions, the object of the present is to lead him to form similar language himself. He will recollect, that its foundation is *analogy*, or *resemblance**; and when, therefore, he is required to convert plain into figurative terms, he must endeavour to call to mind some other subject which resembles the one proposed for his exercise. In applying the terms, phrases, and ideas relating to one subject, to another that resembles it, or, in other words, *in the use of metaphors*, the following rules are to be observed:

1. Metaphors should neither be too numerous, too gay, nor too elevated, but suited to the nature of the subject.
2. They must be drawn from proper objects; avoiding all such as will raise in the mind disagreeable, mean, or low ideas.
3. Every metaphor should be founded on a resemblance which is clear and striking; not far fetched, nor difficult to be discovered.
4. Metaphorical and plain language must not be jumbled together; that is, a sentence should never be constructed so that part of it must be understood literally, and part metaphorically.
5. Two different metaphors must not meet together on the same subject.
6. Metaphors should not be crowded together on the same object.
7. Metaphors should not be too far pursued.

It is a good rule, likewise, when we have written a metaphor, to make a picture of it, in order to see whether the parts agree; and what kind of figure the whole presents. Thus, when Shakspeare says, "*To take arms against a sea of troubles;*" if we make a picture

* See Lesson 18th, p. 30.

of this metaphor, we must represent a man clad in armour, going out to *fight water!* The impropriety of such mixed and inconsistent metaphors must be very apparent.

MODELS.

Plain language.—Our misfortunes soon end, and we are favoured with prosperity.

Same idea in figurative language.—The clouds of adversity soon pass away, and are succeeded by the sunshine of prosperity.

Plain language.—The waters falling from the rocks, made a pleasing noise, which I distinctly heard.

Figurative.—I heard the voice of the waters, as they merrily danced from rock to rock.

Plain.—The water of the lake was without motion.

Figurative.—The waves were asleep on the bosom of the lake.

Plain.—The grass grows in the meadows in the spring, and summer soon succeeds.

Figurative.—In the spring of the year, the meadows clothe themselves in their beautiful green robes, to welcome the approach of summer.

Plain.—He could not be seen, on account of the darkness of the night.

Figurative.—Night had shrouded him in her dark mantle; *or*, He was hidden in the shadows of the night.

EXAMPLES FOR PRACTICE.

The pupil will express the following sentences in figurative language.

1. She was number one, in her class. [head.*]

2. He was the last in the division. [foot.]

3. She was a person of very indolent habits. [taken possession.]

4. It rains, the clouds are black, it thunders and lightens. [open a fountain, frowned, roared, set on fire.]

5. He sunk in the water. [swallowed.]

6. There are scenes in nature, which are pleasant when we are sad, as well as when we are cheerful. [speaks, smiles, sympathizes.]

7. The number of people who are alive is very small, compared with those who have died. [tread, slumber.]

8. The river flows through no country which is inhabited, and no sounds are made near it, except what are caused by the moving of its own waters. [Silence—solitude—hears no sound except voice.]

* The word or words in brackets, attached to each sentence, are given as *hints* to the pupil, to enable him to form a figure. He need not be *required* to use them, if he can perform the exercise without assistance.

9. The hand of the clock moves round without noise. [Time, silent tread.]

10. The wind moves rapidly, although it is seldom heard. [wings—song.]

11. Thou must pass many years in this world, where wise men *may* suffer difficulties and hardships, and foolish persons *must* find trouble. [sea, long voyage, shipwreck.]

12. The wind causes the leaves to move. [dance.]

13. Guilt is always wretched, and virtue is always rewarded, sooner or later. [wedded, allied.]

14. Perfect taste knows how to unite nature with art, without destroying its simplicity in the connection. [wed, sacrificing, alliance.]

15. Virgil might almost be termed a plagiarist; but he has corrected the faults, and added to the beauties of that which he has taken from others. [adorn a theft, polish stolen diamonds.]

LESSON XXVI.

ALLEGORY.

An allegory is the representation of one thing by another analogous * to it. It may be considered as a series or chain of continued metaphors.

The only material difference between allegory and metaphor, besides the one being short and the other prolonged, is, that a metaphor always explains itself by the words that are connected with it in their proper meaning; whereas in allegory, something is intended more than the words in their literal signification imply.

Apologues, parables, fables, and riddles, may all be considered as allegories.

MODEL †.

The difficulty of writing composition without the assistance of *thought and imagination* is expressed in the following:

Allegory.

As I was reclining one morning at the bottom of a beautiful garden, in an arbour overhung with honeysuckle and jessamine of the most exquisite fragrance, I saw a most hideous monster

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* See Lesson 18th.

† This Model is given just as it was presented by the pupil, and without correction; it being thought more important to *encourage* the young by shewing what others of the same age have done, than to present a faultless Model.

standing before me. I tremblingly inquired his name and wish. He replied, in a voice of thunder, "I am the Genius of Composition, and am come to require the tribute that is due to me!" For a few moments I stood amazed, not knowing how to reply. At length I was relieved by the approach of a beautiful nymph, who called herself Imagination; at whose appearance the hideous monster disappeared. The sweet and soothing voice of this beautiful nymph relieved my apprehensions; but when I awoke from my slumbers, I found it was but a dream.

EXAMPLES FOR PRACTICE.

The pupil may write an allegory, shewing the danger of ambition without talent. To assist him in the exercise, the following hints are offered.

A snail despised the closeness of his shell, and sighed for more room.

He one day found the empty shell of a lobster.

He took possession, and was envied by all his kindred.

He one day perished with cold, in a corner of the shell.

As instances of allegory which may be studied and imitated, the following may be mentioned:—"The Hill of Science;" "The Journey of a Day;" and an Eastern Narrative, by Hawksworth, entitled, "No life pleasing to God, that is not useful to man." The 80th Psalm, and No. 55 of the "Spectator," furnish other beautiful allegories. The "Pilgrim's Progress" is, perhaps, the longest allegory ever written.

LESSON XXVII.

HYPERBOLE, OR EXAGGERATION.

Hyperbole, or exaggeration, consists in magnifying an object beyond its natural bounds.

This figure occurs very frequently in common conversation; as when, to represent the quickness of motion, we say, "*as quick as lightning*," or, "*as swift as the wind.*"

Hyperbole should be sparingly used; but no rule can be given for its management, except that it must be under the guidance of judgment and good sense.

MODEL.

The speech of Mr. Curran was so interesting and impressive, that the very walls listened to his arguments, and were moved by his eloquence.

[By this hyperbole, a forcible impression is given of the attention of every individual of the assembly, and the effect which the eloquence of the speaker had upon each individual.]

EXAMPLES FOR PRACTICE.

The pupil may represent the following expressions in an hyperbole.

1. The immense number of the stars.
2. The brightness of a lighted room.
3. The splendor of a dress ornamented with jewels.
4. The affliction caused by the death of a distinguished individual.
5. The number of persons in a crowd.
6. The loudness of a speaker's voice.
7. The smallness of an individual, expressed by the object which might be a mansion for him.
8. The size of a country, expressed by the rising and setting of the sun.
9. The thirst of an individual, expressed by the quantity of liquid he consumes.
10. The quantity of rain which falls in a shower.
11. The sharpness of a man's sight.
12. The stupidity of an animal.

LESSON XXVIII.

PERSONIFICATION, OR PROSOPOPŒIA*.

Prosopopœia, or Personification, is that figure by which life and action are attributed to inanimate objects.

This figure may be considered as the foundation of a large proportion of figurative language. When we say that "*the earth thirsts* for rain," or "*smiles* with plenty," we represent the earth as a living creature, *thirsting* and *smiling*.

There are three degrees in this figure; namely,

1. When some of the properties or qualities of living creatures are attributed to inanimate objects. As,

A *furious* dart; *thirsty* ground; a *deceitful* disease; the *angry* ocean.

Here the personification consists in ascribing *fury, thirst, deceit,* and *anger,* which, in reality, are felt by living creatures only, to the inanimate objects, *a dart, a disease,* and *the ocean.*

2. When inanimate objects are represented as acting like those which have life. Thus:

Lands intersected by a narrow frith *abhor* each other.

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* An attentive study of this figure will shew that it is founded on Analogy. See Lesson 18, p. 30.

——— The calm shade
Shall bring a kindred calm; and the sweet breeze,
That makes the green leaves *dance*, shall *waft* a balm
To thy sick heart.

——— The cool wind,
That *stirs* the stream *in play*, shall *come* to thee
Like one that loves thee, nor will let thee pass
Ungreeted; and shall *give its light embrace.*

Here the words in Italic shew in what the personification consists; namely, in representing the lands *abhorring*, the shade *bringing*, the breeze *wafting*, the leaves *dancing*, the wind *stirring a stream*, and *playing*, *coming*, and *embracing.*

3. When they are represented as speaking to us, or listening to what we say. Thus:

——— Hand and voice,
Awake, awake! and thou, my heart, awake!
Green fields and icy cliffs, all join my hymn!
And thou, O silent mountain, sole and bare,
* * * * * * * * * * *
* * * wake, O wake, and utter praise!

Yet, fair as thou art, thou shunnest to glide,
Beautiful stream! by the village side;
But windest away from haunts of men,
To silent valley and shaded glen.

Here the *hand*, *voice*, *heart*, *green fields*, *icy cliffs*, the *mountain*, and *the stream*, are represented as if they were listening to the speaker.

MODEL of the first degree.

The *hungry* waves. The *joyous* rain. The *surly* storm.

EXAMPLES FOR PRACTICE.

Personify the following subjects in the first or lowest degree.

1. A brook.
2. A waterfall.
3. The wind.
4. A tempest.
5. Time.
6. Fortune.
7. Adversity.
8. The earth.
9. The ocean.
10. The sun.
11. Science.
12. Industry.
13. Idleness.
14. Intemperance.
15. Fire.
16. An earthquake.
17. The waves.
18. Rain.
19. Winter.
20. Summer.
21. Mirth.
22. Folly.
23. Pleasure.
24. Pain.

MODEL of the second degree.

Plain expression.—He drew his sword from its scabbard.
Personification.—At his command, his sword leapt from the scabbard.

EXAMPLES FOR PRACTICE.

Personify the following, in the second degree.

1. He is asleep. [sits on his eyelids*.]
2. He is in love. [throw a chain, around.]
3. The laws contain the declaration, that the murderer must die. [to hand a sword.]
4. He who is pleased with natural scenery, can find instruction and entertainment in every object which he sees. [Nature speaks a language.]
5. In a few days we shall depart from the light of the sun, and be buried in the earth. [Sun shall see, earth claim.]
6. The sun cannot be seen through the clouds. [pierce through.]
7. The air is so soft, that we are induced to take a walk. [invites.]
8. The moon shines on the brow of the mountain. [gilds.]
9. The shadows caused by night, pass away. [nursed.]
10. The hands of the clock were at nine. [points.]
11. The fire has been extinguished. [die.]
12. The thunder among the crags appears first on one peak, and then on another. [leaps.]

MODEL of the third degree.

O Switzerland! my country! 'tis to thee
I strike my harp in agony;—
My country! nurse of liberty,
Home of the gallant, great, and free,
My sullen harp I strike to thee!

O grave! where is thy victory?
O death! where is thy sting?

O solitude! where are the charms
That sages have seen in thy face?

---

* The words or phrases within the brackets are offered as hints to the pupil.

EXAMPLES FOR PRACTICE.

Personify the following subjects, in the third degree.

1. The scenes of early life.
2. Intemperance.
3. War.
4. Peace.
5. Religion.
6. Adversity.
7. Industry.
8. Liberty.
9. Indolence.
10. Poverty.
11. The sun.
12. Night.

No object which has not dignity in itself should ever be personified in this degree.

LESSON XXIX.

APOSTROPHE.

Apostrophe is an address to a real person, but one who is either absent or dead, as if he were present and listening to us.

MODEL.

O my son Absalom! would God I had died for thee! O Absalom, my son!

Soul of the just! companion of the dead!
Where is thy home? and whither art thou fled?

No examples for practice are affixed to this Lesson. The figure itself is so simple, that the pupil can readily apply it, without having had much practice in it.

LESSON XXX.

SIMILE, OR COMPARISON.

A simile, or comparison, is where the *analogy**, or resemblance between two objects, is expressed in form, and usually pursued more fully than the nature of a metaphor admits. Thus, when we say of a great man, "He is the *pillar* of the State," it is a metaphor; but when we say of him, "He upholds the State, like a pillar" which supports the weight of an edifice, it then becomes a comparison.

Comparisons are used for two principal purposes; namely, to *explain* a subject, or to render it pleasing.

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* See Lesson 18, p. 30.

It is necessary, in a comparison, that it serve to illustrate the object for the sake of which it is introduced, and give a stronger conception of it.

In drawing comparisons, the following rules must be observed:

1. Comparisons must not be drawn from objects which have too near and obvious a resemblance of the object with which they are compared.

2. They must not be founded on too faint and distant likenesses.

3. The object from which a comparison is drawn ought never to be an unknown object; nor one, of which few people can have a clear idea.

4. Similes, or comparisons, should never be drawn from mean or low objects.

MODEL.

A troubled conscience is like the ocean when ruffled by a storm.

Though my perishing ranks should be strew'd in their gore,
Like ocean weeds heap'd on the surf-beaten shore.

An elevated genius, employed in little things, appears like the sun in his evening declination; he remits his splendor, but retains his magnitude; and pleases more, though he dazzles less.

Charity, like the sun, brightens every object on which it shines.

As from the wing no scar the sky retains,
The parted wave no furrow from the keel,
So dies in human hearts the thought of death.

EXAMPLES FOR PRACTICE.

A comparison may now be written from the following:

1. Virtue is like ———: the more it is rubbed, the more brightly it shines.

2. A man of honest intentions is like ———, where we can always see the bottom.

3. A man of virtuous principles is like ———: the winds blow, and the waves beat upon it, but it ———. So, amid the trials and troubles of life, though temptations assail, and misfortunes threaten to overwhelm him, he stands unmoved, and defies the impotence of their assaults.

4. Intemperance is like ———, which ———.

5. Benevolence is like the ——— of heaven, which, falling silently and unobserved, seeks not to attract attention,

but to do good. It therefore runs not off in noisy streams, or in a swollen current; but, penetrating through the ——— of its object, ———————.

6. Religion, like ———————, presents a bright side to every object which is not wholly buried in earth.

7. He who has no opinion of his own, is like ———, which ———. The man of decision is as the ———, which ———.

LESSON XXXI.

ANTITHESIS, OR CONTRAST.

Antithesis is the reverse of comparison; for as the latter, in general, signifies or is founded on resemblance, the former implies contrast, opposition, distinction, or difference.

Antithesis is frequently used where we wish to give a clearer impression of our meaning; to shew the truth or absurdity of an opinion; the excellence or the inferiority of a subject; or to exhibit, in a more lucid manner, the difference or distinction between two things.

MODEL.

Antithesis between the zeal of Cato for liberty, and the indifference of others.

If Cato may be censured, severely indeed, but justly, for abandoning the cause of liberty, which he would not however survive; what shall we say of those, who embrace it faintly, pursue it irresolutely, grow tired of it when they have much to hope, and give it up when they have nothing to fear?

Antithesis of Nature and Opinion.

If you regulate your desires according to the standard of nature, you will never be poor; if according to the standard of opinion, you will never be rich.

Pride and Humility.

No two feelings of the human mind are more opposite than pride and humility. Pride is founded on a high opinion of ourselves; humility, on the consciousness of the want of merit. Pride is the offspring of Ignorance; Humility is the child of Wisdom. Pride hardens the heart; Humility softens the temper and the disposition. Pride is deaf to the clamours of conscience; Humility listens, with reverence, to the monitor within: and finally, Pride rejects the counsels of reason, the voice of experience, the dictates of religion; while Humility, with a docile spirit, thankfully receives instruction from all who address her in the garb of Truth.

Probability and improbability of Milo's guilt.

Milo was unwilling to cause the death of Clodius, at a time when all mankind would have approved the deed. Is it probable, then, he would embrace an occasion when he would be stigmatized as an assassin? He dared not destroy his enemy, even with the consent of the law, in a convenient place, on a fit occasion, and without incurring danger. Would he attempt it, then, in defiance of the law, in an inconvenient place, at an unfavourable time, and at the risk of his life.

The definition of words is sometimes given in form of an antithesis; for an example of which, see Lesson 17.

EXAMPLES FOR PRACTICE.

The following subjects may be presented in Antithesis.

1. Virtue and vice.
2. Friendship and selfishness.
3. Summer and winter.
4. Industry and indolence.
5. Religion and infidelity.
6. A country with a good government, and one in a state of anarchy or revolution.
7. Peace and war.
8. A contented and a restless disposition.
9. Knowledge and ignorance.
10. A temperate and an intemperate man.
11. Gratitude and ingratitude.
12. The contented and the ambitious.

LESSON XXXII.

INTERROGATION, EXCLAMATION, AND VISION.

When we would affirm, or deny, with great earnestness, expressing the firmest confidence of the truth of our opinion, and appealing to the hearers for the impossibility of the contrary, we frequently put our assertions in the form of a question or interrogation.

MODEL *of Interrogation.*

God is not man, that he should lie; nor the son of man, that he should repent. Hath he said it; and shall he not do it? Hath he spoken; and shall he not make it good?

EXCLAMATION.

Exclamation is a figure of a similar nature, used only in animated writings, to express surprise, anger, joy, grief, &c.

MODEL *of Exclamation.*

Good Heaven! what an eventful life was hers!

VISION.

Vision, or sight, is the representation of something past or future, as if it were passing before our eyes.

MODEL *of Vision.*

The author of the following extract is speaking of the slave-trade:—

I hear the sound of the hammer; I see the smoke of the furnaces where manacles and fetters are still forged for human limbs. I see the visages of those who, by stealth, and at midnight, labour in this work of iniquity, foul and dark, as may become the artificers of such instruments of misery and torture.

It is unnecessary to present any "EXAMPLES FOR PRACTICE" in this Lesson; but the teacher may require the pupil to attempt one or more examples of each figure, without assistance.

LESSON XXXIII.

CLIMAX.

Climax*, called also "*gradation*," or "*amplification by steps*," is the gradual ascent of a subject from a less to a higher interest.

Sometimes the word or expression which ends the former member of the period begins the next, and so on through the sentence.

Climax generally forms an artful exaggeration of the circumstances of some object or action which we wish to place in a strong light.

MODEL.

1. There is no enjoyment of property without government; no government without a magistrate; no magistrate without obedience; and no obedience where every one does as he pleases.

2. What hope of liberty is there remaining, if what it is their pleasure, it is lawful for them to do; if what is lawful, they are able to do; if what they are able to do, they dare do; if what they dare do, they really execute; and if what they really execute, is no way offensive to you?

3. What a piece of work is man! how noble in reason! how infinite in faculties! in form and motion, how expressive and admirable! in action, how like an angel! in apprehension, how like a God!

4. After we have practised good actions awhile, they become easy; and when they are easy, we begin to take pleasure in them; and when they please us, we do them frequently; and by frequency of acts, a thing grows into a habit; and confirmed habit is a kind of

* The word *climax* is from the Greek language, and signifies a *ladder*.

second nature; and so far as any thing is natural, so far it is necessary, and we can hardly do otherwise; nay, we do it many times when we do not think of it.

5. The state of society in large cities necessarily produces luxury; and luxury gives birth to avarice; while avarice begets boldness, and boldness is the parent of depravity and crime.

Many beautiful instances of climax may be found in the Sacred Scriptures. See the following:

Matthew,	chap.	10,	ver. 40.
Romans,	...	5,	... 3.
.....	...	10,	... 14.
1 Corinth.	...	11,	... 3.
.....	...	3,	... 21.

Notice should be taken of the number of steps, or particulars, in each climax.

EXAMPLES FOR PRACTICE.

The pupil is required to fill or supply the vacant places, in the subjoined. The figures within the brackets denote the number of steps or particulars requisite to complete the figure, as it is proposed; but if he can finish it with a less number, he should be allowed to do so.

1. Children owe regard to their equals; ———— to their fellow-pupils; ———— to their superiors in age; ———— to their parents; and fear, love, and reverence to their God. [5.]

2. Teachers expect obedience from their youngest pupils; ———— from the middle classes; ———— from the highest; and ———— from all. [4.]

3. Such conduct would have been wrong in a child; ———— in a youth; ———— to a man; but in a person of his knowledge, sense of propriety, duty, honour, principle, it is in the highest degree reprehensible, disgraceful, nay, even wicked. [4.]

4. Ignorance is to be regretted, even in a child; deplorable in ————; shameful to ————; disgraceful to ————; and despicable in ————. [5.]

5. Time is valuable, even in the dawn of life; ———— in the morning; ———— at noon; ———— when the sun is declining. How inestimable, then, its value to one whose sun is about to set! What countless worlds would the sinner give, for a moment to lengthen out the dim twilight that precedes the night of death! [5.]

6. The conduct of children should be peaceful and contented at home; ———— when abroad; ———— in school; and ———— at church. [4.]

7. It is not commendable to wish for the property of others; it is improper to ————; it is unjust to ————; it is an offence to ————; it is a crime to ————; it is punishable with death, to ————.

What shall we say then of him, who in the darkness of the night, when mankind, in the confidence of security, have permitted their watchful senses to sleep, defies the obstacles of bars and bolts, breaks into a dwelling, plunders the property, murders the inhabitants, and sets fire to their habitation?

8. He who wantonly takes the life of a fly ————; ————; ————; ————; ————; ————. How then shall we describe the wickedness of a parent, who ———, and ———, wantonly exposes her child to a lingering cruel death? [6.]

In filling up the preceding skeletons, the pupil will recollect that each successive member must *rise* in meaning, so as to express something of a higher and more important kind than that which precedes it. There is another figure in which the terms *descend*, as in the following:

His offence deserved not the punishment of crucifixion; nay, not of death; nay, not of stripes; nay, not of imprisonment; nay, not even of censure; nor yet even of disapprobation.

See also Matthew, 5th chapter, verse 18.

This lesson finishes the subject of figurative language. The pupil should be apprised, that the figures which are herein enumerated are a few only of those which belong to the subject. A complete list of rhetorical figures includes *several hundred* different kinds; many of which, however, are but names for common expressions. Those which have been noticed in these lessons are the principal ones that are embraced in common treatises. The author thinks it expedient that the pupil should be made acquainted with figurative expressions, before his introduction to themes and regular subjects. The previous lessons are designed *to prepare him* for exercises which require originality, both of thought and expression. It is not a question here to be discussed, whether such preparation is necessary. The author can only say, that teachers, who have been able to interest their pupils in composition at an early age, and prepare them both to think and to write with clearness, elegance, and precision, without the aid of some such introductory exercises, are happy in their success. To those who seek some "*breve iter per exempla*," he addresses the lines of Horace:

"—— Si quid novisti rectius istis,
Candidus imperti; si non, his utere mecum."

or, as they are quaintly translated:

"——— If a better system's thine,
Impart it freely, or make use of mine."

Whether the arrangement of the principles contained in the several lessons is as strictly progressive as it might be, is a question submitted with deference. Having enjoyed little conversance with the collected wisdom of others on this subject, either in person or in print, diffidence of his own opinion forbids the author to recommend any adherence to the order in which they are presented.

LESSON XXXIV.

PARAPHRASE, OR EXPLANATION.

Paraphrase means an explanation, or interpretation.

Maxims and proverbs frequently occur which have something of the nature of figurative language. Many of them are included in a figure which, by some writers, is called *Allusion*. The object of this Lesson is, to accustom the pupil to the use of such expressions, and enable him to explain them.

MODEL.

Maxim.

"Look before you leap."

Paraphrase, or Explanation.

This maxim implies that we should not engage in any undertaking before we have seriously considered the consequences, together with the probability of obtaining the object of our desire. We should also consider, whether the pleasures or the benefits which we promise ourselves are worth the trouble they will occasion; and whether we should not have reason to lament our participation in the affair.

EXAMPLES FOR PRACTICE.

The pupil may now paraphrase the following:

1. Frequent droppings wear away the hardest stones.
2. Make haste slowly.
3. Haste is slow.
4. Truth lies in a well.
5. Let justice be done, though the heavens fall.
6. Happiness has many friends.
7. Walls have ears.
8. Hunger breaks through stone walls.
9. He gives twice who gives soon.
10. Whilst we live, let us live.
11. Cast thy bread upon the waters, for thou shalt find it after many days.

LESSON XXXV.

CLEARNESS, UNITY, STRENGTH, AND HARMONY.

Before commencing the subject of simple themes, it will be proper to premise a few remarks on the choice of words and the structure of sentences; which have been reserved for this place, in order that the previous Lessons may prepare the beginner for a proper understanding and application of them. It cannot be doubted that the first step in composition must be to teach the beginner *how to write "at all."* The second, to shew him how to write *well.*

The following rules must be permanently fixed in the learner's mind:

1. The words which are employed in a sentence should be such as *exactly* convey the meaning which the writer intends, and not more nor less.

2. All vulgar and low expressions should be avoided; and such words chosen as the most correct usage has appropriated to the ideas which are to be expressed.

Sentences should have the following properties: Clearness, Unity, Strength, and Harmony.

CLEARNESS.

A sentence is clear, when the meaning is easily understood, and the expressions are such as to leave no doubt of what the writer intends.

The following rules relate to clearness:

1. The words should be such, as are easily understood, in the sense which the writer intends.

2. The words and members of the sentence, which are most nearly related, should be placed as near to each other as possible, that their mutual relation may clearly appear. This rule requires particular attention to the situation of adverbs, pronouns, and other connecting words.

UNITY.

The unity of a sentence implies that it contains ONE principal idea, and has one subject, or nominative, which is the governing word from the beginning to the end.

Rules of Unity.

1. During the course of the sentence, the subject, or nominative, should be changed as little as possible.

2. Ideas which have but little connection should be expressed in separate sentences, and not crowded into one.

3. A parenthesis should not occur in the middle of a sentence.

4. The sentence should be brought to a full and perfect close.

STRENGTH.

The strength of a sentence requires such an arrangement of the words and members as will exhibit the sense to the best advantage, give every word its due weight and force, and thereby convey a clear, strong, and full idea of the writer's meaning.

Rules of Strength.

1. Take from it all words which are not necessary for the full expression of the sense.

2. Pay particular attention to the use of copulatives, relatives, and particles, employed for transition and connection.

3. Place the principal word or words in a situation where they will make the most striking impression.

4. Make the members of the sentence go on rising in their importance, one above another, in the form of a climax. (*See Lesson* 33.)

5. Avoid ending the sentence with an adverb, preposition, or any insignificant word.

6. In the members of a sentence where two things are compared or contrasted, where either resemblance or opposition is to be expressed, some resemblance in the language or construction ought to be observed. (*See Lessons* 30 and 31.)

HARMONY.

The harmony of a sentence means its agreeableness to the ear; and requires such an attention to the sound of the words and members, as to avoid all harsh and disagreeable combinations, when others equally expressive can be selected. This property, however, should never be sought at the expense of either of the preceding.

Rules of Harmony.

1. Whatever is easy to the organs of speech, is generally agreeable to the ear: therefore such words should be preferred, and such an arrangement of the members

of the sentence adopted, as can be pronounced without difficulty.

2. Long words, and those which are composed of a due intermixture of long and short syllables, are more harmonious than short ones, or than those which are wholly composed of long or short syllables.

3. The harmony or melody of the different periods should be varied, and a proper succession of long and short sentences kept up.

4 The longest members of a period, and the fullest and most sonorous words, should generally be reserved for the conclusion of the sentence.

5. The sound should, in all cases where it can be done, be adapted to the sense.

6. The hissing sound of the letter *s* should be avoided.

LESSON XXXVI.

SIMPLE THEMES *.

The most important rules that can be given for conducting all kinds of themes are the same ; so far, at least, as the object of all is the attainment of clear notions, lucid arrangement, and perspicuous expression.

The first difficulty which perplexes the beginner is *what to say* about his subject. He would naturally endeavour to find some book, which treats of it; and, if he is *so fortunate* as to find one, would take from it what would serve his purpose. But he is here instructed, that *there is a nearer and more fertile source, which will furnish him with materials*, provided he seeks for them in a proper way. That nearer source *is his own mind*, working on the materials which it already possesses. The manner in which these ideas or materials may be obtained will now be explained in the following

DIRECTIONS.

1. Before taking up the pen to *write*, it will be well to *think* for some time on the subject; beginning by fixing

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* The author anticipates the objection of *stiffness*, which will probably be raised by some, to the plan pursued in this and in several other Lessons. He desires, however, that it will be remembered, the book is designed for *beginners;* and that its object "is not so much to form the *style*, as to furnish *matter* for writing." "Ease is the completion of every operation of art, and therefore ought not to be expected in the beginning."

in the mind its exact meaning; removing every thing that is doubtful or equivocal in its signification; and, when difficulties of that kind occur, determining the true import of the word by its etymology or derivation (*see Lesson* 13, *p.* 23), or by the manner in which it is generally used by good writers.

2. Having determined the true meaning of that which is the subject of the exercise, the next step to be taken is, to ascertain its necessary and accidental qualities. This may, generally, be done by an analysis. (*See Lesson* 11, *p.* 19.) Having ascertained these qualities, they should be considered according to their order or importance, with a reference both to the general and the particular effects of each.

3. The qualities of the subject having been ascertained, together with their effects upon general or particular objects, a comparison is easily drawn between it and some other object (*see Lesson* 30, *p.* 52); and such comparison will readily furnish hints for an antithesis (*see Lesson* 31, *p.* 54). The antithesis will serve to present the subject in stronger light; and remove the ambiguity which may exist, with regard to any parts of the explanation.

4. A consideration of what has been gained to the world by the influence or operation of the subject; or, what the world would have lost or wanted, had the subject no existence; will suggest further ideas, which may with advantage be introduced into the exercise.

5. These reflections will enable the writer to determine, with accuracy, whether the subject be good and commendable, or bad and deprecable; and from what its excellence, or inferiority, respectively proceeds.

6. If the writer have any acquaintance with history and geography, he may consider, likewise, its connection with the manners and customs of different nations, both of ancient and modern times; its prevalence at any period, or in any particular portion of the world; and the station in society where it especially prevails.

7. These considerations and reflections form what may be called *the study of the subject;* AND SHOULD GENERALLY BE MADE BEFORE THE WRITER TAKES UP HIS PEN TO RECORD A SINGLE IDEA. Each and all of them, by a fundamental principle of the mind, called Association, will suggest other ideas, which will not come alone; and the difficulty of ascertaining *what to say* will probably be succeeded by the

difficulty of determining *what to omit.* Here, too, he may be assisted by a recurrence to the rules of Unity; as they relate, not merely to a sentence, but to the whole exercise*.

ON A SUBJECT, AND THE METHOD OF TREATING IT.

Having studied the subject in the manner pointed out in the preceding remarks, the pupil may write, in the following order, such ideas as he may have acquired.

1. If the subject require explanation, define or explain it more at large, either by a formal definition (*see Lesson* 17, *p.* 28); by a paraphrase (*see Lesson* 35, *p.* 60); or by a description (*see Lesson* 23, *p.* 39). To avoid tautology in the definition (*see Lesson* 19, *p.* 31) make use of a periphrasis. (*See Lesson* 9, *p.* 17.)

2. Shew what is the cause or origin of the subject; that is, what is the occasion of it, from what it proceeds, from what it is derived (*see Lesson* 13, *p.* 23), and how it differs from what it is thought to resemble. (*See Lesson* 17, *p.* 28.

3. Shew whether the subject be ancient or modern; that is, what it was in ancient times, and what it is at present.

4. Shew whether the subject relates to the whole world, or only to a particular part of it.

(*Numbers* 4 *and* 5 *recall to mind No.* 1 *of description, Lesson* 23, *p.* 39.)

5. Examine whether the subject be good or bad; shew wherein its excellence or inferiority consists; and what are the advantages or disadvantages which arise from it.

6. Present the subject in an antithesis (*see Lesson* 31, *p.* 54), with its opposite, or with something different from it; and shew, from the antithesis, why the subject is to be sought or avoided, and its opposite is to be desired or deprecated.

7. The exercise may be concluded with any general observations suggested by the subject, and intimately connected with it; or it may be brought to a close with a comparison. (*See Lesson* 30, *p.* 52.)

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* In these remarks, the author has borrowed some of the ideas, and part of the language, in Numbers 1 and 2, from Jardine. The plan itself is partly taken from Walker, but is considerably enlarged, and, it is thought, improved, by reference to the previous lessons or principles contained in this book.

These particulars may be thus briefly recapitulated:

1. The definition.
2. The cause.
3. The antiquity, or novelty.
4. The universality, or locality.
5. The effects, namely, the advantages or disadvantages.
6. The antithesis.
7. The conclusion and comparison.

The same remark may be made with regard to these suggestions, as has already been made in reference to the enumeration of the particulars under description, in Lesson 23, p. 39; namely, that it is not necessary to embrace all of them in the same exercise, nor in all cases to adhere to the same order in the arrangement. The pupil should be allowed to exercise his *judgment* as well as his *invention*, in this, as also in all other cases.

MODEL.

On Education.

Definition. The culture of the human mind (*see Lesson* 9, *p.* 17) has ever been considered as one of the most important concerns of society. Hence education, which has for its object the improvement of the intellectual powers, (*see Lessons* 8 *and* 14, *pages* 15 *and* 24,) is a subject which demands the serious attention and the most liberal support of every individual in the community.

Cause. A parent, who is sensible that his child is a rational being, endowed with faculties susceptible of a high degree of cultivation, and is likewise conscious that the happiness of the child would, in a great degree, be promoted by the improvement of those powers, would naturally bestow much attention to the subject.

Antiquity. Accordingly, we find, that from the earliest ages of the world, wherever the means of education have been enjoyed, few have neglected to avail themselves of its advantages. The Greeks and the Romans, among whom were produced such prodigies of excellence in every kind of writing and in every department of civil and military life, were remarkably attentive to the education of their children, insomuch that they began their education almost with their birth. In Sparta, children were taken from their parents at a very early period of their age, and educated at the public expense; and a celebrated Roman writer advised those parents who destined their children for public speakers, to choose nurses for them, who have a good pronunciation.

Novelty. At the present day, we find no less attention paid to this momentous subject; although the modes of education adopted by the moderns differ in many respects from those which were practised in ancient times. The strictness of discipline which prevailed among the Spartans, the Romans, and the Greeks, has given place for a milder regimen; but whether this very strictness, coupled as it was with methodical instruction, had not a beneficial tendency, is a question which is not yet fully decided.

Universality. But, however the ancients and the moderns may differ in their modes of discipline and instruction, the subject of education itself has received from all nations, and in all ages, that attention which its importance demands. Even the savage takes care to instruct his child in hunting, fishing, and those branches of knowledge which are necessary for him.

Locality. But in no country has greater attention been paid to the subject than in this. Here its importance is properly estimated; and on no subject has more expense been lavished, and more talent employed, than in the advancement and improvement of the cause of education. Our forefathers have incorporated it in their civil institutions, and pledged their substance for its support. Hand in hand with religion, it has received the smiles of the aged, the favour of the good, and the support and encouragement of the law. (*See Lesson* 24, *p.* 42.)

Advantages. From the promotion of this important subject, the greatest benefits have been derived. The knowledge acquired by one portion of the world has been transmitted to another, without distinction of distance or diversity of age. The circle of human enjoyments has been enlarged, and a wide field has been opened, where the highest happiness of which our nature is susceptible may be enjoyed, independently of the common sorrows and misfortunes of life. The enlarged and enlightened views it gives of the world at large justly entitle it to much attention, and go very far to supply those imperfections which every one in a state of nature must necessarily feel.

Antithesis. But nothing will shew the advantages of education in a stronger light, than a contrast with the disadvantages which arise from the want of it. A person who has been well educated has the mind and body so cultivated and improved, that any natural defects are removed, and the beauties of both placed in so fine a light, that they strike us with double force; while one who has enjoyed no such advantage has all his natural imperfections remaining; and to these are added artificial ones, arising from bad habits. The former engages the attention of those with whom he

converses, by the good sense he shews on every subject, and the agreeable manner in which he shews it. The other disgusts every company which he enters, either by his total silence and stupidity, or by the ignorance and impertinence of his observations. The one raises himself to the notice of his superiors, and advances himself to a higher rank in life. The other is obliged to act an inferior part among his equals in fortune, and is sometimes forced to seek shelter for his ignorance among the lowest orders of mankind.

Conclusion. From these considerations, we must rank the cause of education among the vital interests of mankind.

Comparison. To extinguish it, would produce a darkness in the moral world, like that which the annihilation of the sun would cause in the material; while every effort that is made to advance and promote it, is like removing a cloud from the sky, and giving free passage to the light "which freely lighteth all things."

EXAMPLES FOR PRACTICE.

The following subjects are suggested for the exercises of the pupil; but any other may now be taken in connection with the remarks which have been premised.

1. Government.
2. War.
3. Peace.
4. Youth.
5. Age.
6. Friendship.
7. Books.
8. Travelling.
9. Poetry.
10. Painting.
11. Music.
12. Commerce.
13. Gaming.
14. Philosophy,

LESSON XXXVII.

COMPLEX THEMES.

A simple theme describes some subject generally expressed in a single word, term, or phrase, and, as has been seen in the last Lesson, embraces a view of its properties, qualities, and effects. A complex theme is a proposition, or assertion, which relates to a simple subject; an exhortation to practise some particular virtue or action, or to avoid some particular vice or deed; or, it is the proving of some truth.

The directions relating to the *study* of the subject in simple themes (*see* pp. 62,63,64) are to be regarded in relation

to complex subjects. In addition to these directions, the following special rules must be observed:

1. No assertions must be made in the exercise, but such as are generally received and believed to be true; unless they are accompanied with proper proof. This proof must be furnished, either by the senses; by consciousness; by experience; by undeniable truths, such as axioms and intuitive propositions; by analogy (*see Lesson* 18, *p.* 30); by facts already proved; or, by the undeviating laws of nature.

2. The meaning of the subject, the attribute, and the object, (see Grammar, introduction to Syntax,) must be accurately determined, so that the proposition may be stated in the most intelligible manner.

3. The arguments which are introduced must be so arranged, that those which precede shall throw light on those which are to follow, and form a connected chain of comparisons; by which, ultimately, the agreement or disagreement expressed in the propositions shall be made manifest.

4. All objections which may be raised against the proposition must be candidly and explicitly stated and answered *.

5. The proof may be concluded with a recapitulation, containing a brief review of the united strength of all the arguments which have been brought to confirm it.

The following directions may guide the beginner in writing complex themes.

1. Commence the exercise by defining or explaining the subject of the assertion.

2. If it have any opposite, it may be defined and explained, and the one compared with the other by an antithesis.

3. Give some reasons, drawn from the antithesis, why what is asserted with regard to the subject is not true in relation to its opposite.

4. Additional reasons, drawn from the nature of the subject, such as its permanency, immutability, effects on society, on ourselves, &c. may then be adduced.

5. Introduce some quotation from a respectable author, to shew that others think as we do on the subject.

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* It frequently has a good effect, to state, and answer, the objections to a proposition or truth *first;* and then to adduce the arguments in favour of it, reserving the strongest for the last.

6. Give some example of the truth of the proposition, drawn from history.

7. Draw the conclusion wherein the truth of the proposition is asserted as a necessary inference from what has been advanced.

8. A simile, or comparison, may frequently be used at the close, by which an argument, drawn from analogy, may be given with good effect.

These directions may be varied, as occasion requires, in the following manner:

After the theme, or truth, is laid down, the proof, consisting of the following parts, may proceed as follows†:

1. THE PROPOSITION, OR NARRATIVE; where we shew the meaning of the theme, by amplifying, paraphrasing, (*see Lesson* 35, *p.* 60,) or explaining it more at large.

2. THE REASON; where we prove the truth of the theme by some reason or argument.

3. THE CONFIRMATION; where we shew the unreasonableness of the contrary opinion; or, if we cannot do that, we try to bring some other reason in surport of it.

4. THE SIMILE, OR COMPARISON; where we bring in something, in nature or art, similar to what is affirmed in the theme for illustrating the truth of it.

5. THE EXAMPLE; where we bring instances from history to corroborate the truth of our theme.

6. THE TESTIMONY, OR QUOTATION; where we bring in proverbial sentences, or passages from good authors, to shew that others think as we do.

7. THE CONCLUSION; when we sum up the whole, and shew the practical use of the theme, by concluding with some pertinent observations.

With regard to these particulars, it may be observed, that it is not necessary that *all* should enter into the plan of *every* exercise; nor is it expedient that they should, in all cases, be taken in the order here presented. The remark that was made under Lessons 23 and 36, is here repeated; namely, that the judgment of the pupil, being a faculty as susceptible of improvement as any other, must be exercised. As the examples for practice, in this and the previous Lessons, will

† This method is taken literally from Walker.

require a vigorous exertion of the intellectual powers, and more especially of the faculty of *invention*, it may be advisable to give the pupil but one part of the subject at a time; requiring him to write a simple or complex theme *by degrees*, and making each particular in the preceding enumerations the subject of a distinct exercise. He may then be required to write the whole connectedly; and thus, in the language of Dr. Johnson, "*Divide, and conquer.*"

MODEL.

COMPLEX THEMES.

Virtue is its own reward.

Proposition. Virtue may be defined to be, doing our duty to God and our neighbour, in opposition to all temptations to the contrary. This conduct is so consonant to the light of reason, so agreeable to our moral sentiments, and produces so much satisfaction and content of mind, that it may be said to carry its own reward along with it, even if unattended by that recompence which it generally meets in this world.

Reason. The reason of this seems to lie in the very nature of things. The all-wise and benevolent Author of nature has so framed the soul of man, that he cannot but approve of virtue; and has annexed to the practice of it an inward satisfaction and happiness, that mankind may be encouraged to become virtuous.

Confirmation. If it were not so, if virtue were accompanied with no self-satisfaction, no heartfelt joy, we should not only be discouraged from the practice of it, but should be tempted to think there was something very wrong in the laws of nature, and that rewards and punishments were not properly administered by Providence.

Simile. But as, in the works of nature and art, whatever is really beautiful is generally useful; so in the moral world, whatever is virtuous or praiseworthy is, at the same time, so beneficial to society, that it generally meets with a suitable recompence.

Example. How has the approbation of all subsequent ages rewarded the virtue of Scipio. That young warrior had taken a beautiful captive, with whose charms he was greatly enamoured; but finding that she was betrothed to a young nobleman of her own country, he, without hesitation, generously delivered her up to him. This one virtuous action of the noble Roman youth has rendered him more illustrious than all his conquests.

Testimony. The loveliness of virtue has been the constant topic of all moralists, both ancient and modern. Plato beau-

tifully remarks, that if virtue were to assume a human form, the whole world would be in love with it.

Conclusion. If, therefore, virtue is of itself so lovely; if it is accompanied with the greatest earthly happiness, a consciousness of acting rightly; it may be said to be its own reward: for though it is not denied that virtue is frequently attended with crosses and misfortunes in this life, and that there is something of self-denial in the very idea of it, yet, as the poet expresses it,

> The broadest mirth unfeeling folly wears,
> Is ———
> Less pleasing far than virtue's very tears.

EXAMPLES FOR PRACTICE.

The following subjects are suggested for the practice of the pupil, in complex themes.

1. Delays are dangerous.
2. Order is of universal importance.
3. No art can be acquired without rules.
4. Evil communications corrupt good manners.
5. None are completely happy.
6. Perseverance accomplishes all things.
7. Patience removes mountains.
8. Nip sin in the bud.
9. Trust not to appearances.
10. Make no more haste than good speed.
11. Use pleasures moderately, and they will last the longer.
12. Avoid extremes.
13. Too much familiarity commonly breeds contempt.
14. It is ill playing with edged tools.
15. Well begun is half done.
16. Necessity is the mother of invention.
17. Real knowledge can be acquired only by slow degrees.
18. Pride is the bane of happiness.
19. Custom is second nature.
20. Honesty is the best policy.
21. A man is known by his company.
22. Pride must have a fall.
23. Learning is better than houses and lands.
24. Knowledge is power.
25. Time is money.
26. The wisdom of God is shewn by his works.
27. Adversity is a stern, but profitable, teacher.
28. Good temper is a proof of good sense.
29. Party is the madness of many, for the gain of a few.

LESSON XXXVIII.

EASY ESSAYS.

After the pupil has had some practice in writing on regular subjects, according to the directions in the preceding Lessons (35, 36, and 37), forsaking the *artificial* arrangement of his composition, and being guided in his train of thought only by a few hints thrown into the form of *heads*, he may be required to write from an outline or skeleton, composed of these *heads;* as exemplified in the following

MODEL.

On the importance of a well-spent youth.

OUTLINE.

1. All desire to arrive at old age; but few think of acquiring those virtues which alone can make it happy.
2. The life of man, a building; youth, the foundation.
3. All the later stages of life depend upon the good use made of the former.
4. Age, therefore, requires a well-spent youth to render it happy.

The pupil will observe, that, in introducing these heads or suggestions, the expressions are altered (see Lesson 8, p. 15), and the ideas are amplified or paraphrased. (See Lesson 35, p. 60.) In performing his own exercises, therefore, he will vary, amplify, and paraphrase the heads accordingly.

THE THEME FOUNDED ON THE ABOVE.

[The numbers in the following refer to the preceding heads.]

(1.) A desire to live long is the fervent wish of all the human species. The eastern monarchs, who wanted to make all human happiness centre in themselves, were saluted with the flattering exclamation, O king, live for ever! Thus all propose to themselves a long life, and hope their age will be attended with tranquillity and comfort; but few consider that a happy old age depends entirely upon the use we have made of our time, and the habits we have formed, when young. If we have been profligate, dissipated, and insignificant in our earlier years, it is almost impossible we should have any importance with others, or satisfaction to ourselves in age.

(2.) The life of man is a building. Youth is to lay the foundation of knowledge, habits, and dispositions; upon which, middle life and age must finish the structure: and in moral, as in material architecture, no good edifice can be raised upon a faulty foundation.

(3.) This will admit of further illustration, in every scene of life through which we pass. The children who have not obtained such a knowledge of the first rudiments of learning in their infancy as they ought to have done, are held in contempt by boys or girls who have played less and learned more. The youth who mispends his time, and neglects his improvement at school, is despised at the higher seminaries of learning, by those who have been more industrious at school. The man of business and the man of leisure,

who have lost the golden opportunity of advancing themselves in knowledge while young, often find themselves degraded for the want of those acquirements which are the greatest ornaments of human life: and when age has lost every occasion of advancing in knowledge and virtue, what happiness can be expected in it?

(4.) The infirmities of age want the reflections of a well-spent youth to comfort and solace them. These reflections, and nothing but these, are, by the order of a wise Providence, capable of supporting us in the last stage of our pilgrimage.

Thus, a mis-spent youth is sure to make either a miserable or a contemptible old age. This has been happily expressed by the poet, where, speaking of those who in youth give themselves up to the vanities of life, he says,

> See how the world its veterans rewards!
> A youth of folly—an old age of cards.

EXAMPLES FOR PRACTICE.

The pupil may now write a regular theme, from the following outlines. He will recollect that each head is to be paraphrased, amplified, and variously expressed. (*See pages* 15 *and* 60.)

I. *On the necessity of Submission to Teachers.*

1. Submission to teachers and superiors necessary in all states of life, exemplified in the cases of the young soldier, and the patient suffering under disease.

2. The ancient Lacedæmonians thought submission to superior authority so necessary, that they required their magistrates to submit to singular customs, in token of their obedience to the laws.

3. It is a law of nature, that if we would gain any thing we must give up something.

4. It is a law of necessity, that part of our liberty must be given up for the preservation of the remainder.

5. If we wish to gain health or knowledge, it must be by giving up our own opinion, and submitting to physicians and teachers.

6. The bee, an excellent example of the utility of obedience to superiors.

[*The pupil should be informed, that bees are governed by one who is generally called the Queen Bee; and that all who do not work are expelled from the hive.*]

II. *On Diversions.*

1. It is a great mistake to suppose that diversion should form the business of life; the contrary to this being true.

2. The original sense of the words Relaxation, Amusement,

and Recreation (*see Lesson* 13, *p.* 23) may convince us of this.

3. When diversion becomes the business of life, it is no longer diversion.

4. The poor and the rich must be employed, or be unhappy.

5. Labour of mind and body is equally necessary for the health of both.

6. The mind must be in a sound and healthy state, in order to enjoy any kind of diversion.

III. *On Time.*

1. Our happiness, in this world and the next, depends on a proper use of time.

2. Youth apt to be deceived in counting upon much future time.

3. The longest life cannot afford to run in debt with time, or burden to-morrow with the business of to-day.

4. Much can be accomplished by an orderly distribution of time.

IV. *On Modesty.*

1. Modesty, a refined compliment to those we address.

2. All are friends to the modest, and enemies to the presumptuous man.

3. Modesty, a proof of good sense.

4. Modesty, the peculiar ornament of the female sex.

V. *On Flattery.*

1. Flattery proceeds from some bad design; and is gratifying only to the pride of the person flattered.

2. Flattery particularly dangerous to youth, as it prevents their improvement.

3. A flatterer is always to be suspected of some insidious intention.

VI. *On Dress.*

1. Dress, a picture of what passes in our minds.

2. Dress, sometimes a test of good sense.

3. Dress, a criterion of our taste in painting and statuary.

4. Dress (so far as it respects neatness and cleanliness) of great importance to the first impression we make upon others.

VII. *On History.*

1. The most useful of human knowledge derived from history.

2. History exhibits the different states of society, and the causes of them.

3. History furnishes important lessons in morality.

4. The history of a State, and the history of an individual, perfectly parallel.

VIII. *On Taste.*

1. Taste and fashion distinct and different things.

2. The principles of fashion are nothing but whim and fancy; but those of taste are, beauty and proportion.

3. Taste is born with us, as memory and other faculties of the mind are.

4. The different degrees of taste we find in different persons are more owing to cultivation than to nature.

IX. *On Parental Affection.*

1. Parental affection implanted by Providence for the preservation of the species.

2. To God, therefore, the Universal Parent, we are indebted for parental affection.

3. Instances of the force of parental affection are innumerable.

4. Parental affection shews the duty of filial affection.

5. Ingratitude in a child towards a parent, the most odious of crimes.

X. *On Good Manners.*

1. Good manners the art of making people easy.

2. Good manners arise from humility, good-nature, and good sense; and ill manners, from the opposite qualities.

3. The former qualities tend to make people easy; and the latter, to make them uneasy.

4. Good sense and integrity, if we are sure we possess them, will not make good manners unnecessary; the former being but seldom called out to action, but the latter continually.

XI. *On the importance of a Good Character.*

1. Every man is deeply interested in the character of those with whom he associates.

2. When we wish to employ a physician, a lawyer, a tradesman, or a servant, the first thing we regard, is his character.

3. Young people ought to be doubly careful of their character, as a false step in youth may sully their whole future life.

XII. *On the folly of indulging the passion of Anger.*

1. The absurd excuse for angry people, a proof of the folly and crime of anger.

2. Anger, when indulged, often causes people to do the most ridiculous things.

3. Passionate people can restrain their anger before their superiors; therefore they can always do it.

4. The test of every man's good temper is his behaviour to his equals and inferiors.

XIII. *On Resignation under Affliction.*

1. Affliction, common to every age, state, and degree of mankind.

2. To alleviate this affliction, we ought to reflect how much more miserable we might be than we really are.

3. The chief source of consolation ought to be, that all our afflictions are known to God, and appointed by him.

4. Afflictions are either punishments or trials. If the former, we ought to repent: if the latter, to bear them with resignation.

XIV. *On the Evils of Pride.*

1. Tranquillity and cheerfulness, where there is no guilt, are in the power of every one.

2. If we are unhappy, and inquire what it is that makes us so, we shall generally find it is pride.

3. Men, for their own sakes, ought to avoid this vice, which naturally produces so many miseries.

XV. *On Politeness and Good-breeding.*

1. The first requisite, in the behaviour of a gentleman, is, to act with gentleness; as a forward, boisterous behaviour is diametrically opposite to that character.

2. Politeness, which signifies a state of being smooth or polished, plainly indicates those manners which we attribute to a gentleman.

3. Good-breeding intimates the necessity of early instruction.

4. The true signification of the word *politeness*, as shewn by its etymology or derivation (*see Lesson* 13, *p.* 23), evinces the utility of a knowledge of the origin of words, in order to comprehend their meaning.

XVI. *On the advantages of cultivating a disposition to be pleased.*

1. As viewing things on the bright side begets cheerfulness; and on the dark side, melancholy; our happiness depends much on the view we take of things.

2. The same accidents in life are very different to the prudent and the imprudent.

3. A disposition to be pleased is delighted with those common beauties of nature which are overlooked by others.

4. As a discontented mind can view scarcely any object with pleasure, so a cheerful mind not only draws happiness from agreeable objects, but turns even those that are disagreeable to some kind advantage.

XVII. *A Comparison between History and Biography.*

1. Both history and biography teach philosophy by example; but the example exhibited by biography is the more interesting.

2. The single character of biography engages more of our attention than it would do if mixed with others equally conspicuous.

3. We form, as it were, a friendship for a single character in biography; and our benevolent affections are the stronger for being fixed upon one.

4. Universal benevolence *sounds* prettily; but it is particular benevolence, only, that proves our moral character.

XVIII. *On Novels.*

1. Most novels are either the flimsy productions of those who write for bread; or the offspring of vanity in the idle and illiterate; or poor imitations of some few which are really good.

2. Novels give us false views of life: they palliate the vices and follies of mankind, and discredit the sober virtues.

3. Novels vitiate the taste; as strong liquors vitiate the stomach, and hurt the constitution.

XIX. *On Contemplation.*

1. Rational contemplation both profitable and delightful.

2. Contemplation of the heavenly bodies raises our minds to adore the power and the glory of the Deity.

3. A view of the earth, with its various animals, excites us to admire his wisdom and benevolence.

4. A sight of the beautiful and salutary vegetables shews his goodness and condescension.

5. It is absurd to lose the beauties of nature by always living in populous cities.

XX. *On Generosity.*

1. Generosity is doing something more than we are obliged to do.

2. We must do justice, to escape the censure of the laws;

but to be generous, we must do something more than the laws require.

3. Christian morality is true generosity.

4. Generosity produces generosity.

XXI. *On the Correspondence between true Politeness and Religion.*

1. It is commonly supposed that politeness and religion have no relation to each other.

2. If we attend to the definition of each, we shall find them nearly allied.

3. The rules of politeness express that benevolence *artificially*, which the rules of religion require of us in reality.

4. Polite persons, devoid of sincerity, are hypocrites in benevolence.

5. As hypocrites in religion ought not to lessen our regard for its ceremonies, so hypocrites in benevolence ought not to lessen our esteem for politeness.

XXII. *On the Art of Pleasing.*

1. A desire to please in conversation is laudable.

2. If we desire to please others for their sakes, we shall generally succeed; if for our own sake, we shall generally fail.

3. Good sense must shew us how we are to adapt our conversation to our company.

4. Justness of thinking, and propriety of expression, the basis of the art of pleasing in conversation.

XXIII. *On Sympathy and Benevolence.*

1. Sympathy and benevolence constitute those finer feelings of the soul which at once support and adorn human-nature.

2. What is it that guards our helpless infancy, and instructs our childhood, but sympathy?

3. What is it that performs all the kind offices of friendship in riper years, but sympathy?

4. What is it that consoles us in our last moments, and defends our character when dead, but sympathy?

5. A person without sympathy, and living only for himself, is the basest and most odious of all characters.

XXIV. *On the Advantages of a good Education.*

1. Education consists not only in literary knowledge, but also in the acquisition of such habits as form the character.

2. The station of men in society more dependent on education than on birth or fortune.

3. Fortune may descend to us from others; but education must be acquired by ourselves.

4. The ancients supposed that Alexander was more indebted to his tutor, Aristotle, than to his father Philip.

5. The superiority of one man to another, more owing to education than to nature.

6. Education ought to inspire us with gratitude to our parents, and humility to those who have not had the advantage of it.

7. How many of those who are now our inferiors might have been superior to us, had they enjoyed our advantages!

[*An apt quotation may here be introduced from Gray's "Elegy in a Country Church-yard."*]

XXV. *Of the Effects of Learning on the Countenance.*

1. A fine mind appearing in the countenance, superior to a fine set of features.

2. However degenerate mankind may be, the best books are still virtuous.

3. A taste for polite literature calculated to give a sweetness to the expression of the countenance.

4. The mind, in some degree, always visible in the face; and therefore those who wish to have a fine countenance ought to cultivate those virtues which are the real ornaments of the human character.

XXVI. *On the Passions.*

1. The passions are implanted in us for the most useful purposes; namely, activity and benevolence.

2. No necessity of guarding against the absence of the passions, but against their predominance.

3. The government of the passions, the most important part of education.

4. Religion the best guard and guide of the passions.

XXVII. *On the Difference between Fashion and Beauty.*

1. Fashion reconciles us to the greatest oddities and extravagancies.

2. If there be not a beauty in dress, independent of fashion, it is absurd to call one fashion prettier than another.

3. The power of custom is that which makes us always think the present fashion pretty; and this power of custom is strengthened by association.

4. That the beauty of dress is independent of fashion, appears from the practice of painters, and the dresses of foreign nations.

XXVIII. *On Solitude.*

1. Solitude much admired by those who have never experienced it, and seldom approved by those who have; since many have been obliged to quit it, and return to the world.

2. The reason why solitude is generally intolerable to those who have been in busy life, is, that habits are not easily changed.

3. The mind must be employed actively or passively, or be miserable.

4. The generality of the gay world are used only to passive employment; of which solitude deprives them.

5. The busy world, when deprived of their active employments, generally find a vacancy, which they are unable to fill.

6. If we wish to enjoy solitude, we must find employment in it, either for the body or the mind, or both.

XXIX. *On Genius.*

1. Genius is the power of invention.

2. The common opinion, that people are born to excel in some particular art, very probable.

3. A passion or fondness for an art, not always a sign of a genius for it.

4. Imitation, however excellent, does not arise to genius.

5. A painter of genius does not draw an imitation, but an original likeness.

6. A passion for an art an indication of a taste, but not of a genius for it.

XXX. *On a Love of Order.*

1. A love of order, is a love of beauty, propriety, and harmouy in the celestial, terrestrial, and moral worlds.

2. A love of order appears in the regulation of our expenses, in the spending of our time, in the choice of our company, and in our very amusements.

3. A love of order will appear in the most trifling concerns; as the state of our books, our papers, our clothes, and every thing that belongs to us.

XXXI. *On Affectation.*

1. Affectation is apparent hypocrisy.

2. It has its origin in vanity.

3. Affectation hurts the pride of others, either by endeavouring to impose upon them, or excel them, and therefore makes them its enemy.

4. Nothing more exposes affectation than contrasting it with its opposite. Affectation wears a disguise, is a double

character, and creates suspicion. Simplicity is what it appears to be; has a unity of character, and creates confidence.

5. Affectation is a folly, by which we gain nothing but contempt.

6. An affected character aptly compared to a palace built of ice. The sun melts the ice; the light shews affectation in its true character.

7. Affectation tarnishes the most shining qualities.

8. Affectation naturally counterfeits those excellencies which are placed at the greatest distance from possibility of attainment; because, knowing our own defects, we eagerly endeavour to supply them with artificial excellence.

XXXII. *On the Evils of Obstinacy.*

1. Obstinacy assumes the semblance of a virtue.

2. Obstinacy, under the disguise of steadiness, the vice of every stage of life.

3. Truth alone can make obstinacy laudable.

XXXIII. *On Delicacy of Passion.*

1. People of great delicacy of passion are apt to be extremely overjoyed or mortified at the agreeable or disagreeable accidents of life.

2. People of this class less happy than those that have less delicacy.

3. Occasions of pleasure much less frequent than those of pain; and, therefore, people of a delicacy of feeling more subject to be unhappy.

4. Happiness consists in the medium—in that state of mind in which the rest of the world can sympathize with us.

XXXIV. *Delicacy of Taste not so dangerous as delicacy of Passion.*

1. Delicacy of taste very similar to delicacy of passion.

2. Delicacy of taste is charmed with the beauties of poetry, painting, and music; and as much disgusted with their imperfections.

3. As delicacy of passion is attended with more pain than pleasure, because we cannot command the accidents of life; so delicacy of taste is attended with more pleasure than pain, because it can be more frequently indulged by the perusal of whatever pleases us.

4. Delicacy of taste places much of our happiness in our own power.

LESSON XXXIX.

METHODIZING.

After the learner has acquired some degree of skill in thinking and writing, and has been taught by the models and other directions to fill up the outlines, it will be a useful exercise for him to make the outlines or skeleton of a subject. This exercise, for the want of a better name, is here called *methodizing;* and resembles that part of a regular discourse which, in common treatises on Rhetoric, is called *the division.* The difficulty of the exercise should not prevent the pupil's attempting it; for, it will be recollected, no one can write well who has no ability to present his subject in a methodical manner.

As no two individuals would probably *methodize* a subject in the same manner, the only directions that the Teacher can give, are:

First, That particular attention must be paid to the UNITY of the subject; and no particular or head be introduced which is not strictly and intimately connected with it.

2dly, The heads or divisions should be sufficiently comprehensive to embrace all that is important, pertaining to it.

After the subject has been methodized, the pupil may be required to fill up his outline on the principle of the preceding Lesson.

There are two methods by which the principle of this exercise may be performed; namely, one, by presenting merely the heads of an essay: as, for instance, if the subject of *Independence* were given to be methodized, the skeleton may thus be presented.

SKELETON.

1. The meaning of independence.
2. Its effects upon the character.
3. Its effects upon society.
4. The different kinds of independence.
5. The difference between independence and obstinacy.

Another method is presented in the following

MODEL.

On Dependence.

1. All created beings dependent.
2. The influence of a sense of dependence, on religious duty, favourable.
3. Different kinds of dependence.
4. Pecuniary dependence the most humiliating of any.

5. Pecuniary dependence naturally degrades the mind, and depraves the heart.

6. Young people ought to be particularly careful to avoid pecuniary dependence.

EXAMPLES FOR PRACTICE.

The pupil may now methodize some of the following subjects, in either manner described above. He will recollect, that there are three important particulars which generally require notice in simple subjects; namely, THE NATURE, THE IMPORTANCE, and THE EFFECTS; *and in compound subjects,* THE EXPLANATION, THE PROOF, and THE CONFIRMATION.

1. Benevolence.
2. Filial affection.
3. Purity of thought and manners.
4. Clemency.
5. Charity.
6. Power of conscience.
7. Custom.
8. Courage.
9. Cruelty.
10. Poverty not disgraceful.
11. Superficial attention to a great variety of pursuits, prejudicial to the advancement of knowledge.
12. Contrivance proves design.
13. Necessity of controlling the passions.
14. The consequences of a perfect freedom of action, unrestrained by law or conscience.
15. Local attachment.
16. Magnificence of the universe.
17. The art of printing.
18. The probable state of the world, at the present time, had letters never been invented.
19. The consequence of perseverance in error.
20. Innocence is the softest pillow.
21. The ocean.
22. The air.
23. The power of association.
24. The love of praise.
25. The earth a scene of pleasure and improvement.
26. Good society improves the mind *.

* The Teacher will find a more copious list of subjects, from which selections may be made, at the close of the following Lesson.

LESSON XL.

INVESTIGATION.

The principles of the preceding Lessons having been practised with special reference to the effect intended to be produced by them, namely, *to make the pupil in some degree conscious of the resources of his own mind*, he may now be taught to investigate a subject, assign causes, trace effects, and draw inferences. Inductive reasoning involves no principle which is not clearly intelligible, and easily practised at an early age. The facility of the process has already been tested in other branches of education; and its importance is so great, that no one can make a good writer without a considerable attention to it.

The manner in which it is to be applied in this Lesson will be better understood by an example than by any other explanation.

Suppose, then, that the Teacher* proposes to the pupil, as an object of investigation, to discover *The state of Egypt, in respect to government, science, and art, in the time of Moses;* and the only *datum* (or subject of certain knowledge) given him, is this single fact, that *fine linen existed in Egypt at that period.*

Now, if this subject be given to the pupil, without any direction as to the manner of conducting the investigation, it is not probable that he will be able to prosecute it. The Teacher must begin by directing the attention of the learner to *the manner in which linen is produced*—that it is an *effect* proceeding from some cause—that fine linen, that is, fine compared with other fabrics at that time, must be formed of fine thread—that fine thread can be made of fine flax only—that fine flax must go through various acts of preparation, in which many workmen are employed, before the thread could be made into fine linen.

Again: the pupil must be informed that the production of *fine flax* requires an improved state of agriculture, and the raising of many other kinds of grain—wheat, barley, &c. to support the cultivators of flax, and the artists who form it into cloth. In no country can flax be the sole article of cultivation. It may, then, certainly be inferred, that in the time of Moses the art of agriculture, and the arts connected with it, had arrived at considerable perfection.

Returning again to the *datum;* fine linen can be woven

* These remarks are taken, with slight alteration, from Jardine.

only in a fine loom, which must be accommodated to the fine texture of the threads; and a fine loom cannot be made without much skill in the arts of working wood and metal. The latter is extracted, with great labour, from ores dug from the bowels of the earth, and must undergo many difficult and laborious processes before it becomes malleable. The former, also, must undergo much preparation, before it can go into the hands of the carpenter. The loom itself is a complex machine, and proves great skill and progress of the mechanical arts in Egypt at the time of Moses.

Again: the weaving of fine linen supposes that artists, by imitation and example, have acquired skill and dexterity in that art; and such perfection cannot be expected in any country, till a division of labour—the greatest instrument of improvement in all the arts—be in some degree established.

The skilful weaver must be wholly occupied in making fine linen; and therefore there must exist many other artists, employed in providing food, clothes, and lodging—the necessaries and conveniences of life.

Before the arts could have made such progress in any country, men must have acquired much knowledge of facts and events, by observation and experience; and have laid the foundation of general knowledge, by speculating on means of improving the arts, on removing the obstacles which retard their progress, and in opening up prospects of higher degrees of perfection.

Further, without taking up time to follow the natural and connected progress of the arts from their rude to their more perfect state, this process of investigation may be concluded with observing that there can be little progress, either in art or science, in any country, without the existence of a supreme controlling power, in some or other of its forms; by which men are compelled to live in peace and tranquillity, and the different orders of society are prevented from encroaching on each other, by every individual being kept in his proper station. No arts or division of labour, no fine linen or fine workmanship of any kind, can be found in those nations which live in continual warfare, either among themselves or with their neighbours. Thus, by such a continued chain of regular and progressive deductions, proceeding from the *datum* with which it begun, and without information from any other quarter, we have sufficient reason to believe that, at the time of Moses, Egypt

was a great and populous country, that the arts and sciences had made considerable progress, and that government and laws were established.

By presenting such connected chains of reasoning to the mind of the pupil, he will readily perceive the connection of the facts, and be prepared to apply a similar process to other subjects of investigation*.

MODEL.

When Pompeii was discovered, a barber's shop was found, furnished with materials for dressing hair. From this circumstance, what may be inferred with regard to the attainments of this city, in the arts and sciences?

Among savage nations we find no distinct trades or occupations. Each person prepares such articles only as are necessary for his own use, such as, his tenement, his tools, and his clothing, without receiving assistance from others. Therefore, if the old maxim, "Practice makes perfect," be true, all work must be very rudely and incompletely finished, as each person would be a learner in every different article he needed. The principal food of the savage consists of such fruit and vegetables as the earth produces spontaneously, in addition to what is easily obtained from the sea and the forest: his habitation is usually a mere hut, little better than those formed by sagacious animals. The skins of beasts taken in hunting, form the clothing of the savage. The females of such nations are almost universally treated as slaves, having the most severe portion of the labour assigned for their performance.

What a different picture did Pompeii present from the dwelling of a savage, when overwhelmed by the burning lava, and buried for so many ages in oblivion! A barber's shop, with implements for dressing hair, argues an improved state of the arts. In the first place, the principal art learned by the ancients was war. Now their passion for this must have subsided in some degree, and a pacific disposition have pervaded the inhabitants of Pompeii ere their attention would have been directed to improvement in any thing else. A wise legislator would likewise have been required to frame laws, and magistrates to administer justice, by enforcing them. Again, a state of undisturbed peace must always continue some length of time, in order that the sciences may flourish; as political commotions, whenever they exist, usually occupy the first place in the minds of a nation. Distinct and separate trades must have had existence in Pompeii; otherwise there would have been no such thing as a barber's shop. Doubtless there were a great variety of trades, as that of a barber is one of the least useful. In order to the erection of a shop, farmers would be needed to cultivate the earth, that those engaged in other occupations might be supported. Mines must

* The author refers to the Model, in proof of the assertion, that the principle of investigation unfolded in this Lesson can be creditably performed by pupils at an early age.

have been discovered, and their uses determined. Articles of iron must have been made by blacksmiths, after the iron had been prepared by those whose business it was. Knives, and other cutting instruments, would require a cutler, after the steel had been prepared from iron by another class of persons. Again, after the timber had been taken from the forest, and in some measure prepared, a carpenter would be needed to build the house. To heat his curling-irons, the barber must have a chimney, which would require a mason; and the mason must have bricks and mortar with which to erect it. The clay, of which bricks are made, must be moulded into the proper shape, and then burnt till sufficiently hard to be used. The mortar consists of lime, sand, and hair. The art of making glass must have been discovered, otherwise the barber's shop would have been rather too dark to dress hair with much taste†. Glass, besides other materials, would require a particular kind of sand, and pearl-ash. Pearl-ash requires much labour in its extraction from ashes. A diamond must have been obtained, to cut the glass; consequently, precious stones must have been in use. Again, a glazier would have been needed, to set the glass in window-frames: for that purpose, he would have wanted putty. One of the materials of putty is linseed-oil: this oil is extracted from the seed of flax. Now it is not probable that flax was cultivated merely for its seed; therefore we may reasonably suppose that it went through all the various operations requisite for making it into cloth. The loom and wheel used in manufacturing cloth must have required much skill and workmanship in the artist, and much genius in the inventor: and if cloth were made from flax, might it not also be made from other productions of the earth? As mines were common, and men were engaged in so many different arts, it is not likely that they remained without the convenience of coined money. The existence of a barber's shop also argues that balls and public amusements were common; otherwise, there would have been no occasion for a barber; as most persons, by spending a few moments, can dispose of their hair very decently. It also argues, that there was a class of persons who, being possessed of wealth, could spend their time in pursuit of pleasure. If the various mechanical arts had arrived at such a degree of perfection, is it not probable that the commerce of Pompeii had become quite extensive? If so, vessels must have been employed to transport articles from place to place. For the management of vessels, something of navigation and astronomy must have been known. If paint was in use, and vessels were painted, as was doubtless the case, chemistry must have been understood, in a degree. Pompeii, therefore, at the time of its overthrow, was nearly as far advanced in the arts and sciences of civilized life as we now are. Yet they were in a state of heathenish superstition, without any correct system of morals or religion; and, compared with the present state of society in England, were a miserable people. This, then, should excite the gratitude of every inhabitant of our happy land.

† This model was written by a young lady, whose opportunities for correct information have not been co-extensive with her wishes to enjoy them. Slight inaccuracies, therefore, in the premises will, it is hoped, be pardoned.

EXAMPLES FOR PRACTICE.

The pupil having been taught, by the preceding observations, in connection with the Model, to trace a cause and effect, may now investigate the following subjects.

1. The remains of sea-shells and bones of marine animals have been found buried many feet below the surface of the ground, at a great distance from the sea, and on the top of high mountains. Does this circumstance add confirmation to any fact stated in the Book of Genesis?

2. At the time Mexico was discovered, a number of large monuments or pyramids, built of unburnt bricks cemented with mortar, was discovered in different parts of the country. What conclusion can be drawn from these remains of Indian workmanship, respecting the civilization of Mexico at the time it was discovered?

3. The north-western part of America is separated from the north-eastern part of Asia by a narrow strait, which, according to Indian tradition, was once fordable at low water. Will this circumstance throw any light on the manner in which America was peopled?

4. What metal is most serviceable to mankind?

5. How could the various wants and necessities of mankind be supplied, if gold and silver, which form the money of most nations, had never been discovered?

6. How can the necessity of the different classes of society be shewn?

7. What art, manufacture, or profession, is most serviceable to mankind?

8. What manufacture was probably the first performed by mankind?

9. How was land cultivated before the discovery of iron?

10. Which is the more serviceable to mankind—the boats, ships, and other vessels, intended for the water; or those vehicles designed for the land?

11. Of what articles of luxury or convenience should we now be destitute, if the mariner's compass had never been invented?

12. What comforts or conveniences have been added to the sum of human enjoyment, by the discovery of the art of making glass?

13. What article, as the medium of light, was used by the ancients, previous to the discovery of making glass? and at what period did that discovery take place?

A List of Subjects suggested for Themes simple and complex, Essays, Descriptions, Narrations, &c.

1. Attention.
2. Adversity.
3. Affectation.
4. Affection, parental.
5. Ardour of mind.
6. Art.
7. Attachment, local.
8. Autumn.
9. Anger.
10. Air.
11. Admiration.
12. Benevolence.
13. Beauty.
14. Beauties of Nature.
15. Biography.
16. Bad scholar.
17. Charity.
18. Chastity.
19. Clemency.
20. Compassion.
21. Conscience.
22. Constancy.
23. Courage.
24. Cruelty.
25. Carelessness.
26. Curiosity.
27. Controul of the passions.
28. Controul of the temper.
29. Cheerfulness.
30. Contentment.
31. Calumny.
32. Candour.
33. Cunning.
34. Diligence.
35. Disinterestedness.
36. Disease.
37. Duplicity.
38. Disobedience.
39. Dissipation.
40. Education.
41. Equity.
42. Early impressions.
43. Early rising.
44. Envy.
45. Evening.
46. Extravagance.
47. Eagerness.
48. Formality.
49. Friendship.
50. Fortune.
51. Faith, religious.
52. Faith, public.
53. Faith, private.
54. Fear.
55. Flattery.
56. Forgiveness.
57. Fidelity.
58. Government.
59. Gaming.
60. Generosity.
61. Grammar.
62. Good scholar.
63. Geography.
64. Grandeur.
65. Greatness.
66. Genius.
67. Habit.
68. Honour.
69. Honesty.
70. Happiness.
71. Humanity.
72. Humility.
73. Hypocrisy.
74. History.
75. Hope.
76. Indolence.
77. Indulgence.
78. Incontinence.
79. Industry.
80. Ingratitude.
81. Justice.
82. Jealousy.
83. Joy.
84. Kindness.
85. Learning.
86. Literature.
87. Love.
88. Love of fame.
89. Luxury.
90. Modesty.
91. Magnanimity.
92. Music.
93. Morning.
94. Moon.
95. Melancholy.
96. Novelty.
97. Nobility.
98. Negligence.
99. Night.
100. Noise.

101. Noon.
102. Order.
103. Order of nature.
104. Oddity.
105. Obedience.
106. Obstinacy.
107. Ocean.
108. Pride.
109. Purity of manners.
110. Purity of thoughts.
111. Power of conscience.
112. Power of resolution.
113. Poverty.
114. Principle.
115. Patience.
116. Prudence.
117. Perseverance.
118. Patriotism.
119. Politeness.
120. Prodigality.
121. Providence.
122. Punctuality.
123. Poetry.
124. Precocity.
125. Piety.
126. Pity.
127. Quarrelling.
128. Quietness.
129. Religion.
130. Rashness.
131. Resolution.
132. Reflection.
133. Revenge.
134. Regularity.
135. Rhetoric.
136. Reading.
137. Resentment.
138. Sincerity.
139. Sublimity.
140. Sickness.
141. Summer.
142. Spring.
143. Starry heavens.
144. Sun.
145. Self-government.
146. System.
147. Truth.
148. Taste.
149. Treachery.
150. Time.
151. Tyranny.
152. Talent.
153. Temptation.
154. Unanimity.
155. Uncharitable spirit.
156. Vanity.
157. Veracity.
158. Vivacity.
159. Vice.
160. Virtue.
161. Wit.
162. Worldly-mindedness.
163. Wealth.
164. World.
165. Winter.
166. Writing.
167. Youth.
168. Zeal.
169. Female virtues.
170. Knowledge is power.
171. Progress of error.
172. Government of the tongue.
173. Government of the thoughts.
174. Government of the temper.
175. Government of the affections.
176. Progress of knowledge.
177. Attachment to early habits.
178. The power of association.
179. The immortality of the soul.
180. The uses of knowledge.
181. The happiness of innocence.

182. Beware of desperate steps! The darkest day—
Live till to-morrow—will have passed away.
183. Oft from apparent ill our blessings rise.
184. Trifles captivate little minds.
185. True happiness is of a retired nature.
186. No man can learn all things.
187. What most we wish, with ease we fancy near.
188. Happy the man who sees a God employ'd
In all the good and ill that chequer life!
189. Suspicion is a heavy armour, and
With its own weight impedes us more.

190. Rise with the lark, and with the lark to bed.
The breath of night's destructive to the hue
Of every flower that blows.
191. Sweet is the breath of morn.
192. Health is the vital principle of bliss,
And exercise of health.
193. How happy they who know their joys are true!
194. At every trifle scorn to take offence.
195. See to what deeds ferocious discord drives.
196. Trust not appearances.
197. Levity of manners is prejudicial to every virtue.
198. Who wins by force but half o'ercomes his foe.
199. Our tempers must be governed, or they will govern us.
200. The planetary system.
201. The power of custom.
202. The use and abuse of worldly advantages.
203. The power and the glory of the Creator, as displayed in the works of creation.
204. The value of an unspotted reputation.
205. The advantages derived by mankind from the invention of the mariner's compass—from the invention of the telescope —the steam-engine—the art of printing.
206. The power of gravity, and its importance on the material world.
207. The consequences of a faculty of locomotion uninfluenced by gravity.
208. The importance of order.
209. Every man the architect of his own fortune.
210. A rolling stone gathers no moss.
211. Never too old to learn.
212. The earth a scene of pleasure and improvement.
213. Diligence ensures success.
214. Idleness destroys character.
215. Abilities without exercise cannot ensure success.
216. Life is short, and art is long.
217. The power of habit.
218. Power of conscience.
219. Narration and description united, in an account of a voyage to Calcutta*, to Spain, Portugal, Italy, Scotland, Ireland, France, &c. &c.
220. A superficial attention to a great variety of pursuits, prejudicial.
221. Contrivance proves design.
222. Hope never dies.
223. The false contempt of an enemy naturally leads to insecurity.
224. The danger which is despised arrives soonest.
225. He alone is free, who relies on his own resources, in dependence on Providence alone.
226. The soul has no secret which the conduct does not reveal.

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* In descriptions of this kind, all that is necessary, on the part of the pupil, is, some knowledge of the country, the manners and customs of the inhabitants, and the places passed in going to and from it.

227. The history and character of the Patriarchs, Joseph, Job, Joshua, the Apostle Paul, &c.
228. The danger of disobedience.
229. Female character.
230. Female influence.
231. History of a looking-glass.
232. History of a needle.
233. History of a pin.
234. History of a halfpenny.
235. History of a bible.
236. History of a belle.
237. History of a beau.
238. History of a hat.
239. Description of the city of Bath.
240. Description of the city of Glasgow.
241. Description of the city of Canterbury.
242. Description of the city of Bristol, &c. &c.
243. The journal of a day's occupation.
244. The history of a school-room.
245. Journal of a voyage round the world.
246. An account of the various religions of the world, with their rise and progress.
247. Biography of Alfred the Great.
248. Biography of Captain Cook.
249. Biography of Napoleon Buonaparte.
250. But dreadful is their doom, whom doubt has driven
To censure fate, and pious hope forego.
251. A mother-wit, and wise without the schools.
252. The quarrels of relatives are the most violent.
253. Those gifts are ever the most acceptable which the giver has made precious.
254. Remember to preserve an equal mind in arduous affairs.
255. Too much care undermines the constitution.
256. The earth opens equally for the prince and the peasant.
257. The things which belong to others please us more, and that which is ours is more pleasing to others.
258. The greatest genius has its weaknesses.
259. Vice lives and thrives by concealment.
260. No one lives for himself alone.
261. Love and wisdom dwell apart.
262. Modesty graces every other virtue.
263. The necessity of relaxation.
264. Avoid extremes.
265. Example is better than precept.
266. The pleasures of memory.
267. Aristocracy.
268. Popular clamour.
269. He labours in vain who strives to please all.
270. A visit to a school, public or private.
271. Visit to an almshouse.
272. Description of a family circle on Twelfth Night, Christmas, and New-Year's Day.
273. A birth-day celebration.

274. A marriage, baptism, funeral.
275. A shipwreck, storm at sea, a fire, a hurricane, an earthquake.
276. No citizen entirely useless.
277. Contention benefits neither party.
278. Intemperance the prime-minister of death.
279. Christianity the true philosophy.
280. Unintelligible language is a lantern without a light.
281. Education should be adapted to the natural ability.
282. Rank gives force to example.
283. Elevation is exposure.
284. Independence must have limits.
285. The dress is not the man.
286. The workman is known by his work.
287. Order and method render all things easier.
288. The influence and importance of the female character.
289. Is the expectation of reward, or the fear of punishment, the greater incentive to exertion?
290. The value of time, and the uses to which it should be applied.
291. The character of the Roman Emperor Nero—of Caligula—of Augustus—of Julius Cæsar—of Numa Pompilius.
292. The duties we owe to our parents, and the consequences of a neglect of them.
293. How blessings brighten, as they take their flight.
294. How dear are all the ties that bind our race in gentleness together.
295. The advantages of early rising; and the arguments which may be adduced to prove it a duty.
296. Misery is wed to guilt.
297. A soul without reflection, like a pile
Without inhabitant, to ruin runs.
298. Still where rosy pleasure leads
See a kindred grief pursue,
Behind the steps that misery treads
Approaching comforts view.
299. 'Tis Providence alone secures,
In every change, both mine and yours.
300. Know then this truth, enough for man to know,
Virtue alone is happiness below.
301. Prayer ardent opens heaven.
302. Whatever is, is right.

THE FOLLOWING TERMS, CONNECTED WITH THE SUBJECT OF COMPOSITION, SHOULD BE UNDERSTOOD BY THE PUPIL. THE MEANING OF THOSE WHICH ARE NOT EXPLAINED MAY EASILY BE GLEANED FROM OTHER SOURCES.

ALLITERATION is the recurrence of the same letter in several words, or in several syllables of the same word; as, *Bug-bear, Sea-sick.* The return of such sounds, if not too frequent, is agreeable to the ear (on the principle of the first rule of Harmony: see p. 61); because the succeeding impression is made with less effort than that which precedes.

Alliteration, as well as Rhyme, is useful as an aid to the memory. Hence, proverbs have

generally one or other of these auxiliaries. Thus, "Birds of a feather—flock together."

"Fast bind—fast find."

The following are remarkable instances of Alliteration:

"The lordly lion leaves his lonely lair."

"Begot by butchers, but by bishops bred,
How high his Honour holds his haughty head!"

ALEXANDRINE.

ADDRESS.

ACROSTIC is a number of verses so contrived, that the initial (or first) letters of each line, read from top to bottom, make up a word, or a phrase; generally a person's name, or a motto.

AN ANAGRAM is the transposition of the letters of a word, or short sentence, so as to form another word or phrase with a different meaning. Thus, the letters which compose the word *stone* may be arranged into *tones* or *notes*.

ALLUSION is a figure, by which some word or phrase in a sentence calls to mind, as if accidentally, another similar or analogous subject. Thus, when Fergus Mac-Ivor says to Waverly, "You cannot be to them Vich Ian Vohr; and these three magic words are the only *Open Sesamé* to their feelings and sympathies;" the words *Open Sesamé* remind the reader of the story of the Forty Thieves, and the magic sounds by which the entrance to their cavern was unfolded.

ARGUMENTATION.

ANECDOTE.

ANALYSIS. *See* p. 19.

ALLEGORY. *See* p. 47.

ANTICLIMAX is the descent from great things to small; and is allowable only in ludicrous composition.

ANTITHESIS, APOSTROPHE, ANALOGY. *See* pp. 54, 52, 30.

BATHOS, and BOMBAST. The former consists in degrading a subject, naturally elevated, by low expressions; the latter, in expressing a mean idea, in high-sounding epithets.

BURLESQUE.

BALLAD, is the name of a poetical account of some adventure or transaction, written in easy and uniform verse; so that it may be sung by those who have little acquaintance with music.

BUCOLIC.

BURLETTA.

BIOGRAPHY.

BOOK.

CLEARNESS. *See* p. 60.

CÆSURA.

CONFERENCE.

COLLOQUY.

CIRCUMLOCUTION. *See* p. 17.

CLIMAX and COMPARISON. *See* p. 56 and 52.

CONSTRUCTION.

COMEDY.

CHORUS.

CANTO.

DISCUSSION.

DISSERTATION.

DESCRIPTIVE.

DRAMATIC.

DIDACTIC Writing is that which is designed for the purpose of instruction.

ELEGY, a poem of a mournful kind.

ENIGMA, or RIDDLE.

EPIC.

EPIGRAM.

EPITAPH.

EPILOGUE.

EPISTOLARY WRITING.

EUPHEMISM. *See* p. 18.

EXAGGERATION. *See* p. 48.

EXPLETIVES.

EXCLAMATION. *See* p. 55.

EULOGY.

EPISODE.
ESSAY.
FEET (poetical).
FIGURATIVE. *See* p. 45.
FORENSIC.
FABLE.
HEXAMETER.
HISTORY.
HYMN.
HYPERBOLE. *See* p. 48.
HARMONY. *See* p. 60.
HIATUS.
IDIOM.
INQUIRY.
IMAGERY.
INTERROGATION. *See* p. 55.
IAMBIC.
IDYL.
IRONY.
LAY.
LYRIC.
MADRIGAL.
MONOLOGUE.
MACHINERY.
METAPHOR. *See* p. 43.
NOVEL.
NARRATION.
ODE.
ORATION.
ORNAMENT.
PERSONIFICATION, or PROSOPOPŒIA. *See* p. 49.
PRECISION.
PANEGYRIC.
PARENTHESIS.
PERIPHRASIS, or PARAPHRASE. *See Lesson* 9, p. 17.
PERSPICUITY.
PSALM.
PÆAN.
PARABLE. *See* p. 47.
PARODY.
PASTORAL.
POEM.
PUN.
PATHETIC.
PARAGRAPH.
RIDDLE, or ENIGMA.
RONDEAU.
ROUNDELAY.
ROMANCE.
SAPPHIC.
SATIRE.
SARCASM.
SONG.
SONNET.
SKETCH.
SPONDEE.
STANZA.
SECTION.
SIMILE. *See* p. 52.
SYNTAX.
STYLE. *See* p. 95.
STRENGTH. *See* p. 60.
SYNTHESIS. *See* p. 20.
SYNONYME. *See* p. 24.
TALE.
TAUTOLOGY. *See* p. 31.
TROCHEE.
TRAGEDY.
TRAVESTIE.
UNITY. *See* p. 60.
VISION. *See* p. 55.

STYLE, VARIOUS KINDS OF STYLE, AND DIRECTIONS FOR FORMING A GOOD STYLE.

Style is the peculiar manner in which a man expresses his thoughts.

The requisites of a good style are, *perspicuity* and *ornament*.

By perspicuity is meant, clearness to the mind, easiness to be understood, and freedom from obscurity and ambiguity.

Ornament in style consists in the use of figurative language (see Lesson 24, &c.), the adaptation of the sound to the sense, and the selection of such expressions as are harmonious and pleasing to the ear.

In Dr. Blair's Treatise on Rhetoric, twelve kinds of style are described; namely,

1. The CONCISE.
2. The DIFFUSE.
3. The NERVOUS.
4. The FEEBLE.
5. The DRY.
6. The PLAIN.
7. The NEAT.
8. The ELEGANT.
9. The FLOWERY.
10. The SIMPLE.
11. The AFFECTED.
12. The VEHEMENT.

The CONCISE STYLE is one in which the author compresses his ideas in the fewest possible words, and employs those only which are most expressive.

The DIFFUSE STYLE is that in which the writer unfolds his thoughts fully, placing them in a variety of lights, and giving the reader every possible assistance for understanding them completely.

The NERVOUS STYLE is that in which the writer gives a strong and full impression of his meaning, employing none but the most expressive words, and using those figures only which will render the picture he would set before us more lively and complete.

THE FEEBLE STYLE is the reverse of THE NERVOUS; the author appears to have but an indistinct view of the subject; his ideas seem loose and wavering; unmeaning words and loose epithets escape him; his expressions are vague and general; his arrangement is indistinct and feeble, and our conception of his meaning will be faint.

THE DRY STYLE excludes all ornament of every kind, and, content with being understood, aims not to please the fancy or the ear.

THE PLAIN STYLE admits but little ornament. A writer of this kind rests almost entirely on his sense; but, at the same time, studies to avoid disgusting us, like a dry and harsh writer.

THE NEAT STYLE is characterized by attention to the choice of words, and the graceful collection of them. It admits considerable ornament, but not of the highest or most sparkling kind.

AN ELEGANT STYLE possesses all the virtues of ornament, without any of its excesses or defects. It implies a great degree of perspicuity and propriety; purity in the choice of words, and care and dexterity in their harmonious and happy arrangement; and while it informs the understanding, it employs all the requisites to please the fancy and the ear.

THE FLOWERY or FLORID STYLE is marked by excess of ornament. Figurative language abounds; and the writer seems more intent upon beauty of expression, than solidity of thought.

THE SIMPLE STYLE is where the thoughts appear to rise naturally from the subject: the subject itself is considered with strict regard to the rules of unity, and is presented without much ornament or pomp of language.

THE AFFECTED STYLE is the reverse of THE SIMPLE. The writer uses words in forced and uncommon meanings. His thoughts are strained and unnatural. His ideas are clothed in pompous language; and the ornaments by which they are decked are remarkable for singularity, rather than beauty.

THE VEHEMENT STYLE is characterized by a peculiar ardour.

It is a glowing style, the language of one whose imaginations and passions are heated and strongly affected by his subject. It implies strength; but is not inconsistent with simplicity.

To acquire a good style, the following directions are given by Dr. Blair:

1. Study clear ideas of the subject on which you are to write or speak.
2. Compose frequently, and with care.
3. Make yourself acquainted with the style of the best authors.
4. Avoid a servile imitation of any author whatever.
5. Adapt your style to the subject, and to those to whom it is addressed.
6. Let not attention to style be so devoted, as to prevent a higher degree of attention to the thoughts.

RHYME.

The following rules, in relation to rhyme, should be familiar to those who wish to write or judge of verse:

1. The two corresponding syllables of a rhyme must begin their consonance with the accented vowel, and preserve it through the remaining letters.

Thus, *text* and *vext*, *song* and *long*, echo with one another respectively, in the sounds *ext* and *ong*.

2. The sounds, and not the letters, constitute the rhyme: thus, *reign* and *plain*, *through* and *hue*, though different to the eye, form an unobjectionable rhyme.

3. The letter or letters in the syllable which precede the accented vowel must not be the same in each, otherwise the consonance would be disagreeable to the ear. Hence, *tend*, and the last syllable of *contend*, make a bad rhyme.

[After the Teacher has explained the different kinds of versification, it will be a useful exercise for the pupil to put words together in the form of verses, either in rhyme or otherwise, without regard to any thing more than accent and quantity. This exercise, which properly belongs to prosody, will be more advantageously pursued, after the pupil has had some practice in composition, when, perhaps, he will be tempted to unite ideas with his words, and attempt to write his themes or compositions in verse. The Teacher cannot be too particular in explaining the difference between *poetry*, and rhyme or verse. Young persons are very apt to consider them as synonymous terms. The pupil should be led to understand, that good poetry requires something more than smooth numbers and harmonious rhymes. As poetry is the offspring of the imagination, figurative language must form a large proportion of its dress.]

The Teacher will find the following Exercise, called, by the French, *Bouts Rimes*, interesting to the pupil, and, like all other inducements to thought, auxiliary to the subject of composition:

One of a party writes down the rhyming words for a short poem; which another undertakes to complete, by filling up the several verses, on a subject either chosen at pleasure, or prescribed, as the case may be.

The following stanza, in which the words in Italic are the rhyming words previously assigned, will be sufficiently explanatory of the practice:

TO HOPE.

Down, down, vain Hope! to me no
..... *more*
Can spring return, with blossoms
..... *crown'd;*
Nor summer ripen Autumn's
..... *store,*
Which now lies withering on the
..... *ground.*

CRITICISM.

The first requisites of an exercise are, that the sentences be clearly and distinctly written, and the words correctly spelt. Attention then must be paid to the syntax, more especially to the use of relatives and other words used for transition and connection.

The structure of the sentences then must be regarded, and the rules of clearness, unity, strength, and harmony, be observed. The style must be suited to the subject; and, lastly, nothing must be introduced at variance with truth or with morals.

EPISTOLARY WRITING.

It is generally allowed that epistolary writing, if not one of the highest, is one of the most difficult branches of composition. An *elegant* letter is much more rare than an elegant specimen of any other kind of writing. It is, for this reason, that the author has deviated from the usual order practised by respectable Teachers, who give epistolary writing the first place in the attention of the pupil. He has deemed it expedient to reserve the subject for the close of the volume, and for the practice of the pupil who has been previously exercised in other attempts. At this stage of his progress, he may be profitably exercised in the writing of Letters. The Teacher may now require him to write notes, billets, and letters, addressed to a real or fictitious person, announcing some event, or on some formal subject. He will need some instructions in relation to the proper manner of dating, addressing*, folding,

* In addressing notes to several persons of the same name and family, there seems to be a general misunderstanding, whether the name or the title should be plural. When it is recollected that every title is expressed in an elliptical form, the question will be put to rest. Thus, when we say John the Apostle, we mean John *who was* the Apostle. This view of the subject seems to determine the propriety of the address to

The Misses Brown,
The Messrs. Brown,

and not to

The Miss Browns,
The Mr. Browns.

and sealing† of a Letter. The Teacher cannot be too particular in this respect, for early habits of negligence, or want of neatness, are with difficulty eradicated.

EXAMPLES FOR PRACTICE.

The pupil may now write notes, billets, and letters, on the following subjects :

1. A billet of invitation to dinner, to tea, to pass the evening, mentioning the time, place, &c.
2. A note requesting a private interview on important business.
3. A letter announcing the death of a friend, a brother, sister, father, mother, &c. ; and addressed to the same individuals respectively.
4. A letter describing a ride in the stage-coach, (mentioning the passengers, &c., and their deportment,) to or from any town or city mentioned.
5. A letter informing a friend of the misfortunes of another.
6. A letter announcing a birth, marriage, or engagement in the family.
7. A note requesting the loan of a volume.
8. A letter of thanks for some favour received.
9. A letter to a parent absent in a distant country.
10. A letter giving an account of a lecture, concert, exhibition, or of some curiosity.
11. A letter of friendship.
12. An answer to any of the above.

SUGGESTIONS,

With regard to the mechanical execution of Written Exercises, and the mode of correcting them.

1. No exercise should be received from a pupil which is not fairly copied with all his skill; for negligence in the mechanical execution will induce the neglect of the more important qualities.
2. The pupil should be required to leave the alternate pages of his paper blank; either to make room for the corrections or to make a clean transcript after the corrections have been made. The original and the corrected exercises will then face each other; and writing the theme a second time will imprint the corrections in the pupil's mind.

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† If a wafer is used in sealing, the pupil should be taught how to apply it with neatness and security. If it is applied in too moist a state, it will soil the paper: if not sufficiently wet, it will not secure the letter.

3. When the subject of composition is assigned to pupils in classes, it is recommended that a uniformity be required in the size and quality of the paper; that the name (real or fictitious) of the writer, together with the date and number of the composition, be placed conspicuously on the back of the exercise. The writing should be of a plain kind; so that no room being left for display or flourish, the principal attention of each pupil may be devoted to the language and sentiments of his performances.

4. No abbreviation should be allowed; and neglect of punctuation and errors in spelling should be particularly noticed.

5. In correcting an exercise, the Teacher should endeavour to give the pupil's thought a proper turn, rather than to change it for one more accurate; for it is the pupil's idea which ought to be '*taught how to shoot.*' An idea thus humoured will thrive much better in the mind than one which is not a native of the soil.

6. He should accommodate his corrections to the style of the pupil's own production. An aim at too great correctness may possibly cramp the genius too much, by rendering the pupil timid and diffident; or perhaps discourage him altogether, by producing absolute despair of arriving at any degree of perfection. For this reason, the Teacher should shew the pupil where he has erred, either in the thought, the structure of the sentence, the syntax, or the choice of words. Every alteration, as has already been observed, should differ as little as possible from what the pupil has written; as giving an entire new cast to the thought and expression will lead him into an unknown path not easy to follow, and divert his mind from that original line of thinking which is natural to him.

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