THE KING'S ENGLISH

AND HOW TO WRITE IT.

BY JOHN BYGOTT,

Double Medallist and First Prizeman of the Society of Arts—in English and in Précis Writing; and

A. J. LAWFORD JONES

(OF H.M. CIVIL SERVICE).

Double Medallist and First Prizeman of the Society of Arts—in English and in Précis Writing.

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NETT.

Name of Poet	Characteristics	Remarks.
Milton.	Magnificence, sublimeness &c	

F. A. N. Pessôa

June 1904.

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A Comprehensive Text-Book of Essay Writing, Précis Writing, and Paraphrasing, with Hints for a Practical and Representative Course of Reading,

Intended for every English-speaking person who would learn to write correctly and gracefully, and adapted to the needs of Candidates for all Civil Service, University, Board of Education, and other Examinations demanding a knowledge of English Composition.

BY

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"The smoothest verse and the exactest sense,
Displease us if ill English give offence;
In short, without fine language, what you write
Can never yield us profit and delight."

Dryden.

PREFACE.

UNLIKE many authors, we offer no apologies for the appearance of this little work. It is launched upon the public deliberately and confidently, in the hope that it will supply a long-felt want of those desiring a compact and up-to-date guide to English Composition. It is a 20th century book, by 20th century men, for 20th century readers—hence the subjects treated, the manner in which they are treated, and the titles supplied for practice are not such as might have interested Noah or our cave-dwelling ancestors.

We have adopted a system of parallelism, and from the first insist upon a careful study of the works of our great stylists. We indicate what constitutes "good English," adducing copious illustrative examples from standard authors, and shew the reader how he may "go and do likewise." It has been our endeavour to make all exercises interesting and practical, and to avoid anything which might tend to machine-like, dry-as-dust systems of drilling. We do not offer dried bones, but a living organism.

It is assumed that no one will embark upon a course of English Composition without a fair knowledge of English Grammar, so the work is not loaded with a mass of obvious grammatical minutiæ. The section devoted to Grammar deals almost entirely with mistakes likely to be made when actually writing English. It will not help a would-be essayist very much to define or to give learned philological details about grammatical terms, but he will derive considerable benefit from remarks upon "common errors in the use of prepositions." It is hoped that the too often neglected details of punctuation and orthography have been adequately treated.

In addition to Essay Writing, we have dealt with those two important branches of composition—Précis Writing and Paraphrasing—and trust that our treatise may be the means of lightening the labour of all who have to study these subjects for the various competitive examinations which now play such a prominent part in our national life. In both subjects the hints and directions are framed to lead the student by gradual stages from complete ignorance to such a state of proficiency as will enable him to work a creditable examination paper. We tell him what to do, shew him how to do it, and furnish him with notes which, without doing the work for him, afford just sufficient aid to produce a satisfactory result.

Throughout the book, stress is laid upon the necessity for systematic reading of standard literature. The hints "how to read" and the suggested course of reading have been carefully thought out, and are such as practical experience has shewn to be highly successful. This advice is addressed to the earnest student who—to quote our title page—"would learn to write" the Mother-tongue "correctly and gracefully." The mere dilettante or time-killer would probably scout the idea that he should read anything in the nature of "standard" literature. Mention Shakspeare, Addison, Macaulay, or Ruskin, and he "knows" them. Possibly he does—as mere names, but if he wishes to improve his English, this knowledge must go a little farther. Nowadays too few people read the "Classics," and we shall feel that this book has not been written in vain if we awaken a love of literature in a single mind. It may be worthy of note that extracts from standard authors given as illustrative examples, or as exercises for paraphrasing, etc., have been selected for some literary merit.

An extensive and varied teaching experience of many years, and the fact that we have repeatedly coached students who have taken the highest places in English Composition, Précis Writing, etc., in various public examinations, should be sufficient guarantee that we shall guide our readers to their journey's end by the safest, easiest and shortest paths possible.

Throughout the book we have borne in mind the special

requirements of examinees, and candidates for the following examinations will find it a complete preparation for the papers in English Composition, viz.:—

(1) All examinations conducted by the Civil Service Commissioners, who invariably demand a knowledge of Essay Writing or Précis Writing, and frequently both—of which the most important are those for First Division Clerks, India Civil Service, Student Interpreters, Eastern Cadets, India Forest Service, India Police, Royal Irish Constabulary Cadets, Inspectors of Factories, Examiners in the Patent Office, British Museum Assistants, Clerks in the High Court of Justice, Second Division and Customs Outpost Clerks, Clerks in the Ecclesiastical Commission, Excise and Customs Assistants, Female Clerks, Boy Copyists, Sorters and Telegraph Learners.

(2) Army and Navy Entrance Examinations.

(3) London University Matriculation (New Regulations, 1902)– the scope of the English paper being completely covered.

(4) Society of Arts and London Chamber of Commerce Examinations in English and in Précis Writing.

(5) Board of Education Examinations for King's Scholarship, for Pupil Teachers and 1st and 2nd year Teachers.

We trust that it will also prove useful to the aspirant to Journalism and to Shorthand Writers and Typists of all grades, who cannot hope for success unless they are able to write good English and to spell and punctuate correctly.

To these classes and to anyone else who—Britisher or foreigner—is desirous of writing the "King's English" as it should be written, this little volume is addressed by the authors.

We have to acknowledge our great indebtedness to B. de Bear, Esq., Principal of Pitman's Metropolitan School, for many practical and suggestive hints during the preparation of the book, and hearty thanks are also due to the following gentlemen for reading through the work in MS. or in proof: Professor J. Lawrence, M.A., D.Litt., Examiner in English

to the University of London; Messrs. J. Oakesmith, M.A., D. Litt. (Lond.), of H.M. Civil Service; F. Peacock; W. Shannon, of H.M.C.S.; and the Rev. J. D. C. Wallace, M.A. (Oxon.). Their kindly criticism has furnished us with several valuable suggestions which cannot fail to enhance the efficiency of the book.

It may be worthy of note that while this is in every sense a joint production, one of us (A. J. L. J.) is more directly responsible for the section on Précis Writing, and the other (J. B.) for the remainder of the book.

LONDON, *October*, 1903.

J.B.
A.J.L.J.

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NOTE.—The official papers given in Chapter X. are reprinted by special permission of the Controller of H.M. Stationery Office, and our thanks are also due to the various examining bodies for permission to reproduce the examination papers.

THE KING'S ENGLISH

AND HOW TO WRITE IT.

CHAPTER I.

§ 1. *Introductory.* In primeval times as the first anthropoid ape cracked the first nut he doubtless thought, "Whence shall I get my next meal?" How was he to express this query so that it could be understood by his fellows? History is silent, but if he succeeded in making himself intelligible, language was born. But we are not concerned with the genesis of language; our province is to shew how to write one language —English.

§ 2. *The importance of a sound knowledge of composition.* It has been appositely said that "the noblest literary gift of a well-educated man is the power of wielding language well" [*Thring*]. Great writers, however, are born, not made, but by practice and perseverance almost anyone can learn to express himself clearly and intelligently. It is no mean accomplishment to be able to write a good essay, yet how many are deficient in this respect? We were told that during the late Boer War numbers of officers proved themselves utterly incapable of writing a coherent report. In examinations like that for the Indian Civil Service, University men of the highest distinction often find themselves utterly bewildered when called upon to write an English essay. Yet both classes are generally supposed to have received the education of a gentleman. Truly there is something rotten in the state of Denmark.

§ 3. *Wrong methods.* The cause of this rottenness may be summed up in the words, "faulty early training and lack of

practice." In most schools the time devoted to English composition is extremely scanty, and the deficiency is most glaring where one ought least to expect it — in our leading public schools. Again, pupils rarely are encouraged to read their country's rich literature properly. They may win scholarship after scholarship, exhibition after exhibition, and wind up a brilliant academic career as Smith's Prizeman or Senior Classic, but how many really know the beauties of our greatest books? Possibly a certain proportion of these have been "crammed" for various examinations, but in nine cases out of ten the main considerations have been those of philology. The living soul of the work has been neglected for a mass of artificial footnotes. To read a classic is not to master a number of extraneous details. Too many people mistake the meaning of the term "*to read.*"* They carry a book about, wear a vacant expression, and imagine they are reading. Reading, however, is something more than this. To read "Hamlet" or "Waverley" is literally to live the story, and to play in fancy the individual part of each separate character. None but those who read thoughtfully can expect to write well. All our greatest writers have been omnivorous readers. *R. L. Stevenson*, one of the brightest and most elegant of later 19th century prose writers, tells us that he learned to write English by carefully studying the works of the great stylists. *Macaulay* was a veritable encyclopædia of nearly all that was best in the world's literature, and we see the impress of this erudition upon every page of his writings.

§ 4. *Manner and matter.* Composition is usually understood to mean the expression of thoughts so that they can be easily comprehended by others. It may be divided into (*a*) the manner of expressing those thoughts, (*b*) their substance —in short, into style and matter.

* See § 59: "*How to read.*"

CHAPTER II.

STYLE.

§ 5. *Style.* Style is the very essence of writing. It is the dress which clothes the thoughts, and it is just possible that a bad style may clothe (we had almost said disguise) a noble thought. Style distinguishes good from indifferent writing, just as a man is said to be well or badly dressed according to the "cut" of his clothes. *Buffon* tells us that "the style is the man." Verily this is true. As a man thinks, so will he write; the style is a mirror reflecting his thoughts. Note, too, what *Coleridge* says about the whole virtue of style being to convey the author's meaning.

§ 6. *Essentials of a good style.*

(*a*) Clearness.
(*b*) Precision.
(*c*) Brevity.
(*d*) Simplicity.
(*e*) Vigour.
(*f*) Rhythm.
(*g*) Avoidance of errors in taste and in grammar.

§ 7. *Clearness.* The reader's attention should be riveted to his work from the outset, and he should never be forced to a second perusal in order to arrive at the meaning, *e.g.*

(*a*) The newspaper leader-writer who said "The State ought to own railways instead of private companies," had no doubt as to what he meant to convey to a reader's mind. But at first sight the latter might presume that the State possessed the *private companies*.

(*b*) The schoolmistress who concluded an advertisement with the words, "She confidently appeals to the

reputation for teaching she bears," might have given some people the impression that she was a famous trainer of female bears, though she meant to imply that she was using her reputation as a skilful teacher in order to secure new pupils.

(*c*) Eschew loosely constructed sentences, *e.g.* do not write, "He treated the jokes which the boys evolved with disdain," when you mean, "He treated with disdain the jokes evolved by the boys."

§ 8. *Precision.* Come to the subject at once. Take a straight cut to your journey's end; avoid all unnecessary by-paths and side-walks, however tempting they may seem. If writing about Shakspeare's influence upon contemporary literature, do not wander from your subject to hazard hazy speculations with reference to Bacon and ciphers.

§ 9. *Brevity* is generally preferable to length. Bacon affects brevity and condensation to such an extent as to produce in places a curt "snip-snap" style which makes many of his essays read like classified note-book jottings.

(*a*) Do not use a dozen words when six will suffice. Say "The whole army now marched eastwards," instead of "Each division of this huge force now made the east its objective."

(*b*) When you can express the meaning of a phrase by a word, do so—"crowd," "army," and "sea-trip," are better than "large number of persons," "military forces," and "journey by water."

(*c*) "My raised hand, descending upon his organ of sight, produced there an abrasion of the cuticle, some discoloration and local inflammation," really means "I gave him a black eye."

(*d*) Do not, however, sacrifice clearness to brevity.

§ 10. *Simplicity*, like many virtues, too frequently hides its light under a bushel. "The Pilgrim's Progress" and "Robinson Crusoe" owe much of their charm to the simple, yet vigorous English used.

(*a*) Do not attempt to write "above people's heads," or go to the opposite extreme of appearing childish. Above all, avoid the prattling style so common in first person narratives which many magazine editors would have us believe are popular short stories.

(*b*) Shun "fine writing" and literary patchwork. Do not make use of such padding as (1) "counterfeit presentment," (2) "conflagration of multitudinous destructibility," (3) "the English language, in its triumphant progress of universality, permeates the four corners of the globe. It is heard 'midst Canadian snows, 'neath the Southern Cross, in Equatorial fever swamps," etc., etc. Leave such things to the penny-a-liner, whose primary object is to make money, not to write English. We hope he achieves the former half of his mission; we know he fails in the latter.

(*c*) There is a saying that "every hobby may be ridden to death," and even simplicity can be carried to excess by haphazard word-building upon the plan suggested by Mr. Barnes, the Dorsetshire poet. He would have us say "taste-lore," "year-dole," "folk-dom," "sky-line," instead of "æsthetics," "annuity," "democracy," "horizon." In the early days of the language such a system might have had its advantages in preserving a vocabulary of greater Teutonic purity. Nowadays, however, it would be very cumbersome and would give rise to differences in dialect, as some people would use the new compounds, whilst others would adhere to the familiar borrowings from Latin or Greek.

(*d*) Bear in mind the importance of *coherence* and *continuity*. Sentences should follow one another like the links of a chain, each addition tending towards a complete and connected result. Note how obvious is this simile of a chain in the following extracts:—

> "As we increase the range of what we see, we increase the richness of what we can imagine." (RUSKIN.)

> "A man's nature runs either to herbs or weeds; therefore, let him seasonably water the one and destroy the other."
> (BACON.)

§ 11. *Crispness of style* is conducive to *vigour*.

(*a*) A dry style tends to weary the reader, even if the subject be entertaining. Dryness generally results from using long words, or from writing artificially. Artificiality may be seen in the attempt to disguise poor matter under a ponderous, flamboyant mass of words. Much of Dr. Johnson's ephemeral work may be cited as an instance of this; indeed it has been said that Johnson makes his little fishes talk like whales.

(*b*) Vary the build of your sentences as much as possible. (See remarks upon "Emphasis," § 29.)

(*c*) Take every advantage of synonyms and idioms. (See §§ 30 and 32.)

(*d*) An apt and telling quotation is often a bright jewel in a dull setting of verbiage.

§ 12. *Rhythm* must not be neglected. It will greatly increase the effect of your composition.

(*a*) What you write should have a rhythmical flow, that is, there should be a succession of sentences and phrases pleasant to the ear. In this respect compare the beauty of R. L. Stevenson's language with the crude attempts of the penny novelist.

Appended are a few short extracts from Stevenson's writings:

(1) "What we want to see is one who can *breast* into the world, do a man's work and still preserve his first and pure enjoyment of existence."—"Study on Thoreau."

(2) "It was one January morning very early—a *pinching*, frosty morning—the cove all gray with hoar-frost, the ripple *lapping* softly on the stones, the sun still low, and only touching the hilltops and shining far to seaward."—"Treasure Island."

(3) "From the side of the hill, which was here steep and stony, a *spout* of gravel was dislodged, and fell rattling and pounding through the trees." — "Treasure Island."

(4) "First she loomed before me like a *blotch of something yet blacker than darkness*, then her spars and hull began to take shape."—"Treasure Island."

Note the peculiar aptness and euphonic cadence of the words in italics.* We could not very well substitute others without destroying the effect of the passages.

(*b*) In the hand of a master craftsman, the short, sharp sentence is very effective, but the novice may easily produce an irritating clatter. *Macaulay* uses this device in some of his most graphic descriptive passages. (See Extract IV., p. 62.)

(*c*) Weak sentence endings (such as prepositions) are

* The italics are ours.

opposed to smooth reading. "Whom did you go with?" though grammatically accurate, offends the ear; write, therefore, "With whom did you go?"

(*d*) It is a good plan to read your composition aloud, and still better if you can do so in the presence of a competent critic. This will help you to avoid loosely constructed and ill-balanced sentences.

§ 13. *Errors in taste to be avoided.*

(*a*) Slang.
(*b*) Colloquialisms.
(*c*) Archaisms.
(*d*) Foreign and pedantic expressions.
(*e*) Hackneyed sayings.
(*f*) Tautology and Redundancy.

§ 14. *Slang.* Of course there are degrees of slang. Much of what was originally slang has become grafted on to the language in the form of idiom. "Donkey" was slang at the beginning of the 19th century, so were "mob," "sham," "humbug," at an earlier date. Technical slang is peculiarly objectionable, *e.g.* "I dote on footer, both socker and rugger" (meaning, "I like football, both Association and Rugby"). (2) "This exam. is an awful grind." (3) "Go nap on Home Railways" (*i.e.* "Buy no shares except in Home Railways").

§ 15. *Colloquialisms.* Write "would not," "do not," instead of "wouldn't," "don't," etc. The latter may be appropriate in a familiar letter, but are out of place in an essay. It is a somewhat remarkable paradox that from the earliest times almost every civilised nation has possessed two fine shades of difference in its language—the written and the spoken. In treating 20th century English, we are concerned with the former, not with the latter.

§ 16. *Archaisms.* Because Spenser, Shakspeare and Milton used a certain word or expression, it does not follow that you can do the same. Since their time many words have changed in meaning; others have fallen into disuse. Again, much of what is permissible in poetry could not be tolerated in prose, *e.g.*

(1) "His *glistring* armour made
A little *glooming* light, much like a shade." (SPENSER.)

(2) "But he'll remember *with advantages*
What feats he did that day." (SHAKSPEARE.)

(3) " . . . . . others on the grass
Couched, and, now filled with pasture, gazing sat,
Or *bedward* ruminating." (MILTON.)

(4) "Does the P. and O. bear you to *meward?*" (KIPLING.

(N.B.—The italics are ours.)

§ 17. *Foreign and pedantic expressions.*

(*a*) Dip deeply into the "well of English undefiled," and remember that the Saxon element is the backbone of our speech. This contains several thousand words of Latin origin; many are indispensable, but if a simple word of three letters will express your meaning, use it in preference to one of eight. Of all European languages, English contains the richest stock of alternate words and phrases. (See remarks on "Synonyms," § 30.)

(*b*) It is the height of pedantry to use such terms as "comme il faut," "de nouveau," "lactic acid" (meaning "sour milk"), and a would-be lady novelist recently asked us whether the introduction of French into her storyettes would improve them. "Such," she added, "as 'Honi soit qui mal y pense,' and 'Notre D——'"

(*c*) Avoid quoting specimens of dialect, Scottish or otherwise; leave this to the kailyard novelist.

(*d*) *Americanisms* should not be introduced into formal composition, *e.g.* "to fix" in the sense of "to establish," "I calculate," "I guess," "cute," "slick through it."

The following would grate upon the sensibilities of anyone possessing a taste for idiomatic and graceful English:

> "I calculate I can fix the matter, for I guess I'm cute enough to go slick through it without being had."

(*e*) If it is necessary to employ a foreign or technical term, see that you spell it correctly, *e.g.* "chic," "anglophobe," "turbine," "Marconigram," "radium," "séance."

§ 18. *Hackneyed expressions* and *too* popular quotations are not advisable. Combinations like "the dyspeptic sage of Chelsea" (Carlyle), "the Eternal City" (Rome), "the wizard of the North" (Scott), possess an air of tawdriness and pedantry if used to excess. The oft-repeated lines

"Our little systems have their day,"
"In the spring a young man's fancy," etc.,

though they might impress the audience at a village penny reading, fall flat when introduced into an essay.

§ 19. *Tautology* is a very common fault. It consists in repeating a word when it could be understood or a synonym employed, and in using superfluous words, *e.g.* "He is better versed in theology than any *living* man." (Here "living" is unnecessary, because a man must be living to be versed in a science.) The defect is obvious in "The captain gave orders to board the frigate and the captain was the first man aboard her."

"I myself did it" is both tautological and egotistical,

but is occasionally admissible for emphatic effect. The following verses are examples of what would constitute serious tautology in prose, although the rhyme tends to counteract the defect:

"The young King Saul was very tall,
And never king was taller;
But though King Saul was very tall,
Far better kings were smaller." (ANON.)

"Great fleas have little fleas
Upon their backs to bite 'em;
And little fleas have lesser fleas,
And so *ad infinitum*."
(LOWELL: "Biglow Papers.")

A guarded use of repetition, however, sometimes lends emphasis to a statement. (See § 29, *d*.)

Again, the same idea is often repeated in different words, causing what is known as "*Redundancy*," *e.g.* "He bisects the line into two equal parts." ("To bisect" means to divide into two equal parts, hence the sentence should end with the word "line.") "One and only Shakspeare," "Ways and means," "Act and deed," "Will and testament," are idiomatic, but redundant. Chaucer uses such pairs as "pray and beseech," "mirth and jollity," which are identical in meaning, and Hooker (16th century) writes "sense and meaning."

CHAPTER III.

GRAMMAR: SOME GRAMMATICAL ERRORS AND DEFECTS TO BE AVOIDED.

§ 20. THERE should be strict conformity with the recognised rules of grammar. To write ungrammatically is like attempting to build a house by throwing down bricks in a haphazard and purposeless manner. The result will be a chaos without use or ornament. Grammatical defects and even errors were common to nearly all the great writers of the Elizabethan period, and, be it whispered, they are not unknown among popular present day authors. Hallam maintains that Hobbes (middle 17th century) is our first uniformly correct writer in this respect.

§ 21. *The Noun.*

(*a*) Do not use verbal where common nouns can be employed. Say "Drunkenness is a vice," not "Hard drinking is a vice."

(*b*) Be careful how you handle the possessive plural, which is formed by

(1) Adding 's' to the plural if this does not end in 's' as "Women's Rights," "The Children's Home."

(2) Merely adding the apostrophe (') if the plural ends in 's,' *e.g.* "The Playgoers' Club," "The Boys' Brigade, "The Girls' Gymnasium."

Note that—

(1) The possessive with 's' is not used in the case of inanimates. Say "The top of the house," "The edge of the wood," etc.

(2) After a sibilant (hissing sound, equivalent to s, z, etc.,) the apostrophe alone is often used for the possessive singular, as "for conscience' sake," "Euripides' writings." But for the sake of legibility many authorities prefer 's,' *e.g.* as "St. James's Church," "Davy Jones's Locker."

(*c*) Some plural forms give trouble, and in particular we may mention

(1) The plural of compound nouns, which generally take the *s* inflexion at the end of the compound, as "forget-me-nots," "conning-towers." But note "men-of-war," "courts-martial," "hangers-on," "commanders-in-chief."

(2) "*Alms*," "*eaves*," "*riches*," which were originally singular, are now regarded as plural, and so require a plural verb. On the other hand, certain nouns which have the appearance of plurals possess a singular force, *e.g.* "*innings*," "*means*," "*news*," "*tidings*."

§ 22. *The Verb.*

(*a*) A finite verb should agree with its subject in number and in person, *e.g.*

> "The 'Forty Thieves' was acted in London and in the provinces" is correct. "*Was*" is used because "Forty Thieves," being the name of a play, is singular, but, in referring to a number of criminals, you would write, "The forty thieves were arrested."

(*b*) A plural verb must be employed when the components of a double subject are joined by "and," even though they are singular when considered separately, *e.g.*

> "Englishman and German *are* striving for commercial supremacy."
>
> "Industry and intelligence rarely *fail* to open the door of success."

NOTE.—(1) Some grammarians admit a singular verb when the compound subject, whilst seeming to form a single conception, may, with equal sense, indicate two separate ideas, *e.g.* "To the natives of India the name and personality of Gladstone *was* something sacred." Personally, however, we consider that this is treading upon thin ice. (2) A singular verb may be correctly used with two nouns joined by "and," and unmistakably forming one idea, also with several words used as the title of a book, play, etc.

> "Bread and water, combined with the treadmill, is not an attractive outlook for one always accustomed to luxury."
> "'Antony and Cleopatra' is a fine play."
> "'The Idylls of the King' is one of Tennyson's finest works."

(*c*) If a disjunctive word or phrase ("or," "nor," "with,"

"as well as") separate two nominatives, a singular verb should be used, *e.g.*

> "Englishman as well as German *is* striving for commercial supremacy."
> "Neither industry nor intelligence *is* able to open the door of success to a knave."

(*d*) There should be correct *sequence of tenses*. Do not begin a complex sentence in one tense and end it in another, *e.g.*

> "Take more exercise so that you might be strong," should read, "Take more exercise so that you may be strong"; and "*will*" should be substituted for "*would*" in "The wire-pullers said, 'If you *would* give the people a free breakfast-table, they will give you a free hand.'"

(*e*) If a participle be used, the context should make clear what is implied. "Whilst riding across the moor I saw several ships" is explicit, because it implies that the speaker saw the ships whilst *he* was riding. But "I saw several ships, riding across the moor" is weak if a comma be inserted after "*ships*," and absurd if it be omitted.

(*f*) Sometimes uncertainty exists as to the correct use of "shall" and "will." We all recall the classical example of the Frenchman who, upon falling into deep water, is said to have remarked, "I will be drowned and nobody shall save me." Without examining the truth of this statement we may state that

> "*Will*" in the 1st person signifies intention or determination, as "I *will* do it whatever be the cost."
> But in the 2nd and 3rd persons simple futurity is implied.
> "*Shall*" in the first person indicates simple futurity, and in the 2nd and 3rd persons compulsion.

Compare the meaning of

> "I shall go."
> "You shall go." }
> "He shall go." }

(*g*) As a rule avoid "*split infinitives*" (*i.e.* when "to" is separated from the verb). Better say "to fight bravely," "to love ardently," than "to bravely fight," "to ardently love," though "to really hazard the success of the enterprise" seems unassailable.

(*h*) Nowadays much less heed is paid to the use of the subjunctive than formerly, but "If Fate decree, the

Tribune falls," "If he hesitate all is lost," sound more scholarly and elegant than would be the case if "*decrees*" and "*hesitates*" were substituted. Note, however, that "If the ruse is successful that patrol will be captured" is as good as "If the ruse *be* successful," etc.

> We notice neglect of the subjunctive and confusion of ideas in the words of a fiery-tempered Irish member, who exclaimed to an argumentative opponent, "If I *was* to swear that black was white, and white black, you'd say it wasn't!"

(*i*) Note that two negatives used with a verb give an affirmative meaning, *e.g.*

(1) "Nobody shall not enter this garden" really means that *somebody* will be allowed to enter it.

(2) "You may deny that you were not the cause" has the logical sense of "You may urge that you *were* the cause." Delete the "*not*," and the denial of *being* the cause is obvious.

§ 23. *The Pronoun.*

(*a*) Relative pronouns agree with the antecedent in gender, number, and person, though not necessarily in case. Say "the man *whom* I saw," not "the man *which*," etc. "*Which*" is neuter, whereas "man," the antecedent, is masculine.

(*b*) "One thought ourselves lost" is incorrect. "*One*" is singular, "*ourselves*" is plural, yet they are both made to refer to the same individuals. Substitute "we" for "one."

(*c*) "*Who*" is used with antecedents denoting persons (*i.e.* when the antecedent is not of neuter gender). "*Which*" is used when the antecedent does not denote a person. Compare the respective uses in

> "Sir Richard Granville, who was one of the most versatile Elizabethan heroes, commanded the 'Revenge,' which is a name familiar to all students of history."

"*That*" may be used with an antecedent of *any* gender. We may say "They are people that I like," and "These are books that I have read."

Note "*What*" (with the sense of "that which," or "the thing which"), *e.g.*

> "G. A. Sala tells us that when a boy he was allowed to study what he pleased."

(*d*) "*Who*" (nom.) instead of "*whom*" (obj.) is sometimes incorrectly used as the indirect or direct object of a transitive verb. "Who did you give it to?" "Who did you see?" should be respectively, "To whom did you give it?" "Whom did you see?"

(*e*) Do not use the objective instead of the nominative case after the verb "*to be.*"

A classical example is from the "Jackdaw of Rheims"—"Regardless of grammar they all cried, 'That's *him.*'" But Halliwell was correct when he wrote:

"Old King Cole
Was a merry old soul,
And a merry old soul was *he.*"

(*f*) In composition "*one*" is frequently preferable to "*I*," "*people*" to "*you*," and the editorial "*we*" to the singular first personal pronoun. Sink personality as much as possible.

§ 24. *Adjectives and Adverbs.*

(*a*) Adjectives are often incorrectly used as adverbs, *e.g.* "She sings sweet" should be "She sings sweetly." The *sweetness* refers to the act of singing, not to the singer, *i.e.* the verb is modified, and so an adverb is required. "The battle raged fierce from morn till eve" should read "The battle raged fiercely," etc.

(*b*) Hazy notions frequently exist as to the employment of "*each*" and "*either.*" "*Each*" means everyone of several persons or things, "*either*" one of two, *e.g.* compare

"Each gave the boy 6d." (He received more than one sixpence.)
"Either will give the boy 6d." (He will receive only one sixpence.)

(*c*) Do not confuse "*either*" and "*any.*" The former presumes selection from two persons or things, the latter from more than two. It is incorrect to say "My favourite poets are Shelley, Browning, and Matthew Arnold; I will read selections from *either* of them." "Any" should be substituted for "either."

(*d*) Avoid errors with respect to the degrees of comparison. Use the *comparative* when only two, and the *superlative* when more than two things are compared, *e.g.*

"My watch is not so handsome as yours, but it is the *stronger*" (not "*strongest*"). It would be correct, however, to say, "The watches of Henry and William are more handsome than mine, but this is the strongest"; and the troops who styled Marshal Ney the "Bravest of the Brave," were both grammatical and complimentary.

(*e*) Note that an adverb should be placed as close as possible to the word which it modifies. It should, as a rule, immediately precede or follow.

§ 25. *Prepositions.*

(*a*) Prepositions should precede the words governed by them. Say "Into which pond did you fall?" not "Which pond did you fall into?"

(*b*) Repeat the preposition after an intervening conjunction, *e.g.*

"Method is indispensable, both in private life and in business."
"Historical fiction was the forte both of Scott and of Dumas."

(*c*) Common prepositional errors are seen in the use of

"Compare *to*" instead of "compare *with*."
"Inseparable *to*," ,, "inseparable *from*."
"Refrain *to*," ,, "refrain *from*."
"Think *to*," ,, "think *of*."
(*i.e.* "What do you think to it?"—a "Provincialism."
"Dissatisfied *at*," instead of "dissatisfied *with*."
"Different *to*," ,, "different *from*."

But note that

We agree *with* a person if his views coincide with our own, but we agree *to* a proposal made by him.
We confide *in* our doctor, but confide our children *to* their schoolmaster's care.
We part *from* a friend when he goes abroad, but we part *with* a thing when we sell it.

EXERCISES ON CHAPTER III.

(*See also remarks on "Style" in Chapter II.*)

Correct or *justify* the following, giving your reasons for so doing.

NOTE.—*Many of these sentences have been given in actual examination papers; others are taken from Standard Authors, who, being but human, are liable to make occasional slips of the pen.*

I.

1. A reward has been offered to the first man who shall invent a way to improve the machinery used in this mill.
2. The safety and prosperity of any island nation is bound up in its navy.
3. The Romans loved liberty as well as us.
4. Treat the poor dog such as you would be treated yourself.
5. I should reproach him for his cowardice.
6. The captain took the good things which the gods provided with thankful good humour.
7. How much is twice two? Twice two are four.
8. I greatly prefer hearing you than speaking myself.
9. "Everyone of this grotesque family were the creatures of national genius." (*D'Israeli.*)
10. "Our Mutual Friend." (Title of one of Dickens' novels.)

II.

1. Nothing can hinder her treatise from being one of the most considerable books which has appeared for the last half century.
2. Whom do you think the cleverest of the two?
3. It was done in the interest of the public.
4. No man is hardly so savage in whom the receiving of kindnesses does not beget a kindly sense.
5. A statute inflicting the punishment of death may be, and ought to be, repealed if it be in any degree expedient.
6. Unfortunately both he and she seemed to have lost their senses.
7. Your Englishman is just as serious in his sports as in any act of his life.
8. "He hath died to redeem such a rebel as me." (*Wesley.*)
9. "And many a holy text around she strews
   That teach the rustic moralist to die." (*Gray:* "Elegy.")
10. "He was so good and well behaved and affectionate, I myself liked him very much." (*Walt Whitman.*)

III.

1. Each party has patted Hodge on the back and they tell him he is a fine fellow.
2. To aim at public and private good are so far from being inconsistent, that they mutually promote each other.

3. Everyone present except he guessed the reason.
4. In their policy we found trusts evidently severely denounced.
5. The novels Dumas wrote are different to Scott's in many respects.
6. Californians can can fruit better than Englishmen can.
7. He is engaged at £100 a year.
8. "Whose honesty they all durst swear for." (*Butler:* "Hudibras.")
9. "This England never did, nor never shall
   Lie at the proud foot of a conqueror."
   (*Shakspeare:* "King John.")
10. "The corpse of half her senate manure the fields of Thessaly."
    (*Addison:* "Cato.")

IV.

1. Our greatest general and admiral is buried in St. Paul's.
2. With selfish people, the frequency of imposture together with the inadequacy of present arrangements, serve as an excuse for not giving at all.
3. The length any reader chooses to go in his study is their own affair.
4. Homer was not only the maker of a nation but of a language.
5. "One of the combatants was unhurt, the other sustained a wound in the arm of no importance." (From *Punch.*)
6. He looked me full in the face.
7. "His tears runs down his beard like winter's drops."
   (*Shakspeare:* "Tempest.")
8. "Revelation was never intended for such as he." (*Campbell.*)
9. The government is weak; they are divided.
10. 'Lie heavy on him earth, for he
    Laid many a heavy load on thee."
    (*Dr. Evans:* "Epitaph on Vanbrugh.")

V.

1. Nothing but dreary dykes, muddy and straight, guarded by the ghosts of suicidal pollards, occur to break the monotony of the landscape.
2. My friend and myself walked to the foot of the mountain.
3. An unwritten law of war says that combatants must wear an uniform.
4. Business is only attended to there in the morning.
5. The guinea places were better filled than the half-guinea, and not a jot better.
6. "Paradise Lost" and "Paradise Regained" is the conception of a giant mind.
7. Meanwhile the great rhetorical fabric gradually arose. He revised, erased, strengthened, emphasised with indefatigable industry.
8. Carlyle has taught us that silence is golden in 30 volumes.
9. Combine the useful to the ornamental.
10. "Weep I cannot, but my heart bleeds."
    (*Shakspeare:* "Winter's Tale.")

VI.

1. I have always said that there was literary ability in that man.
2. For a week he never took off his clothes and lay down in them.
3. The number of persons employed in a single Manchester factory are greater than all the inhabitants of our village.
4. There have been three famous orators in my time, either of whom I should have been glad to hear.
5. He was shot by a servant under notice to leave, with whom he was finding fault very fortunately without effect
6. Here is a man you sent for to mend the window.
7. Your pack of cards are cleaner than mine.
8. "Let us make brick and burn them." (*Gen.* xi.)
9. "The ''s' cannot be a contraction of '*his*,' for it is put to female nouns." (*Johnson.*)
10. "With outstretched hoe I slew him at the door
    And taught him never to come there no more." (*Cowper.*)

VII.

1. I asked him what he thought was the most beneficent legislation of the Victorian age, and he answered "The Factory Laws."
2. This statement is untrue; the very converse of it is true.
3. They need not necessarily go abroad to see fine scenery.
4. Neither of the three will succeed.
5. When asked to name his price in shillings he said he would accept no less than ten.
6. He called me a liar, but I retorted the charge and proved him to be one instead.
7. They fell down into a disused quarry.
8. "It is easy finding reasons why other people should be patient." (*George Eliot.*)
9. "We do that in our zeal our calmer moments would be afraid to answer." (*Scott:* "Woodstock.")
10. "It was founded mainly on the entire monopoly of the whole trade with the colonies." (*Alison.*)

VIII.

1. Shakspeare's characters are remarkably diversified and human, which renders him eminently readable.
2. In many civilised countries a rise in rent and wages has been found to go hand in hand.
3. I saw it with these very eyes.
4. For some time there existed a mutual silence.
5. "The green trees whispered mild and low." (*Longfellow.*)
6. "It is almost incredible what some writers relate of Appollonius." (*Goldsmith:* "Roman History.")
7. "If policy can prevail upon force." (*Addison:* "Travels.")
8. "If the king gives us leave, you or I may as lawfully preach as them that do." (*Hobbes:* "Civil Wars.")

9. "Gradual sinks the breeze
Into a perfect calm." (*Thomson:* "Spring.")
10. "Art thou proud yet?—Aye, that I am not thee."
(*Shakspeare:* "Timon of Athens.")

IX.

1. They sate them down upon the yellow sand.
2. He is the one man above all others to do it.
3. The people of Canada and Australia are a portion of the British Empire.
4. This people has a rightful claim on all who care for the progress of the race.
5. "A man whose inclinations led him to be corrupt and had great abilities." (*Swift:* "Gulliver.")
6. "So many learned men have spent their whole life to agree the sacred with the profane history." (*Temple:* "Essays.")
7. "Luxury was then carried to a higher pitch it had before, or has ever since obtained." (*Clarendon.*)
8. "Grant matter was eternal." (*Young:* "Night Thoughts.")
9. "It will be seen who has done their duty in this world and who has not." (*Sterne:* "Sentimental Journey.")
10. "In the order as they be in his preface." (*Middleton.*)

X.

1. He belongs to one caste and the hewers of wood and drawers of water to another.
2. The country was divided into counties and the counties placed under magistrates.
3. You will never succeed without you take more pains.
4. "Full fathom five thy father lies,
Of his bones are coral made." (*Shakspeare:* "Tempest.")
5. "He dropped his knife in his retreat against the wall, which his rapid antagonist kicked under the table."
(*Thackeray:* "The Virginians.")
6. "The insect youth are on the wing
Eager to taste the honied spring." (*Gray:* "Ode on Spring.")
7. "He would have spoke." (*Milton.*)
8. "Leave Nell and I to toil and work." (*Dickens.*)
9. "The boy stood on the burning deck
Whence all but he had fled." (*Mrs. Hemans.*)
10. "In worlds whose course is equable and pure."
(*Wordsworth:* "Laodamia.")

XI.

1. "I am not like other men, to envy the talents I cannot reach."
(*Swift:* "Tale of a Tub.")
2. "For ever in this humble cell
Let thee and I my fair one dwell." (*Prior.*)

3. "Securing to yourselves a succession of worthy men as may adorn this place." (*Atterbury:* "Sermons")
4. "What are become of all monuments of grandeur mentioned in the Bible?" (*Burnet:* "Theory of the Earth.")
5. The Thames is derived from the Latin "Thamesis."
6. Let us sing the processional hymn, omitting the fifth and sixth verse.
7. He has written a history of English literature not extending beyond one volume.
8. "Our army swore terribly in Flanders," cried my Uncle Toby, "but nothing to this." (*Sterne:* "Tristram Shandy.")
9. "Shakespeare is above all writers the poet of Nature, the poet that holds up to his readers a faithful mirror of manners and life." (*Johnson.*)
10. Nothing but wailings was heard.

XII.

1. "The tongue is like a race-horse, which runs the faster the lesser weight it carries." (*Addison:* "Spectator.")
2. "Among whom, hardly one in five thousand are in the Pretender's interest." (*Swift:* "Conduct of the Allies.")
3. "Two men ignorant of one another's language." (*Blair:* "Lectures.")
4. "It is neither to be found in art nor nature." (*Cowley.*)
5. "Sure! some disaster has befel." (*Gay:* "Fables.")
6. "I am always doing these kind of things." (*Ruskin:* "Letters on Art and Literature"; privately printed, 1894.)
7. "Shall there be a God to swear by and none to pray to?" (*Hooker.*)
8. "Let the schoolmaster be abroad if he will, he can do nothing in this age." (*Brougham:* "Speeches.")
9. "People that make puns are like wanton boys that put coppers on the railroad tracks." (*O. W. Holmes:* "Autocrat.")
10. "This was the most unkindest cut of all."
(*Shakspeare:* "Julius Cæsar.")

CHAPTER IV.

AUXILIARIES OF STYLE.

§ 26. We have urged the necessity of a bright, crisp style. In order to attain this, you must bring into play all the legitimate artifices of the stylist—such as figures of speech, devices to secure emphasis, idiomatic expressions, and well chosen synonyms where tautology would otherwise result. In this connection, however, do not go to extremes. Change and recreation in moderation are essential to health and life, but just as all change and recreation would produce a useless drone, so undue employment of figures of speech, etc., would result in a shallow, artificial style.

§ 27. *Figures of Speech* may be defined as departure from ordinary, straightforward methods of statement for the purpose of emphasis, or to lend variety to the style. The principal are given below—

(1) *Allegory:* Disguising an idea in another dress so as to point a moral, etc. (Spenser's "Fairie Queene" and Bunyan's "Pilgrim's Progress" are allegories on a large scale.) Examples—

"Thou hast brought a vine out of Egypt." (Old Test.)

"Mercy and Justice clasped hands when this sentence was commuted."

(2) *Antithesis*, or contrast of dissimilar facts, things, etc., is much used by Macaulay, *e.g.*

(*a*) "The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators."

(*b*) "Grenville was as liberal of words as he was sparing of guineas."

(*c*) "He (Charles II.) was crowned in his youth with the Covenant in his hand; he died at last with the Host sticking in his throat; and, during most of the intermediate years was occupied in persecuting both Covenanters and Catholics."

Also note Carlyle's fine figure:

> "For Kings and for Beggars, for the justly doomed and the unjustly, it is a hard thing to die."

(3) *Apostrophe* consists in addressing the absent as though present, or in addressing inanimate objects as persons, *e.g.*

(*a*) When describing Cromwell's character in 3rd person narrative you suddenly break into 2nd person and say, "Ah! Cromwell! would that you were alive to-day."

(*b*) Carlyle frequently uses this figure, *e.g.*
"To this conclusion, then, hast thou come, O hapless Louis! The Son of Sixty Kings is to die on the scaffold by form of Law."

Note that Apostrophe is frequently used in poetry:

"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.
O solitude! Where are thy charms
That sages have seen in thy face?
Better dwell in the midst of alarms
Than reign in this horrible place."

(COWPER: "Selkirk.")

(4) *Climax* may be compared with a ladder. It is an ascent in the scale of intensity, *e.g.*

> "Because he lost his fortune, he lost his friends, his home, his health, in fact, he lost all which makes life worth living."

Note that *Anti-climax* (or "*bathos*") is the opposite of climax—a descent in scale of intensity, *e.g.*

(*a*) "They were all drowned, his wife, his child, his dog."

(*b*) "We are told that Lord Bute paid attention to antiquities and works of art, that he dabbled in certain sciences, and that his spelling was incorrect."

(5) *Epigram* is a pointed saying which usually conveys a striking thought in few words. It is often real sequence, but apparent contradiction, *e.g.*

"The reward of a thing well done is to have done it."
(EMERSON.)

"The child is father of the man." (WORDSWORTH.)

"Failure is to form habits." (JOHN OLIVER HOBBES.)

"One good mother is worth a hundred schoolmasters."
(GEO. HERBERT.)

(6) *Euphemism* is the clothing of an objectionable idea, insinuation, etc., in unobjectionable words, *e.g.*

"Departure from the truth" instead of "lie."
"Shewing the white feather" instead of "cowardice."

(7) *Hyperbole* is exaggerated or high flown language used to give additional effect, *e.g.*

"When Lincoln fell, the Goddess Liberty hid her head, and Freedom wept in every corner of the civilised world."

"The hungry rent the very heavens with their cries of distress."

"Myself am Hell!" (Satan's exclamation in "Paradise Lost.")

"The wind, from whatever quarter it blew, carried to England tidings of battles won, fortresses taken, provinces added to the Empire." (MACAULAY.)

"Blow winds, and crack your cheeks! rage! blow!"
(SHAKSPEARE: "King Lear.")

(8) *Irony* is used to excite ridicule. It consists in making some statement when the opposite is meant, *e.g.*

"He verily illustrates precept by example. He says, '*Honesty is the best policy*,' and immediately picks his neighbour's pocket."

"See the brave men running from a toothless lion."

"We are all liable to make mistakes, even the youngest of us."

"'*Pall Mall Gazette*—why *Pall Mall Gazette?*' asked Wagg. 'Because the editor was born at Dublin, the sub-editor at Cork, because the proprietor lives at Paternoster Row, and the paper is published in Catherine Street, Strand.'"
(THACKERAY: "Vanity Fair.")

Spoken irony is often more effective than written. Its effect generally lies in the tone of voice or in the emphasis upon certain words.

(9) *Interrogation* is the asking of a question. We can often effectively begin a paragraph or even an essay by this means, *e.g.* If writing upon "courage," you may begin with "What is Courage?" Note Bacon's fine opening of his essay upon Truth—"'What is Truth?' said jesting Pilate, and would not stay for an answer."

(10) *Litotes* is making a statement by denying its contrary, *e.g.*

A happy example is St. Paul's. "I am citizen of no mean city."
"A sound business man is no day-dreamer."

(11) *Parallel* is placing people or things alongside one another for the purpose of comparison, *e.g.*

(*a*) "Dumas possessed genius, was brilliant and careless; Zola had talent, was solid and laborious."

(*b*) "Magna Charta is a charter to restrain power and to destroy monopoly. The East India Charter is a charter to establish monopoly and to create power." (BURKE: "Speech on Fox's East India Bill.")

(12) *Personification* consists in addressing or speaking of inanimate things or abstract conceptions as though they were persons, *e.g.*

"Ah! Liberty! Liberty! what deeds are wrought in thy name!" (MADAME ROLAND.)
"Earth felt the wound." (MILTON.)
"I am the daughter of earth and water."
(SHELLEY: "Cloud.")

"The gilded car of day
His glowing axle doth allay
In the steep Atlantic stream."
(MILTON: "Comus.")

Compare with "Apostrophe," which is a kind of "Personification."

(13) *Onomatopœia* is the use of words reproducing as nearly as possible actual sounds, *e.g.*

"Whir" of a pheasant.
"Bang" of a gun.
"Wash" of a screw-steamer.
"Ping-pong" (from sound made by the balls used in the game).
"Pom-pom" (a machine-gun; from sound made when fired).
"Swish" and "frou-frou" of a skirt.

(14) *Simile* is an explicit statement of some point of resemblance existing between things wholly different in other respects, *e.g.*

"The force of his impetuosity is as the rush of falling waters."
"As she passed it seemed like the ceasing of exquisite music." (LONGFELLOW.)

(15) *Metaphor* (one of the most extensively used figures of speech), is implied simile with the words "*like*" and "*as*" omitted, *e.g.*

(*a*) "We feel that the sands of life are running through the hour-glass of time." (To denote increasing age.)

(*b*) "The Angel of Death has been abroad throughout the land. You may almost hear the beating of his wings." (BRIGHT.)

(*c*) "Ignorance is the curse of God; knowledge the wing wherewith we fly to Heaven." (SHAKSPEARE: "Henry VI.")

(*d*) "The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel."
(SHAKSPEARE: "Hamlet.")

(*e*) "History is a mighty drama, enacted upon the theatre of time, with suns for lamps and eternity for a background."
(CARLYLE.)

Note the difference between

"He fought like a lion" (Simile).
"He was a lion in the fight" (Metaphor).

(16) *Metonymy* (literally "change of name") is a species of metaphor. It occurs in substituting

(*a*) A metaphorical for the real name, *e.g.*

"Sick man of the East" (Sultan of Turkey).
"Land of the Rising Sun" (Japan).

(*b*) A part for the whole

"crown" when *King or Queen* is meant.
"sword" ,, *war* ,,
"bread" ,, *food* ,,
"Give us this day our daily bread." (LORD'S PRAYER.)

(*c*) Proper name for common

"Miltons (*i.e.* great poets) are scarce."
"Some mute inglorious Milton here may rest,
Some Cromwell, guiltless of his country's blood"
(GRAY: "Elegy.")

(*d*) Concrete for abstract.

"He lives by the pen" (*i.e.* by literary work).
"By the sweat of one's brow" (*i.e.* by hard toil).
"Beating swords into plowshares" (*i.e.* transformation from war to peace).

§ 28. The signification of words used figuratively often is

more extended than their ordinary meaning. The figurative form is generally known as the "*secondary*" as distinguished from the "*primary*" meaning, *e.g.* compare the use of "dwell" and "run" in the following pairs of sentences:

(*a*) { "The old ranger dwells on the outskirts of the forest" (*primary*).
"He frequently dwells upon the matter" (*secondary*).

(*b*) { "Representatives of every club run in this race" (*primary*).
"The lease has still ten years to run" (*secondary*).

(See also § 32 on "Idioms.")

§ 29. *Emphasis*, as understood in composition, may be said to mean the adoption of devices to bring certain statements into prominence or to lay greater stress upon their meaning. It must not be confused with the same term employed in that portion of grammar dealing with "Phonetics."

Note that

(1) An interrogation gives emphasis if placed before the verb, *e.g.*

> "Are there men base enough to desert the cause?" is more effective than "I do not think there are men base enough to desert the cause."

(2) The article "*a*" lends emphasis to a statement if repeated before a succession of adjectives, etc., *e.g.*

> "This is a strange spectacle and a sacred." (LYTTON.)

(3) Forcible abruptness may be secured by the omission of conjunctions, *e.g.*

> "This man of many parts conquered the Soudanese, gave them peace, prosperity, railways, a paternal Government—all in the space of a few months."

(4) Other devices for the sake of emphasis are—

(*a*) Appositional enlargement of the subject, *e.g.*

> "He enjoys, he a private soldier, enjoys the general's confidence."

(*b*) An inversion in the natural order of words, *e.g.*

> "Venture to wake him I dare not" (instead of "I dare not venture to wake him").

"Write any more I cannot."

"Silver and gold have I none, but such as I have give I thee." (*Acts* iii. 6.)

(*c*) The principle of *suspense*, by which the reader's attention is drawn towards the end of a sentence, when the main fact is made known, *e.g.*

(1) "Trembling in every limb, wounded and faint from loss of blood, he was impelled to this deed by a high sense of duty."

(2) "Deep in the shadowy sadness of a vale,
Far sunken from the healthy breath of morn,
Far from the fiery moon and eve's one star—
Sat grey-hair'd Saturn, quiet as a stone."
(KEATS: "Hyperion.")

(*d*) *Repetition*, which, if not abused, is an excellent vehicle for conveying emphasis, *e.g.*

"I have not seen him for many and many a day."

Macaulay's rendering of Burke's impeachment of Hastings is very fine:—

"I impeach Warren Hastings of high crimes and misdemeanours. I impeach him in the name of the Commons' House of Parliament, whose trust he has betrayed. I impeach him in the name of the English nation whose ancient honour he has sullied. I impeach him in the name of the people of India, whose rights he has trodden under foot, and whose country he has turned into a desert. Lastly, in the name of human nature itself, in the name of both sexes, in the name of every age, in the name of every rank, I impeach the common enemy and oppressor of all."

Note also the following passages—

(1) "I love everything that's old. Old friends, old times, old manners, old books, old wine."
(GOLDSMITH: "She Stoops to Conquer.")

(2) "The Act of Navigation attended the colonies from their infancy, grew with their growth, and strengthened with their strength." (BURKE: "Speech on American Taxation.")

But ordinary mortals must exercise due circumspection in attempting to traverse the paths which have been trodden by genius.

§ 30. *Synonyms.* Warning has been given against tautology and redundancy, yet it frequently happens that we require to

repeat the same or a kindred idea, and to do so literally would produce weakness. So we seek a synonym (*i.e.* another word of practically the same meaning), and in this respect our language is fortunately very rich. Sometimes one word will be of Anglo-Saxon and the synonym of Latin origin—readers of "Ivanhoe," will remember Wamba's speech to Gurth upon the subject of the churlish swine and the lordly pork. In such a case, use the Saxon word by choice, and if necessary the Latin as a secondary string. *Note the pairs.*

(1) *English.*	(2) *Latin.*
anger	ire
bloom	flower
boyish	puerile
feeling	sentiment
kingdom	realm
manly	virile
watery	aqueous

The meaning of each "doublet" is literally the same as its fellow.

§ 31. "*False Synonyms.*" However, be very careful how you deal with synonyms.* There usually exists some slight difference of meaning, though it is often very difficult to see this at first glance, *e.g.*

(1) *antiquatea:* old.
obsolete: out of use, not necessarily old.

e.g. Antiquated dress; obsolete postage stamps.

(2) *escape:* to get away after capture.
elude: to avoid capture.

e.g. "After his escape he eluded the pursuers."

(3) *acquire:* to gain possession.
attain: to reach.

"When Pickwick appeared, Dickens acquired wealth and attained a place in the front rank of novelists."

(4) *invent:* to evolve something which did not previously exist.
discover: to find out something which did exist.

* N.B.—Roget's "Thesaurus" is a storehouse of synonyms.

"Davey invented the miners' safety lamp." "Columbus discovered America."

(5) *silent:* not to speak, though possibly a great speaker.
taciturn: not in the habit of saying much.

(*See also* § 53.)

§ 32. *Idioms.* Learn to write idiomatically, and you will possess a good antidote against dulness. Idiom must not be confused with slang; the latter is mere barbarism, whereas idiom has become grafted on to the language. Watch for idioms when reading, and enter them in a notebook, endeavouring to arrive at their original literal significance. Combinations of words often change their meaning in the most surprising manner, and in course of time indicate something quite different from their original signification.

(*a*) "*To carry coals to Newcastle*" obviously refers to the introduction of anything where it is not required, Newcastle being the centre of a great coalfield. The phrase "Taking corn into Egypt" has a similar meaning.

(*b*) "*Almighty dollar.*" This not infrequently used expression was coined by *Washington Irving*. In his "Creole Village," he says: "The almighty dollar, that great object of universal devotion throughout our land, seems to have no genuine devotees in these peculiar villages."

(*c*) "*To break a butterfly upon the wheel*" (=to use much energy to accomplish a small design). The reference is to the wheel by means of which the bones of criminals were formerly broken. It would be obviously absurd to use this to destroy a fragile insect which could be crushed by a flick of the hand.

> "Satire or sense, alas! Can Sporus feel,
> Who breaks a butterfly upon a wheel."
> (POPE: "Epistle to Dr. Arbuthnot.")

(*d*) "*Playing to the gallery*" has the sense of seeking for popular applause or pandering to the whims of the multitude. The simile of a theatre is apparent, it being clear that most violent disapproval of a bad play is likely to proceed from the so-called "gods" of the gallery. *Kipling*, in "The Light that Failed," says: "The instant we begin to think about success and the effect of our work—to play with one eye on the gallery—we lose power of touch and everything else."

(*e*) "*To take anyone down a peg*" (=to lower their pride or sense of dignity) doubtless owes its origin to a metaphoric association with the lowering of a ship's colours. Formerly these were raised or lowered by means of pegs—the higher the colours the greater the honour, and *vice versa*.

"Trepanned your party with intrigue,
And took your grandees down a peg."
(BUTLER: "Hudibras.")

§ 33. It will not be difficult to consider the following idioms in a similar manner, and *the reader should do so as an exercise.*

He makes his mark.
To put the best foot foremost.
Cut off with a shilling.
To drive a hard bargain.
Do not burn the candle at both ends.
Feathering his nest.
He is having his fling, or cutting a dash.
To pay the debt of Nature.
Play second fiddle.
Do not ride roughshod over me.
To play ducks and drakes with a fortune.
He is half seas over.
He leads a loose life.
You keep your nose to the grindstone.
To bark at the moon.
In apple-pie order.
Not to beat about the bush.
To save one's bacon.
It fell like a bolt from the blue.
I have a bone to pick with you.
To put the cart before the horse.
To ring the changes.
Playing with edged tools.
To lower their flag.
To cudgel your brains.
He is a fly upon the coach wheel.
Do not be a lotos-eater.
Lose not a tide.
Your work suggests leaves without figs.
Lay him by the heels.
He knows on which side his bread is buttered.
He has kicked over the traces.
Keep your powder dry.
To cast pearls before swine.

Begging the question.
She is a mere "blue stocking."
Catching a Tartar.
A feather in his cap.
These are halcyon days.
× You have Hobson's choice. *See Note on Milton's Epigrams on Hobson.*
A Triton among the minnows.
To keep the wolf from the door.
Across the walnuts and the wine.
To give ruffles to a man who wants a shirt.
As plain as a pikestaff.
In a Pickwickian sense.
The cowl does not always make the monk.
Flowing with milk and honey.
He does not need a broker.
Despite Mrs. Grundy.
All is not gold that glisters.
To paint the lily.
A case of diamond cut diamond.
At daggers drawn.
A cock-and-bull story.
To grasp the skirts of chance.
Building castles in the air.
To have two strings to our bow.
A beggarly pittance.

In some cases it is difficult to see how the expression originated, especially when the border line between idiom and slang is very narrow.

Note—(1) How did "hard by" come to mean "near to."

"*Hard*" may possibly be used in the sense of hard matter, *i.e.* when the molecules are pressed close together (compare lead and sand). It would thus mean "close," "near." Note David Malet's phrase, "Hard by a sheltered wood."

(2) "Near" in the sense of "miserly."

(3) "A chestnut," *i.e.* an antique story.

(4) "I beg your pardon!" in lieu of the plain paraphrase, "You're a liar!"

§ 34. *Cautions and hints* as to use of "Auxiliaries of Style."

(*a*) One of the grossest violations of the canons of literary good taste is the use of *mixed metaphor*, *e.g.* "Men who started on a wrong tack, and instead of grappling with the facts, lost themselves in a maze of misty speculation,"

contains three metaphorical references of a totally dissimilar nature. Every schoolboy (used in a Macaulaian sense) should be familiar with the stock example generally attributed to Sir Boyle Roche: "I smell a rat, I see him brewing in the air, but I will yet hope to nip him in the bud." Note also the absurdity of such things as "He was *conspicuous* by his *absence*."

(*b*) Do not mix *metaphor* with *literal statement*, *e.g.*

Bathos. "He was a very thunderbolt of war,
And was lieutenant to the Earl of Mar."

The first line is metaphorical, insinuating that he would strike his foes as relentlessly as a thunderbolt would crush whatever lay in its path. The second line merely states an actual fact as regards his military rank.

(*c*) Do not use *poetic metaphor* for a *prosaic subject*. The following is a ludicrous example: "The policeman on his bicycle dashed after the thief like a whirlwind, or as a thunderbolt launched from Jove's armoury against one who had excited the fiery ire of that immortal deity."

(*d*) Too much *hyperbole* makes pompous nonsense, and constantly repeated *antithesis* tends towards artificiality. In fact, the excessive use of figures of speech gives one the impression that the matter is too far-fetched, and that the writer is merely striving after effect. It is the kind of thing we see in the "shrieking" articles of journals whose sole aim and motto seems to be "to agitate." Hence, anyone trying to write good English may well exercise due care in this respect.

(*e*) The principle of *suspense* should never be carried to excess, or the reader is apt to become wearied, and possibly may lose the thread of the discourse.

(*f*) Find your own similes and metaphors. They are duly inscribed in Nature's book, and are waiting for you in her storehouse if you will only use your seeing and thinking faculties. You can get them from the stars, the woods, the streams, from noble pictures and architecture, from music. They await you at every moment of your life, and sometimes in what you might think to be the most prosaic situations.

CHAPTER V.

ORTHOGRAPHY AND PUNCTUATION.

Orthography.

§ 35. *How to correct bad spelling.* Do not think of attempting to write English if you cannot spell correctly. It is like trying to run before you can walk. The following methods may help to supply any deficiency.

(*a*) Take forty or fifty lines of some standard author (say *Macaulay*, *Carlyle*, *Addison*, or *Gibbon*), read the passage carefully, and enter in a notebook all words which you think you cannot spell. Copy such words five or six times, get a friend to dictate them, correct any misspelling, and then have the whole piece dictated. When correcting, note errors of punctuation and capitalisation, as well as slips in spelling. The words you misspell should be entered in a special notebook and revised from time to time.

(*b*) Procure a good spelling vocabulary, such as Chambers', or Morell's (Cassell), and in addition to the exercise mentioned under (*a*), have one or two columns dictated daily.

Persistence in this plan for a few months will make you an excellent speller; but the two causes which are chiefly responsible for the wretched spelling of young England are rapid, and therefore thoughtless and useless, reading, or no reading at all.

§ 36. *Modern English spelling a chaos.* The seeming chaos of modern English spelling arises from the inconsistent use of our consonantal and vowel symbols, *e.g.*

(*a*) A single letter stands for many sounds, as in "all," "father," "mate," "mat," where "*a*" is sounded differently each time.

(*b*) The same sound is represented by different letters, *e.g.* in "cede," "seed," "c" and "s" represent the same sound.

(*c*) There are many silent letters, as in "psalm," "debt," "gnat," "know," etc.

Note that

(1) One explanation may be found in the fact that while the spelling has altered little during the past three centuries, the pronunciation has changed considerably, and what was once phonetic spelling is not so now. Formerly there was no definite consistency in spelling, and an original anomaly may have remained such, *e.g.* words derived from other languages sometimes wrongly follow the spelling of the supposed primitive form. "*Scent*," <Fr. "*sentir*," <Latin, "*sentire*," was erroneously thought to come from "*scire*" instead of "*sentire*."

(2) *However, if a purely arbitrary phonetic system were adopted*, it probably would spoil the life history of many of our words, especially those derived from non-Teutonic languages. "*Sugar*" would look odd as "*shugr*," and would seem to have no connection with the French "*sucre*." "*City*" might be spelt "*sity*," but its connection with the Latin "*civis*" would be less apparent.

(3) *Much could be done to reform the spelling of words* such as

(*a*) "*Live*," where elision of the mute *ĕ* would not obscure its connection with the Old English "*libban*."

(*b*) Past participles, such as "*pushed*," "*rushed*, "*cooked*," where the final *-ed* is pronounced as *-t*, which could be advantageously substituted for it.

(*c*) "*Island*," where defective etymology has influenced the spelling. "*Island*" is really derived from the Old English "īg-*land*," where "*īg*" means "surrounded by water." The word has no historical connection with "*isle*," <Old French "*isle*" (now corrupted to "*île*") <Latin "*insula*."

(N.B. < is used to indicate "derived from.")

Punctuation.

§ 37. During the course of our teaching experience we once had occasion to ask the meaning of punctuation. One boy's answer, if vague, was decidedly ingenious—"Please, sir, it is to make sense." No doubt the absence of punctuation would transform into nonsense much of what is intended to be a clear statement, but we maintain that matter should

make sense apart from any punctuation marks. *Dr. Johnson* says: "Punctuation marks are fools' marks." While not fully endorsing the learned Doctor's assertion, we must say that the writer who makes undue use of stops strikes us as being very uncertain in the manipulation of his mother-tongue. As *Lord Kames* remarked, "Punctuation may remove an ambiguity, but will never produce that peculiar beauty which is perceived when the sense comes out clearly and distinctly by means of a happy arrangement." Punctuation is generally held to be the correct use of certain marks which indicate the relation of different parts of a sentence and thus make the meaning clearer.

§ 38. Ancient manuscripts were not punctuated, and about 364 B.C., a mark of separation was placed after each word. Our system dates from 1515, its originator being Manuzio, an Italian printer. In English the first stop used was the *period*, which was irregularly placed to indicate any break in the writing. Caxton used only an oblique line to denote the division of discourse.

§ 39. *When and how to punctuate.* It is not easy to lay down hard and fast rules for punctuation. Few people punctuate in exactly the same manner, and a careful study of standard authors will shew that where one uses a full stop another prefers a semicolon, while a third places more faith in a comma than a semicolon.* It is largely a matter of individuality. The fewer stops you employ the better, for it is poor English which requires a string of commas to make it intelligible. Let your principal stops be the full stop and comma, with a judicious use of the semicolon and of the other stops where they are absolutely necessary (*i.e.* you could not dispense with the note of interrogation in asking questions). Note the following

General Rules for Punctuation—

(1) Frame your sentences so as to require as few stops as possible.

(2) Do not use a semicolon when you can employ a full stop.

(3) Do not insert commas if you can make a sensible reading without them.

* See § 62 (3), (*b*).

(4) Be wary with respect to the colon and exclamation mark, and remember that many a dash and bracket is used when not absolutely necessary.

§ 40. *Full stop.* (1) This is the most important punctuation mark, its function being to indicate the close of a sentence. Remember that a sentence is supposed to be a complete thought expressed in words, and should be as short as possible compatible with clearness of meaning. It should not contain a superabundance either of words or of ideas, hence the more full stops and the fewer "complex" sentences you use the better.* Writing containing plenty of full stops is infinitely more forcible than when we have a string of "*ands*" and "*buts*" joining sentence to sentence in almost interminable monotony. The earlier 17th century prose writers are great sinners in this respect. Compare the cumbersome periods of *Milton's* prose with *Ruskin's* well-balanced (though frequently long) sentences. Both are pregnant with great thoughts, but the clumsy dress of the former tends to disguise true worth and frequently scares away the uninitiated would-be reader. (2) In connection with the full stop we may also say that *paragraphs* should not be too long. No hard and fast rule can be laid down, but dissimilar ideas or heads of subjects should not be given in the same paragraph. Notice the paragraphing of standard authors and base your own methods thereon.

§ 41. *The comma* marks a distinct pause in the sense. It is used

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* *Note* that there are three kinds of sentences—

(*a*) *Simple*, consisting of a single subject and predicate and making a complete assertion, as "the ant works."

(*b*) *Compound*, when two simple sentences (termed "co-ordinate clauses") are joined by a conjunction, as "the ant labours and the drone plays."

(*c*) *Complex*, consisting of a complete simple sentence joined to one or more auxiliary (or "subordinate") sentences which perform the functions of a noun, adjective or adverb, but which, taken apart from the principal sentence, do not give a complete meaning, *e.g.*

(1) Our captain fears that we shall lose the match. (*Noun.*)

(2) This man despises the rival who is younger than himself. (*Adjectival.*)

(3) His best qualities manifest themselves when he is defeated. (*Adverbial.*)

(1) To separate two short co-ordinate clauses, and to separate subordinate clauses from the principal sentence or from each other, *e.g.*

> "Though fond of many acquaintances, I desire an intimacy only with a few." (GOLDSMITH.)
>
> "We take a sight at a condition in life, and say we have studied it." (STEVENSON.)
>
> "What is the secret mesmerism which friendship possesses, and under the operation of which a person ordinarily sluggish, or cold, or timid, becomes wise, active and resolute in another's behalf?" (THACKERAY.)
>
> "All men may enjoy, though few can achieve." (RUSKIN.)

(2) When the same parts of speech are repeated—

> "Sleep on, thou fair child, for thy long, rough journey is at hand." (CARLYLE.)
>
> "Anything that is brutal, cruel, heathenish, that makes life hopeless for the most of mankind . . . . if received, ought to produce insanity in every well-regulated mind."
>
> (O. W. HOLMES.)

(3) In an enunciation after pairs of words joined by a conjunction.

> "Whether a whig or tory, a lap-dog or a gallant, an opera or a puppet show be the object of it, the passion while it reigns engrosses the whole woman." (ADDISON.)
>
> "Harry the king, Bedford and Exeter,
> Warwick and Talbot, Salisbury and Gloucester."
>
> (SHAKSPEARE : "Henry V.")

(4) After the nom. of address, or between nouns or pronouns in apposition, *e.g.*

> "Ruskin, the crystal-penned prose poet."
>
> "Kitchener, a man of many parts, soldier, diplomat, administrator, and peace-maker."
>
> "So work the honey-bees,
> Creatures that by a rule in Nature teach
> The art of order to a peopled Kingdom."
>
> (SHAKSPEARE : "Henry V.")

But no comma is required in

> "The river Thames," "The Hotel Cecil," "The mail-steamer 'City of London,'" etc.

(5) To introduce first person discourse.

§ 42. *The semicolon* is stronger than the comma. It is mainly employed to separate long co-ordinate clauses from shorter ones, *e.g.*

> "His college is still proud of his name; his portrait still hangs in the hall; and strangers are still told that his favourite walk was under the elms which fringe the meadow on the banks of the Cherwell." (MACAULAY on "Addison.")
>
> "It was that memorable day in the first summer of the late war, when our navy engaged the Dutch; a day wherein the two most mighty and best appointed fleets which any age had ever seen, disputed the command of the greater half of the globe." (DRYDEN.)
>
> "All nature is but art unknown to thee;
> All chance, discretion, which thou cans't not see;
> All discord, harmony—not understood." (POPE.)
>
> "To err is human; to forgive, divine."
>
> "Straws float upon the surface; but pearls lie at the bottom."

Many writers use the semicolon to separate principal sentences when a full-stop would be preferable. It is also frequently seen where a comma would appear more natural.

§ 43. *Other punctuation marks.*

(1) *The colon* introduces some remark explanatory of, or intimately connected with a preceding one, *e.g.*

> "Many are called: few are chosen."
>
> "O haughty and tyrannous man: injustice breeds injustice; curses and falsehoods do verily return always home, wide as they may wander." (CARLYLE.)
>
> "The silence was more profound than that of midnight: and to me the silence of a summer morning is more touching than all other silence." (DE QUINCEY.)
>
> "Know then this truth (enough for man to know):
> Virtue alone is happiness below." (POPE.)
>
> Note the election yell, "Vote for peace at any price: sail in with the flowing tide," and the inimitable reply, "No! vote for peace with honour: dam the flowing tide."

(2) *Inverted commas* indicate quotations or first person discourse, *e.g.*

> "Rash man!" said the tribune with great solemnity, "scoff not at the visions which heaven makes a parable to the chosen." (LYTTON: "Rienzi.")

"I pity the man who can travel from Dan to Beersheba, and cry, ''Tis all barren.'" (STERNE.)

(3) *The exclamation mark* expresses some emotion, chiefly command or surprise, *e.g.*

"And I awoke in struggles, and cried aloud 'I will sleep no more!'" (DE QUINCEY.)

"Happy age! meal of ease and mirth; when wine and night lit the lamp of wit!" (LYTTON.)

"Et tu, Brute!"

"England, with all thy faults, I love thee still, my country!" (COWPER.)

It is probably the most abused stop, especially when used by gushing girls or penny novelists.

(4) *Brackets* indicate parenthetical statements and side speeches, *e.g.*

"Instead of the fictitious, half-believed personages of the stage (the phantoms of old comedy), we recognize ourselves." (LAMB.)

(5) *The dash* is used

(*a*) To mark a break in a sentence.

"All was gold of antique date, and of great variety—French, Spanish, and German money." (POE.)

(*b*) In 1st person narrative to indicate hesitation, or unwillingness to proceed, *e.g.*

"I—I am afraid I cannot help you; 'tis I who require *your* aid."

"Can you give me news of—of Irene?"

(6) *The double dash* has a use similar to that of *brackets*, *e.g.*

"It was a noble sport—a sight such as could only be seen in England—some hundreds of young men subjecting themselves voluntarily to that intense exertion for the mere pleasure of toil." (KINGSLEY.)

"For nothing in the shape of a man—no, not even a milkman—was suffered without special licence to pass that gate." (DICKENS.)

(7) *A note of interrogation* is used in asking questions, *e.g.*

"How should a man know this story if he had not read it?" (FIELDING.)

"I suppose, sir, you are his apothecary?" (SWIFT.)

(8) *The apostrophe* is employed

(*a*) To indicate the possessive case, as

"The people's cause." "Man's span of life."

(*b*) To denote the omission of a letter or letters (especially in poetry), *e.g.*

"'Tis well." "T'other" = "The other."
"Don't hesitate." "You'll succeed."
"Up Guards and at 'em."

(9) *The hyphen* joins the components of a compound word, *e.g.*

"Clean-shaven," "sea-bird," "would-be."

Carlyle is very fond of this mark in his somewhat uncouth compounds, *e.g.* "quick-whirling," "down-rushing," etc. As regards imitating Carlyle in this or any other form of punctuation, take Mr. Punch's advice to those about to marry—and don't.

(10) *The diæresis* shews that two consecutive vowels must be sounded separately, or a final vowel sounded, *e.g.* "Noël," "aërated," "Brontë."
Foreign words do not require it, as "sesame," "extempore," "simile."

(11) *The cedilla* denotes a soft *c*. *C* before *a* is hard, and in "façade" it is necessary to mark the irregularity of pronunciation.

(12) *The asterisk* (*) calls attention to a footnote.

§ 44. *Capitalisation* is very important, and like punctuation is largely a matter of common-sense.

Note that capital letters should be used

(*a*) After a full-stop to commence a fresh sentence, and for the first word in a quotation.

(*b*) In the case of proper names, including titles of books, plays, etc.

(*c*) For metaphorical references to abstract subjects, *e.g.* in personifications of "Truth," "Justice," etc.

§ 45. *Note.*

(1) We have given only the more important general uses of each stop. In the case of the comma or semicolon it

would be possible to tabulate many more pedantic uses which might be found once in fifty pages of standard English. If the learner will bear in mind what we said previously about punctuation being largely a matter of individuality and common-sense, he will experience no difficulty. Most of the illustrative examples have been taken from standard authors, not that these are great authorities upon punctuation, but because we believe such striking sentences as those culled from Carlyle, Pope, etc., will make more impression than patchwork examples.

(2) In your reading, ask yourself why each stop is used, and try to note where the punctuation can be improved. Even standard authors are great sinners in the matter of faulty punctuation, and modern ones by no means the least so.

§ 46. *Punctuation exercises.*

(1) Have dictation from any standard author, and then insert stops without help. It does not follow that you are wrong if you do not agree with the original in every particular.

(2) Below are printed several lengthy extracts from standard authors (*a*) without punctuation, capitals, etc., (*b*) as they appear in the original work. Copy out the first, carefully punctuating as you proceed, and then compare with the second rendering.

EXERCISES (A).

(These extracts will serve the double purpose of exercises in punctuation and in composition. To work through them upon the lines indicated in § 46 (2) will strengthen anyone's command over language and his ability to mould words into sentences.)

I.

history is the action and reaction of these two nature and thought two boys pushing each other on the curbstone of the pavement everything is pusher or pushed and matter and mind are in perpetual tilt and balance so whilst the man is weak the earth takes up to him he plants his brain and affections by and by he will take up the earth and have his gardens and vineyards in the beautiful order and productiveness of his thought every solid in the universe is ready to become fluid on the approach of the mind and the power to flux it is the measure of the mind if the wall remain adamant it accuses the want of thought to a subtler force it will stream into new forms expressive of the character of the mind what is the city in which we sit here but an aggregate of incongruous materials which have obeyed the will of some man the granite was reluctant but his hands were stronger and it came iron was deep in the ground and well combined with

stone but could not hide from his fires wood lime stuffs fruits gums were dispersed over the earth and sea in vain here they are within reach of every mans day labour what he wants of them the whole world is the flux of matter over the wires of thought to the poles or points where it would build the races of men rise out of the ground preoccupied with a thought which rules them and divided into parties ready armed and angry to fight for this metaphysical abstraction the quality of the thought differences the egyptian and the roman the austrian and the american the men who come on the stage at one period are all found to be related to each other certain ideas are in the air we are all impressionable for we are made of them all impressionable but some more than others and these first express them this explains the curious contemporaneousness of inventions and discoveries the truth is in the air and the most impressionable brain will announce it first but all will announce it a few minutes later so women as most susceptible are the best index of the coming hour so the great man that is the man most imbued with the spirit of the time is the impressionable man of a fibre irritable and delicate like iodine to light he feels the infinitesimal attractions his mind is righter than others because he yields to a current so feeble as can be felt only by a needle delicately poised

(*Emerson:* Essay on "Fate," from the "Conduct of Life.")

II.

what are the eternal objects of poetry among all nations and at all times they are actions human actions possessing an inherent interest in themselves and which are to be communicated in an interesting manner by the art of the poet vainly will the latter imagine that he has everything in his own power that he can make an intrinsically inferior action equally delightful with a more excellent one by his treatment of it he may indeed compel us to admire his skill but his work will possess within itself an incurable defect

the poet then has in the first place to select an excellent action and what actions are the most excellent those certainly which most powerfully appeal to the great primary human affections to those elementary feelings which subsist permanently in the race and which are independent of time these feelings are permanent and the same that which interests them is permanent and the same also the modernness or antiquity of an action therefore has nothing to do with its fitness for poetical representation this depends upon its inherent qualities to the elementary part of our nature to our passions that which is great and passionate is eternally interesting and interesting solely in proportion to its greatness and to its passion a great human action of a thousand years ago is more interesting to it than a smaller human action of today even though upon the representation of this last the most consummate skill may have been expended and though it has the advantage of appealing by its modern language familiar manners and contemporary allusions to all our transient feelings and interests these however have no right to demand of a poetical work that it shall satisfy them their claims are to be directed elsewhere poetical works belong to the domain of our permanent passions let them interest these and the voice of all subordinate claims upon them is at once silenced

(*Matthew Arnold:* Preface to First Edition of his collected poems.)

III.

it was a day belonging to a brief and pathetic season of farewell summer resurrection which under one name or another is known almost everywhere in north america it is called the indian summer in north germany and midland germany it is called the old wives summer and more rarely the girls summer it is that last brief resurrection of summer in its most brilliant memorials a resurrection that has no root in the past nor steady hold upon the future like the lambent and fitful gleams from an expiring lamp mimicing what is called the lightning before death in sick patients when close upon their end there is the feeling of a conflict that has been going on between the lingering powers of summer and the strengthening powers of winter not unlike that which moves by antagonist forces in some deadly inflammation hurrying forwards through fierce struggles into the final repose of mortification for a time the equilibrium has been maintained between the hostile forces but at last the antagonism is overthrown the victory is accomplished for the powers that fight on the side of death simultaneously with the conflict the pain of conflict has departed and thenceforward the gentle process of collapsing life no longer fretted by counter movements slips away with holy peace into the noiseless deeps of the infinite so sweet so ghostly in its soft golden smiles silent as a dream and quiet as the dying trance of a saint faded through all its stages this departing day along the whole length of which i bade farewell for many a year to wales and farewell to summer

(*De Quincey:* "Confessions of an English Opium-eater.")

IV.

the high court of parliament was to sit according to forms handed down from the days of the plantagenets on an englishman accused of exercising tyranny over the lord of the holy city of benares and over the ladies of the princely house of oude

the place was worthy of such a trial it was the great hall of william rufus the hall which had resounded with acclamations at the inauguration of thirty kings the hall which had witnessed the just sentence of bacon and the just absolution of somers the hall where the eloquence of strafford had for a moment awed and melted a victorious party inflamed with just resentment the hall where charles had confronted the high court of justice with the placid courage which has half redeemed his fame neither military nor civil pomp was wanting the avenues were lined with grenadiers the streets were kept clear by cavalry the peers robed in gold and ermine were marshalled by the heralds under garter king at arms the judges in their vestments of state attended to give advice on points of law near a hundred and seventy lords three fourths of the upper house as the upper house then was walked in solemn order from their usual place of assembling to the tribunal the junior baron present led the way george eliott lord heathfield recently ennobled for his memorable defence of gibraltar against the fleets and armies of france and spain the long procession was closed by the duke of norfolk earl marshal of the realm by the great dignitaries and by the brothers and sons of the king last of all came the prince of wales conspicuous by his fine person and noble bearing the grey old walls were hung with scarlet the long galleries were crowded

by an audience such as has rarely excited the fears or the emulation of an orator there were gathered together from all parts of a great free enlightened and prosperous empire grace and female loveliness wit and learning the representatives of every science and of every art there were seated round the queen the fair haired young daughters of the house of brunswick there the ambassadors of great kings and commonwealths gazed with admiration on a spectacle which no other country in the world could present there siddons in the prime of her majestic beauty looked with emotion on a scene surpassing all the imitations of the stage there the historian of the roman empire thought of the days when cicero pleaded the cause of sicily against verres and when before a senate which still retained some show of freedom tacitus thundered against the oppressor of africa there were seen side by side the greatest painter and the greatest scholar of the age the spectacle had allured reynolds from that easel which has preserved to us the thoughtful foreheads of so many writers and statesmen and the sweet smiles of so many noble matrons it had induced parr to suspend his labours in that dark and profound mind from which he had extracted a vast treasure of erudition a treasure too often buried in the earth too often paraded with injudicious and inelegant ostentation but still precious massive and splendid there appeared the voluptuous charms of her to whom the heir of the throne had in secret plighted his faith there too was sne the beautiful mother of a beautiful race the saint cecilia whose delicate features lighted up by love and music art has rescued from the common decay there were the members of that brilliant society which quoted criticised and exchanged repartees under the rich peacock hangings of mrs montague and there the ladies whose lips more persuasive than those of fox himself had carried the westminster election against palace and treasury shone round georgiana duchess of devonshire

the sergeants made proclamation hastings advanced to the bar and bent his knee the culprit was indeed not unworthy of that great presence he had ruled an extensive and populous country and made laws and treaties had sent forth armies had set up and pulled down princes and in his high place he had so borne himself that all had feared him that most had loved him and that hatred itself could deny him no title to glory except virtue he looked like a great man and not like a bad man a person small and emaciated yet deriving dignity from a carriage which while it indicated deference to the court indicated also habitual self possession and self respect a high and intellectual forehead a brow pensive but not gloomy a mouth of inflexible decision a face pale and worn but serene on which was written as legibly as under the picture in the council chamber at calcutta, *mens æqua in arduis* such was the aspect with which the great proconsul presented himself to his judges

(*Macaulay:* "Essay on Warren Hastings")

V.

we live in and form part of a system of things of immense diversity and perplexity which we call nature and it is a matter of the deepest interest to all of us that we should form just conceptions of the constitution of that system and of its past history with relation to this universe man is in extent little more than a mathematical point in duration but a fleeting shadow he is a mere reed shaken in the winds of force but as pascal long

ago remarked although a mere reed he is a thinking reed and in virtue of that wonderful capacity of thought he has the power of framing for himself a symbolic conception of the universe which although doubtless highly imperfect and inadequate as a picture of the great whole is yet sufficient to serve him as a chart for the guidance of his practical affairs it has taken long ages of toilsome and often fruitless labour to enable man to look steadily at the shifting scenes of the phantasmagoria of nature to notice what is fixed among her fluctuations and what is regular among her apparent irregularities and it is only comparatively lately within the last few centuries that the conception of a universal order and of a definite course of things which we term the course of nature has emerged

but once originated the conception of the constancy of the order of nature has become the dominant idea of modern thought to any person who is familiar with the facts upon which that conception is based and is competent to estimate their significance it has ceased to be conceivable that chance should have any place in the universe or that events should depend upon any but the natural sequence of cause and effect we have come to look upon the present as the child of the past and as the parent of the future and as we have excluded chance from a place in the universe so we ignore even as a possibility the notion of any interference with the order of nature whatever may be mens speculative doctrines it is quite certain that every intelligent person guides his life and risks his fortune upon the belief that the order of nature is constant and that the chain of natural causation is never broken

in fact no belief which we entertain has so complete a logical basis as that to which i have just referred it tacitly underlies every process of reasoning it is the foundation of every act of the will it is based upon the broadest induction and it is verified by the most constant regular and universal of deductive processes but we must recollect that any human belief however broad its basis however defensible it may seem is after all only a probable belief and that our widest and safest generalisations are simply statements of the highest degree of probability though we are quite clear about the constancy of the order of nature at the present time and in the present state of things it by no means necessarily follows that we are justified in expanding this generalisation into the infinite past and in denying absolutely that there may have been a time when nature did not follow a fixed order when the relations of cause and effect were not definite and when extra natural agencies interfered with the general course of nature cautious men will allow that a universe so different from that which we know may have existed just as a very candid thinker may admit that a world in which two and two do not make four and in which two straight lines do inclose a space may exist but the same caution which forces the admission of such possibilities demands a great deal of evidence before it recognises them to be anything more substantial and when it is asserted that so many thousand years ago events occurred in a manner utterly foreign to and inconsistent with the existing laws of nature men who without being particularly cautious are simply honest thinkers unwilling to deceive themselves or delude others ask for trustworthy evidence of the fact

did things so happen or did they not this is a historical question and one the answer to which must be sought in the same way as the solution of any other historical problem (*Huxley:* "Lectures on Evolution.")

VI.

how useless and even pitiful is the continued complaint of moralists and divines to whom none lend an ear whilst they endeavour age after age to check youth and pleasure and turn the current of life and nature backward on its course for how many ages in this old rome as in every other city since terence gossiped of the city life has this frail faulty humanity for a few hours sunned itself on warm afternoons in sheltered walks and streets and comforted itself into life and pleasure amid all its cares and toils and sins out of this shifting phantasmagoria comes the sound of music always pathetic and sometimes gay amid the roofs and belfries peers the foliage of the public walks the stage upon which in every city life may be studied and taken to heart not far from these walks is in every city the mimic stage the glass in which in every age and climate human life has seen itself reflected and has delighted beyond all other pleasures in pitying its own sorrows in learning its own story in watching its own fantastic developments in foreshadowing its own fate in smiling sadly for an hour over the still more fleeting representation of its own fleeting joys

for ever without any change the stream flows on spite of moralist and divine the same as when phaedria and thais loved each other in old rome we look back on these countless ages of city life cooped in narrow streets and alleys and paved walks breathing itself in fountained courts and shaded arcades where youth and manhood and old age have sought their daily sustenance not only of bread but of happiness and have with difficulty and toil enough found the one and caught fleeting glimpses of the other between the dark thunder clouds and under the weird wintry sky of many a life within such a little space how much life is crowded what high hopes how much pain from those high windows behind the flower pots young girls have looked out upon life which their instinct told them was made for pleasure but which year after year convinced them was somehow or other given over to pain how can we read this endless story of humanity with any thought of blame how can we watch this restless quivering human life this ceaseless effort of a finite creature to attain to those things which are agreeable to its created nature alike in all countries under all climates and skies and whatever change of garb or semblance the long course of years may bring with any other thought than that of tolerance and pity tolerance of every sort of city existence pity for every kind of toil and evil year after year repeated in every one of earths cities full of human life and handicraft and thought and love and pleasure as in the streets of that old jerusalem over which the saviour wept

(*J. H. Shorthouse:* "John Inglesant," chap. xxv.)

VII.

observe the accommodation of the most common artificer or day labourer in a civilised and thriving country and you will perceive that the number of people of whose industry a part though but a small part has been employed in procuring him this accommodation exceeds all computation the woollen coat for example which covers the day labourer as coarse and rough as it may appear is the produce of the joint labour of a great multitude of workmen the shepherd the sorter of the wool the woolcomber or carder the dyer the scribbler the spinner the weaver the fuller the

dresser with many others must all join their different arts in order to complete even this homely production how many merchants and carriers besides must have been employed in transporting the materials from some of those workmen to others who often live in a very distant part of the country how much commerce and navigation in particular how many shipbuilders sailors sailmakers ropemakers must have been employed in order to bring together the different drugs made use of by the dyer which often come from the remotest corners of the world what a variety of labour too is necessary in order to produce the tools of the meanest of those workmen to say nothing of such complicated machines as the ship of the sailor the mill of the fuller or even the loom of the weaver let us consider only what a variety of labour is requisite in order to form that very simple machine the shears with which the shepherd clips the wool the miner the builder of the furnace for smelting the ore the feller of the timber the burner of the charcoal to be made use of in the smelting house the brickmaker the bricklayer the workmen who attend the furnace the millwright the forger the smith must all of them join their different arts to produce them were we to examine in the same manner all the different parts of his dress and household furniture the coarse linen shirt which he wears next to his skin the shoes which cover his feet the bed which he lies on and all the different parts which compose it the kitchen grate at which he prepares his victuals the coals which he makes use of for that purpose dug from the bowels of the earth and brought to him perhaps by a long sea and a long land carriage all the other utensils of his kitchen all the furniture of his table the knives and forks the earthen or pewter plates upon which he serves up and divides his victuals the different hands employed in preparing his bread and his beer the glass window which lets in the heat and the light and keeps out the wind and the rain with all the knowledge and art requisite for preparing that beautiful and happy invention without which these northern parts of the world could scarce have afforded a very comfortable habitation together with the tools of all the different workmen employed in producing those different conveniences if we examine I say all these things and consider what a variety of labour is employed about each of them we shall be sensible that without the assistance and co-operation of many thousands the very meanest person in a civilised country could not be provided even according to what we very falsely imagine the easy and simple manner in which he is commonly accommodated compared indeed with the more extravagant luxury of the great his accommodation must no doubt appear extremely simple and easy and yet it may be true perhaps that the accommodation of an european prince does not always so much exceed that of an industrious and frugal peasant as the accommodation of the latter exceeds that of many an african king the absolute master of the lives and liberties of ten thousand naked savages

(*Adam Smith :* "Wealth of Nations.")

VIII.

life is indeed a strange gift and its privileges are most mysterious no wonder when it is first granted to us that our gratitude our admiration and our delight should prevent us from reflecting on our own nothingness or from thinking it will ever be recalled our first and strongest impressions

are borrowed from the mighty scene that is opened to us and we unconsciously transfer its durability as well as its splendour to ourselves . . . to see the golden sun the azure sky the outstretched ocean to walk upon the green earth and be lord of a thousand creatures to look down yawning precipices or over distant sunny vales to see the world spread out under ones feet on a map to bring the stars near to view the smallest insects through a microscope to read history and consider the revolutions of empire and the successions of generations to hear of the glory of tyre of sidon of babylon and of susa and to say all these were before me and are now nothing to say i exist in such a point of time and in such a point of space to be a spectator and a part of its ever moving scene to witness the change of season of spring and autumn of winter and summer to feel hot and cold pleasure and pain beauty and deformity right and wrong to be sensible to the accidents of nature to consider the mighty world of eye and ear to listen to the stockdoves notes amid the forest deep to journey over moor and mountain to hear the midnight sainted choir to visit lighted halls or the cathedrals gloom or sit in crowded theatres and see life itself mocked to study the works of art and refine the sense of beauty to agony to worship fame and to dream of immortality to look upon the vatican and to read shakspeare to gather up the wisdom of the ancients and to pry into the future to listen to the trump of war the shout of victory to question history as to the movements of the human heart to seek for truth to plead the cause of humanity to overlook the world as if time and nature poured their treasures at our feet to be and to do all this and then in a moment to be nothing to have it all snatched from us as by a jugglers trick or a phantasmagoria

(*Hazlitt:* "Essays.")

IX.

i think the noblest sea that turner has ever painted and if so the noblest certainly ever painted by man is that of the slave ship the chief academy picture of the exhibition of 1840 it is a sunset on the atlantic after a prolonged storm but the storm is partially lulled and the torn and streaming rain clouds are moving in scarlet lines to lose themselves in the hollow of the night the whole surface of sea included in the picture is divided into two ridges of enormous swell not high nor local but a low broad heaving of the whole ocean like the lifting of its bosom by deep drawn breath after the torture of the storm between these two ridges the fire of the sunset falls along the trough of the sea dyeing it with an awful but glorious light the intense and lurid splendour which burns like gold and bathes like blood along this fiery path and valley the tossing waves by which the swell of the sea is restlessly divided lift themselves in dark indefinite fantastic forms each casting a faint and ghastly shadow behind it along the illumined foam they do not rise everywhere but three or four together in wild groups fitfully and furiously as the understrength of the swell compels or permits them leaving between them treacherous spaces of level and whirling water now lighted with green and lamp like fire now flashing back the gold of the declining sun now fearfully dyed from above with the undistinguishable images of the burning clouds which fall upon them in flakes of crimson and scarlet and give to the reckless waves the added motion of their own fiery flying purple and blue the

lurid shadows of the hollow breakers are cast upon the mist of night which gathers cold and low advancing like the shadow of death upon the guilty ship as it labours amidst the lightning of the sea its thin masts written upon the sky in lines of blood girded with condemnation in that fearful hue which signs the sky with horror and mixes its flaming flood with the sunlight and cast far along the desolate heave of the sepulchral waves incarnadines the multitudinous sea

i believe if i were reduced to rest turners immortality upon any single work i should choose this its daring conception ideal in the highest sense of the word is based on the purest truth and wrought out with the concentrated knowledge of a life its colour is absolutely perfect not one false or morbid hue in any part or line and so modulated that every square inch of canvas is a perfect composition its drawing as accurate as fearless the ship buoyant bending and full of motion its tones as true as they are wonderful and the whole picture dedicated to the most sublime of subjects and impressions completing thus the perfect system of all truth which we have shown to be formed by turners works the power majesty and deathfulness of the open deep illimitable sea

(*Ruskin:* "Modern Painters.")

X.

with the emigration union or dissolution of the wandering tribes the loose and indefinite picture of the scythian desert has continually shifted but the most ancient map of russia affords some places which still retain their name and position and the two capitals novgorod and kiow are coeval with the first age of the monarchy novgorod had not yet deserved the epithet of great nor the alliance of the hanseatic league which diffused the streams of opulence and the principles of freedom kiow could not yet boast of three hundred churches an innumerable people and a degree of greatness and splendour which was compared with constantinople by those who had never seen the residence of the cæsars in their origin the two cities were no more than camps or fairs the most convenient stations in which the barbarians might assemble for the occasional business of war or trade yet even these assemblies announce some progress in the arts of society a new breed of cattle was imported from the southern provinces and the spirit of commercial enterprise pervaded the sea and land from the baltic to the euxine from the mouth of the oder to the port of constantinople in the days of idolatry and barbarism the sclavonic city of julin was frequented and enriched by the normans who had prudently secured a free mart of purchase and exchange from this harbour at the entrance of the oder the corsair or merchant sailed in forty three days to the eastern shores of the baltic the most distant nations were intermingled and the holy groves of curland are said to have been decorated with grecian and spanish gold between the sea and novgorod an easy intercourse was discovered in the summer through a gulf a lake and a navigable river in the winter season over the hard and level surface of boundless snows from the neighbourhood of that city the russians descended the streams that fall into the borysthenes their canoes of a single tree were laden with slaves of every age furs of every species the spoil of their beehives and the hides of their cattle and the whole produce of the north was collected and discharged in the magazines of kiow the month of june was the ordinary

season of the departure of the fleet the timber of the canoes was framed into the oars and benches of more solid and capacious boats and they proceeded without obstacle down the borysthenes as far as the seven or thirteen ridges of rocks which traverse the bed and precipitate the waters of the river at the more shallow falls it was sufficient to lighten the vessels but the deeper cataracts were impassable and the mariners who dragged their vessels and their slaves six miles over land were exposed in this toilsome journey to the robbers of the desert at the first island below the falls the russians celebrated the festival of their escape at a second near the mouth of the river they repaired their shattered vessels for the longer and more perilous voyage of the black sea if they steered along the coast the danube was accessible with a fair wind they could reach in thirty six or forty hours the opposite shores of anatolia and constantinople admitted the annual visit of the strangers of the north they returned at the stated season with a rich cargo of corn wine and oil the manufactures of greece and the spices of india some of their countrymen resided in the capital and provinces and the national treaties protected the persons effects and privileges of the russian merchant

(*Gibbon:* "Decline and Fall of the Roman Empire.")

EXERCISES (B).

(The above extracts punctuated, etc. They may also be used for Dictation Exercises, or as additional tests in Paraphrasing after working those on p. 128, *et seq. Being typical specimens from standard authors they may be advantageously referred to after reading § 65.)*

I.

History is the action and reaction of these two—Nature and Thought; two boys pushing each other on the curb-stone of the pavement. Everything is pusher or pushed: and matter and mind are in perpetual tilt and balance, so. Whilst the man is weak, the earth takes up to him. He plants his brain and affections. By and by he will take up the earth, and have his gardens and vineyards in the beautiful order and productiveness of his thought. Every solid in the universe is ready to become fluid on the approach of the mind, and the power to flux it is the measure of the mind. If the wall remain adamant, it accuses the want of thought. To a subtler force, it will stream into new forms, expressive of the character of the mind. What is the city in which we sit here, but an aggregate of incongruous materials, which have obeyed the will of some man? The granite was reluctant, but his hands were stronger, and it came. Iron was deep in the ground, and well combined with stone, but could not hide from his fires. Wood, lime, stuffs, fruits, gums, were dispersed over the earth and sea, in vain. Here they are, within reach of every man's day-labour—what he wants of them. The whole world is the flux of matter over the wires of thought to the poles or points where it would build. The races of men rise out of the ground preoccupied with a thought which rules them, and divided into parties ready armed and angry to fight for this metaphysicial abstraction. The quality of the thought differences the

Egyptian and the Roman, the Austrian and the American. The men who come on the stage at one period are all found to be related to each other. Certain ideas are in the air. We are all impressionable, for we are made of them ; all impressionable, but some more than others, and these first express them. This explains the curious contemporaneousness of inventions and discoveries. The truth is in the air, and the most impressionable brain will announce it first, but all will announce it a few minutes later. So women, as most susceptible, are the best index of the coming hour. So the great man, that is, the man most imbued with the spirit of the time, is the impressionable man—of a fibre irritable and delicate, like iodine to light. He feels the infinitesimal attractions. His mind is righter than others, because he yields to a current so feeble as can be felt only by a needle delicately poised.

(*Emerson:* "Essay on Fate" from the "Conduct of Life.")

II.

What are the eternal objects of Poetry, among all nations, and at all times? They are actions ; human actions ; possessing an inherent interest in themselves, and which are to be communicated in an interesting manner by the art of the Poet. Vainly will the latter imagine that he has everything in his own power ; that he can make an intrinsically inferior action equally delightful with a more excellent one by his treatment of it : he may indeed compel us to admire his skill, but his work will possess, within itself, an incurable defect.

The Poet, then, has in the first place to select an excellent action ; and what actions are the most excellent? Those, certainly, which most powerfully appeal to the great primary human affections : to those elementary feelings which subsist permanently in the race, and which are independent of time. These feelings are permanent and the same ; that which interests them is permanent and the same also. The modernness or antiquity of an action, therefore, has nothing to do with its fitness for poetical representation ; this depends upon its inherent qualities. To the elementary part of our nature, to our passions, that which is great and passionate is eternally interesting ; and interesting solely in proportion to its greatness and to its passion. A great human action of a thousand years ago is more interesting to it than a smaller human action of to-day, even though upon the representation of this last the most consummate skill may have been expended, and though it has the advantage of appealing by its modern language, familiar manners, and contemporary allusions, to all our transient feelings and interests. These, however, have no right to demand of a poetical work that it shall satisfy them ; their claims are to be directed elsewhere. Poetical works belong to the domain of our permanent passions : let them interest these, and the voice of all subordinate claims upon them is at once silenced.

(*Matthew Arnold:* Preface to First Edition of his collected poems.)

III.

It was a day belonging to a brief and pathetic season of farewell summer resurrection, which under one name or another is known almost everywhere. In North America it is called the "Indian Summer." In North

Germany and Midland Germany it is called the "Old Wives' Summer," and more rarely the "Girls' Summer." It is that last brief resurrection of summer in its most brilliant memorials, a resurrection that has no root in the past, nor steady hold upon the future, like the lambent and fitful gleams from an expiring lamp mimicing what is called the "lightning before death" in sick patients, when close upon their end. There is the feeling of a conflict that has been going on between the lingering powers of summer and the strengthening powers of winter, not unlike that which moves by antagonist forces in some deadly inflammation hurrying forwards through fierce struggles into the final repose of mortification. For a time the equilibrium has been maintained between the hostile forces; but at last the antagonism is overthrown; the victory is accomplished for the powers that fight on the side of death; simultaneously with the conflict the pain of conflict has departed: and thenceforward the gentle process of collapsing life, no longer fretted by counter-movements, slips away with holy peace into the noiseless deeps of the Infinite, so sweet, so ghostly, in its soft golden smiles, silent as a dream, and quiet as the dying trance of a saint, faded through all its stages this departing day, along the whole length of which I bade farewell for many a year to Wales and farewell to summer.

(*De Quincey:* "Confessions of an English Opium-eater.")

IV.

The High Court of Parliament was to sit, according to forms handed down from the days of the Plantagenets, on an Englishman accused of exercising tyranny over the lord of the holy city of Benares, and over the ladies of the princely house of Oude.

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

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

The Sergeants made proclamation. Hastings advanced to the bar, and bent his knee. The culprit was indeed not unworthy of that great presence. He had ruled an extensive and populous country, and made laws and treaties, had sent forth armies, had set up and pulled down princes. And in his high place he had so borne himself, that all had feared him, that most had loved him, and that hatred itself could deny him no title to glory, except virtue. He looked like a great man, and not like a bad man. A person small and emaciated, yet deriving dignity from a carriage which, while it indicated deference to the court, indicated also habitual self-possession and self-respect, a high and intellectual forehead, a brow pensive, but not gloomy, a mouth of inflexible decision, a face pale and worn, but serene, on which was written, as legibly as under the picture in the council-chamber at Calcutta, *Mens æqua in arduis;* such was the aspect with which the great proconsul presented himself to his judges.

(*Macaulay:* "Essay on Warren Hastings.")

V.

We live in and form part of a system of things of immense diversity and perplexity, which we call Nature; and it is a matter of the deepest interest to all of us that we should form just conceptions of the constitution of that system and of its past history. With relation to this universe, man is, in extent, little more than a mathematical point; in duration but a fleeting shadow; he is a mere reed shaken in the winds of force. But as Pascal long ago remarked, although a mere reed, he is a thinking reed; and in

virtue of that wonderful capacity of thought, he has the power of framing for himself a symbolic conception of the universe, which, although doubtless highly imperfect and inadequate as a picture of the great whole, is yet sufficient to serve him as a chart for the guidance of his practical affairs. It has taken long ages of toilsome and often fruitless labour to enable man to look steadily at the shifting scenes of the phantasmagoria of Nature, to notice what is fixed among her fluctuations, and what is regular among her apparent irregularities; and it is only comparatively lately, within the last few centuries, that the conception of a universal order and of a definite course of things, which we term the course of Nature, has emerged.

But, once originated, the conception of the constancy of the order of Nature has become the dominant idea of modern thought. To any person who is familiar with the facts upon which that conception is based, and is competent to estimate their significance, it has ceased to be conceivable that chance should have any place in the universe, or that events should depend upon any but the natural sequence of cause and effect. We have come to look upon the present as the child of the past and as the parent of the future; and, as we have excluded chance from a place in the universe, so we ignore, even as a possibility, the notion of any interference with the order of Nature. Whatever may be men's speculative doctrines, it is quite certain that every intelligent person guides his life and risks his fortune upon the belief that the order of Nature is constant, and that the chain of natural causation is never broken.

In fact, no belief which we entertain has so complete a logical basis as that to which I have just referred. It tacitly underlies every process of reasoning; it is the foundation of every act of the will. It is based upon the broadest induction, and it is verified by the most constant, regular, and universal of deductive processes. But we must recollect that any human belief, however broad its basis, however defensible it may seem, is, after all, only a probable belief, and that our widest and safest generalisations are simply statements of the highest degree of probability. Though we are quite clear about the constancy of the order of Nature, at the present time, and in the present state of things, it by no means necessarily follows that we are justified in expanding this generalisation into the infinite past, and in denying, absolutely, that there may have been a time when Nature did not follow a fixed order, when the relations of cause and effect were not definite, and when extra natural agencies interfered with the general course of Nature. Cautious men will allow that a universe so different from that which we know may have existed; just as a very candid thinker may admit that a world in which two and two do not make four, and in which two straight lines do inclose a space, may exist. But the same caution which forces the admission of such possibilities demands a great deal of evidence before it recognises them to be anything more substantial. And when it is asserted that, so many thousand years ago, events occurred in a manner utterly foreign to and inconsistent with the existing laws of Nature, men who without being particularly cautious are simply honest thinkers, unwilling to deceive themselves or delude others, ask for trustworthy evidence of the fact.

Did things so happen or did they not? This is a historical question, and one the answer to which must be sought in the same way as the solution of any other historical problem. (*Huxley:* "Lectures on Evolution.")