



ELEMENTS OF  
ENGLISH  
RHETORIC AND PROSODY

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## PREFACE TO THE SEVENTEENTH EDITION

This treatise on English Rhetoric and Prosody first came out in print forty-five years ago, and it has been, during all these years, a favourite hand-book of students in the Intermediate College classes. So long as English remains a compulsory subject of study in the curriculum of Indian Universities, this book will, it is hoped, continue to have as wide a circulation as it has had in the past.

The book has once again been thoroughly revised and improved by the addition of some new material.

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R. Bose



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# RHETORIC

## INTRODUCTION

Rhetoric (Gk. *rhētor*, a public speaker) is literally the art of the orator, the art of persuasive public speaking. As such, its object is to teach the composition and delivery of discourses intended to move the feelings or sway the will of others. The word is, however, now generally used to mean the whole art of elegant and effective composition, whether spoken or written; and it is Rhetoric, in this sense, which is the subject of our treatment in these pages. We shall not enter here into a discussion of the principles which should regulate the delivery of oratorical discourses; but we shall only expound and illustrate the working of the most important rules by which all good literary composition should be governed.

We all know that a thorough study of Grammar is the first step to good composition. Grammarians have laid down certain rules relating to the form and construction of words, the structure of sentences, punctuation, etc., and no composition can be faultless unless these rules are carefully observed. But mere grammatical accuracy is not sufficient to make our composition perfect. Our language may be free from any grammatical inaccuracy, and yet it may not express our ideas clearly, or it may be lacking in force and beauty. It is Rhetoric which teaches us to remove these defects, and lays down the conditions



essential to effective composition. The difference, then, between Grammar and Rhetoric is that while Grammar aims only at the *correctness* of language, Rhetoric aims at the *beauty* and *force* of style,\* and its function is to consider all the means by which we can enhance the effect of our language on the minds of those to whom it is addressed.

We are sometimes told that the power of speaking or writing in a good style is a natural gift, and consequently the study of works on composition cannot be of much use. With this view we do not fully agree. It is true indeed, that to become a great speaker or writer depends largely upon one's natural capacity, but at the same time it cannot be denied that in composition, as in other arts, much may be gained by attending to precepts and studying examples. We do not claim that the study of Rhetoric will turn every one into a Burke or a Macaulay; but we do maintain that it will be of great help to the beginner and will teach him to use whatever natural power he may have to the greatest advantage.

Having defined and explained the scope of Rhetoric, we shall now indicate the method in which the subject will be dealt with in the following pages. The art of composition concerns itself with the proper selection of words, the grouping of words into sentences, and the combination of sentences into paragraphs. We shall, accordingly, devote a separate chapter to each of these

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\* The word *style* is derived from Lat. *stylus*, an instrument used by the ancient Romans for the purpose of writing. The name was subsequently transferred from the pen to the peculiar mode of writing employed by the writer, and it is now used in the sense of the manner in which a man expresses his thoughts.

three units of composition, and finally discuss the essential qualities of style and the means by which they can be attained. All this, however, will be preceded by a chapter on the rhetorical ornaments known as Figures of Speech, which lie at the basis of all effective composition.

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## CHAPTER I

### FIGURES OF SPEECH

The term 'figure' ( Lat. *figura* ) primarily means the form or shape of an object. From this original sense of the word we have derived its secondary signification. We speak of a man as making a *figure* in the world, when his actions are so remarkable that they present a distinct form to the eye of the mind and stand out in relief, as it were, from the actions of ordinary men. Similarly, in language, the word is applied to a departure from the plain and ordinary way of expressing an idea, for the sake of greater effect. Thus, when we say of Nelson, that he was his country's shield, we use the word 'shield' not in its literal sense, but in the figurative sense of 'defender'. So, when youth is termed 'the morning of life', old age, 'the sunset of life', or the moon 'the queen of the night', the expression used in each case is figurative. A figure of speech is thus like a rich and ornamental dress in which we clothe an idea for the purpose of making it remarkable and impressive.

A great many varieties of these rhetorical ornaments are met with in English literature. The most important of them may be classified in the following way :—

- I. Figures based on } (i) Simile ; (ii) Metaphor ; (iii) Allegory ;  
Similarity ... } (iv) Parable ; (v) Fable.
- II. Figures based on } (i) Metonymy ; (ii) Synecdoche ;  
Association ... } (iii) Hypallage ; (iv) Allusion.

III. Figures based on Difference ...	{	(i) Antithesis ; (iii) Climax ; (v) The Condensed Sentence.	(ii) Epigram ; (iv) Anti-climax ;
IV. Figures based on Imagination ...	{	(i) Personification ; (iii) Vision ;	(ii) Apostrophe ; (iv) Hyperbole.
V. Figures based on Indirectness ...	{	(i) Innuendo ;	(ii) Irony ; (iii) Periphrasis ; (iv) Euphemism.
VI. Figures based on Sound ...	{	(i) Paronomasia ; (iii) Alliteration ;	(ii) Onomatopœia ; (iv) Assonance.
VII. Figures based on Construction ...	{	(i) Interrogation ; (iii) Chiasmus ;	(ii) Exclamation ; (iv) Zeugma.

We shall define and analyse each of these figures and cite illustrative passages from eminent speakers and writers.

### Class I—Figures based on Similarity

1. **Simile** (Lat. *similis*, like)—A simile is the explicit statement of the similarity existing between two different things. The essential elements of it are the following :—

(a) There must be two things *differing in kind*. The comparison of Napoleon with Cæsar, therefore, is not a simile ; whereas, when we say, "Cæsar bestrode the narrow world like a Colossus", or "Napoleon swept over France like a meteor", we, in either case, use this figure.

(b) The resemblance between the two things must be *distinctly stated*. A simile, therefore, is always introduced by such words as like, as, etc.

*Examples :—*

The child shows the man, as morning shows the day.—*Milton*.

As every climate has its peculiar diseases, so every walk of life has its peculiar temptations.—*Macaulay*.

True ease in writing comes from art, not chance,  
As they move easiest who have learnt to dance.—*Pope*.

The scheme of supplying our wants by curtailing our desires is *like* cutting off our feet when we want shoes.—*Swift*.

Glory is *like* a circle in the water,  
Which never ceaseth to enlarge itself,  
Till, by broad spreading, it disperse to nought.—*Shakespeare*.

Man comes into the world *like* morning mushrooms, soon thrusting up their heads into the air and conversing with their kindred of the same production; and as soon they turn into dust and forgetfulness.—*Taylor*.

"A simile", says Dr. Johnson, "is the discovery of likeness between two objects or two actions in their general nature dissimilar, or of causes terminating by different operations in some resemblance of effect. But the mention of another like consequence from a like cause or of a like performance by a like agency, is not a simile but an exemplification. It is not a simile to say that the Thames waters fields as the Po waters fields, or that as Hecla vomits flames in Iceland, so *Ætna* vomits flames in Sicily. When Horace says of Pindar that he pours his violence and rapidity of verse as a river swollen with rain rushes from the mountain, or of himself that his genius wanders in quest of poetical decorations as the bee wanders to collect honey, he, in either case, produces a simile; the mind is impressed with the resemblance of things generally unlike

"A simile may be compared to lines converging at a point, and is more excellent as the lines approach from greater distances; an exemplification may be considered

as two parallel lines which run on together without approximation, never far separated and never joined."

Similes serve two purposes. When addressed to the understanding, their purpose is to instruct; and when addressed to the heart, they serve only to please. The latter class is suited more to poetry than to prose, whereas the former can be used with advantage in any species of composition. Take, for example, the following passage from Wordsworth:—

"More sweet than odours caught by him who sails  
Near spicy shores of Araby the blest,  
A thousand times more exquisitely sweet  
The freight of holy feelings which we meet  
In thoughtful moments, wafted by the gales  
From fields where good men walk or bowers wherein they rest."

You will see that the poet here seeks to elucidate the less known by the better known, a mental phenomenon by a material phenomenon. This is, therefore, an explanatory simile.

Contrast with this Shelley's lines:—

"The champak odours fall  
Like sweet thoughts in a dream."

and note how the poet, here, in describing a very familiar idea, draws an illustration from a complex abstract conception. This simile does not evidently serve any other purpose than that of mere embellishment, and may be called a *decorative simile*.

Similes which are used for the purpose of explaining a subject fully may more properly be called Illustrations:  
e g.,

"As wax would not be adequate to the purpose of signature, if it had not the power to retain as well as to receive the impression, the same holds good of the soul with respect to the sense and Imagination. Sense is the receptive power, imagination its retentive. Had it sense without imagination, it would not be as wax, but as water, where though all impressions be instantly made, yet as soon as they are made, they are instantly lost."

There are certain rules to be always borne in mind with respect to the use of this figure :—

1. It should never be trite or commonplace. A simile ceases to be graceful when the resemblance between the things compared is so obvious that it is not worth while to institute the comparison. There is no art in showing a likeness which everybody can discover for himself, and consequently such a simile naturally falls short of its desired effect. This rule should be specially observed when the figure is used merely for the sake of embellishment.

2. The opposite extreme should also be avoided, and care should be taken that a simile be not obscure or unintelligible. No comparison should be drawn from an unknown object or an object of which very few people can have a clear idea. Besides, the resemblance must be neither too faint nor too remote, and there should be no distracting circumstances. All these points should be specially attended to, when the figure is used for the purpose of assisting the reader's ideas or of throwing light upon a subject.

It should be noticed, however, that this rule is not always observed in poetry. The beauty of Milton's similes, for example, is enhanced rather than impaired by the



irrelevant matter which he introduces into them. He constantly develops them into pictures which have their own interest and beauty, apart from the original purpose of their introduction ; *e.g.*,

When such murmur filled

The assembly as when hollow rocks retain  
The sound of blustering winds, which all night long  
Had roused the sea, now with hoarse cadence lull  
Sea-faring men o'erwatched, whose bark by chance,  
Or pinnace, anchors in a craggy bay,  
After the tempest.—*Paradise Lost*, II.

A distinction has sometimes been drawn between the terms Simile and Comparison, and the differentiating element has been held to be that whereas in the former merely the likeness between two objects is stated, in the latter all the various points of resemblance are brought out. A comparison, therefore, in this sense, is more explanatory than a simile. As instances of it, we may quote the following :—

Kings are like stars—they rise and set—they have  
The worship of the world, but no repose.—*Shelley*.

Poetry produces an illusion on the eye of the mind, as a magic lantern produces an illusion on the eye of the body. And as the magic lantern acts best in a dark room, poetry effects its purpose most completely in a dark age.—*Macaulay*.

## 2. Metaphor (Gk. *meta*, beyond ; and *phero*, I carry)—

By this figure, a word is transferred from the object to which it properly belongs to another, in such a manner that a comparison is implied, though not formally expressed. When, for instance, we speak of a man as having bridled his passions, we implicitly compare the 'passions' to a 'horse', and transfer the word *bridle* from the one to which it properly belongs to the other. Simi-

larly, a distinguished statesman is often called "a pillar of the state." The metaphor, here, consists in the implied analogy—between a pillar, which by its strength and solidity contributes much to the stability of a building, and the man who by his political sagacity contributes to the stability and security of the state. Other examples are given below :—

Variety is the *spice* of life.—*Cowper*.

To *husband* out life's *taper* at the close.—*Goldsmith*.

Hope is brightest when it *dawns* from fear.—*Scott*.

The school master is abroad, *armed* with his primer.—*Brougham*.

The Lord is my *rock* and my *fortress*.—*Book of Psalms*.

The curfew tolls the *knell* of parting day.—*Gray*.

People who are still in the *gristle* and not yet hardened into the *bone* of manhood.—*Burke*.

Life seems to be an utterly unimportant *by-product*.—*Jeans*.

The *tree* of liberty only *grows* when it is *watered* by the blood of tyrants.—*Barere*.

Pope Alexander was desirous to *trouble the waters* in Italy, that he might *fish* the better.—*Bacon*.

A metaphor, therefore, differs from a simile only in form not in substance. In the latter, the two subjects of comparison are kept distinct in thought as well as in expression ; while in the former, they are kept distinct in thought only, and not in expression. A metaphor is usually a more lively and more pleasing mode of illustration than a simile, as it is more suggestive and leaves room for an agreeable exercise of the mind in detecting the points of resemblance implied in it.

The coining of metaphors has considerably enriched the vocabulary and phraseology of the English language. We use, in our daily speech, a large number of phrases

which on account of their wide adoption have almost ceased to be regarded as metaphorical. Thus we often speak of a *clear* head, a *ray* of hope, a *shade* of doubt, the *head* of a family, financial *prospects*, *rooted* prejudices, etc., without being conscious that we are using any figure of speech.

The following rules must always be borne in mind with respect to the use of metaphors :—

(a) They should not be far-fetched, nor should they enter too much into details. They should always have the appearance of falling naturally into their places. Metaphors which are drawn from unknown or abstruse sources and do not suggest any striking resemblance not only fail to impart any grace or beauty to an idea, but, on the contrary, tend to involve it in obscurity.

The violation of this rule gives rise to what are called Strained Metaphors : as—

Here lay Duncan.

His silver skin *laced* with his *golden* blood.—*Shakespeare*.

Here, the resemblance of blood to gold lace is very far-fetched.

Young, speaking of old age in his *Night Thoughts*, says :—

It should

Walk thoughtful on the silent, solemn shore

Of that vast ocean it must sail so soon ;

*And put good works on board . and wait the wind*

*That shortly blows us into worlds unknown.*

That metaphor is here too far pursued, and the details in the last two lines are simply prosaic.

(b) Metaphors drawn from different sources must not be used together in dealing with the same subject. Such incongruities frustrate the very purpose which a judicious use of this figure is designed to fulfil.

The violation of this rule gives rise to what are called *Mixed Metaphors*; as—

*To take up arms against a sea of troubles.—Shakespeare.*

The metaphor is faulty, for we never take up arms against a sea. The incongruity may be removed by substituting the word 'host' for 'sea'.

There is not a single view of human nature which is not sufficient to *extinguish the seeds of pride* —Addison.

The expression 'to extinguish the seeds' is inadmissible. We should say either 'to destroy the seeds' or 'to extinguish the flame'.

*I bridle in my struggling Muse with pain,  
That longs to launch into a bolder strain.—Addison.*

The poet, here, compares his Muse in the same breath to a horse, a ship and a musical instrument.

(c) Literal and metaphorical language must not be mixed confusedly together. The harmony of a metaphor is destroyed if it combines truth with falsehood. We should never construct a sentence in such a way that one part of it is to be taken literally and another part metaphorically.

This rule is violated in each of the following examples —

All the voyage of their life  
Is bound in shallows and in miseries —*Shakespeare*

Here, the word 'shallows' is used metaphorically while 'miseries' is used literally.

I was sailing in a vast ocean without other help than the *pole-star* of the ancients and the *rules of the French stage* among the moderns.—*Dryden*.

Here, also, the figurative sense of the word 'pole-star' (that which directs or serves as a guide) is combined with the literal meaning of 'the rules of the French stage'.

A metaphor being, as we have already remarked, only a compressed simile, the best test of its purity is that it should be capable of being expanded into a faultless simile; as—

*Metaphor*

*Simile*

- |  |   |
|--|---|
| <p>1. The ship ploughs the sea.</p> <p>2. Thy word is a lamp to my feet.</p> | <p>1. As a plough turns up the land, so the ship acts on the sea.</p> <p>2. As a lamp guides the traveller's footsteps in the dark, so thy word guides my steps in the obscure ways of the world.</p> |
|--|---|

✓ 3. **Allegory** (Gk. *allos*, other; and *agoreuō*, I speak; lit. speech having a meaning other than the literal)—This is a figure by which a lengthy and detailed comparison is instituted between two unallied subjects, usually for the purpose of conveying some moral instruction. An allegory, therefore, is nothing but an elaborately worked out similitude—a detailed description of one thing under the image of another. It differs from a simile in the fact that it presents only the secondary object and all the assertions that apply to it. It is indispensable to the success of an allegory that not only the

rhetorical meaning should be appropriate, but the story should have an interest of its own apart from the allegorical signification. As an instance of this figure, we quote the following lines from Sin's speech to Satan in Milton's *Paradise Lost*, II :—

"Out of thy head I sprung. Amazement seized  
All the host of Heaven ; back they recoiled afraid  
At first and called me Sin, and for a sign  
Portentious held me ; but familiar grown  
I pleased, and with attractive graces won  
The most averse."

The birth and the nature of sin are here allegorically described. Satan is the author of sin. At first, sin appears very repulsive to us, but when often committed, it makes our hearts callous, and becomes quite attractive.

The best known allegory in English prose literature is Bunyan's *Pilgrim's Progress*, where the life of a Christian is represented as a perilous journey with a happy termination. Amongst other long allegories may be mentioned the names of Tennyson's *Idylls of the King*, Swift's *Gulliver's Travels* and Spenser's *Faerie Queene*.

#### 4. Parable—(Gk *para*, beside ; and *ballo*, I throw)—

A parable is an allegorical story intended to enforce some high moral or religious lesson. It is so called because the story and its meaning lie side by side in it. We give below an example of a parable from the *New Testament* :—

"A sower went out to sow his seed ; and as he sowed, some fell by the wayside ; and it was trodden down, and the fowls of the air devoured it. And some fell upon a rock ; and as soon as it was sprung up, it withered away because it lacked moisture. And

some fell among thorns ; and the thorns sprang up with it, and choked it. And some fell on good ground, and sprang up, and bore fruit an hundredfold."

The allegorical interpretation of the parable, given by Jesus, is as follows :—

"The seed is the word of God. Those by the wayside are they that hear ; then cometh the devil, and taketh away the word out of their hearts, lest they should believe and be saved. Those on the rock are they, which when they hear, receive the word with joy ; and these have no root, which for a while believe, and in time of temptation fall away. And that which fell among thorns are they, which, when they have heard, go forth, and are choked with cares and riches and pleasures of this life, and bring no fruit to perfection. But that on the good ground are they, which in an honest and good heart, having heard the word, keep it, and bring forth fruit with patience."

5. **Fable**—A fable is also a short fictitious story with a moral ; but it is not always allegorical like a parable. Moreover irrational animals are generally introduced into fables ; as—

"A dog, crossing a little rivulet with a piece of flesh in his mouth, saw his own shadow represented in the clear mirror of the limpid stream ; and believing it to be another dog who was carrying another piece of flesh, he could not forbear catching at it, but was so far from getting anything by his greedy design that he dropt the piece he had in his mouth, which immediately sunk to the bottom and was irrecoverably lost."—*Æsop's Fables*.

## Class II—Figures based on Association

When two objects or ideas are invariably experienced together, they become connected together in the mind in such a way that whenever we think of one of them, we are instantly reminded of the other. This mental process is

known as *Association*, and its operation is distinctly traceable in each of the four figures which have been grouped under this class.

1. **Metonymy** (Gk. *meta*, change ; and *onoma*, name)—

This figure consists, as its name signifies, in substituting, the name of one thing for that of another to which it has a certain relation. The different kinds of substitution used in metonymy are the following :—

S (a) The symbol or sign for the thing symbolised ;  
as—

He ascended the *throne* ( symbol of sovereignty ).

He was raised to the *bench* ( the office of a judge ).

He is too fond of *red-tapism* ( strict adherence to official formalities, red tape being used in tying up papers in Government offices ).

Swift's *cassock* and *pudding sleeves* ( i. e., his clerical profession ) stood in the way of his worldly preferment.

I (b) The instrument or organ for the agent ; as—

The *press* ( journalist ) wields enormous power.

A thousand *lances* ( soldiers ).

The *pen* ( writer ) is mightier than the *sword* ( fighter ).

Another production of the same *chisel* ( sculptor ) is worthy of notice.

(c) The effect for the cause, or the cause for the effect ;  
as—

He is basking in the *sun* ( sunshine ).

The hedges are white with *May* ( hawthorn flowers which blossom during the month of May ).

Swiftly flies the feathered *death* ( arrow ),

The bright *death* ( sword ) quivered at the victim's throat.

—Tennyson.



The *day* ( day-light ) through lofty gratings found its way.—*Scott*.

Along the crisped *shades* ( trees ) and bowers.—*Milton*.

Yet oft a sigh prevails, and *sorrows* ( tears ) fall.—*Goldsmith*.

To bring their own grey *hairs* ( old age ) with sorrow to the grave.

—*Tennyson*.

C (d) The container for the thing contained ; as—

He drank the fatal *cup* ( contents of the cup ).

The *pit* ( occupants of the pit ) was in a roar of laughter.

All the *city* ( inhabitants of the city ) rose in arms.

He keeps a good *table* ( provisions ).

Who steals my *purse* ( contents of the purse ) steals trash.

The heroic wealth of *hall* ( lords ) and *bower* ( ladies ).

—*Wordsworth*.

(e) The name of a passion for the object inspiring it ;  
as—

He is the *pride* of his country ( one of whom his countrymen feel proud ).

The *sigh* of her secret soul ( the youth for whom she sighs in secret ).

*Lycidas*, your *sorrow* ( object of sorrow ), is not dead.—*Milton*.

(f) The act for the object of the act ; as—

The principles of liberty were the *scoff* ( object of ridicule ) of every grinning courtier.—*Macaulay*.

But half a plague, and half a *jest* ( object of jest ),

Was still endured, beloved, caressed.—*Scott*.

The people's *prayer*, the glad diviner's theme,

The young men's *vision*, the old men's *dream*.—*Dryden*.

M (g) The maker for his work ; the place for the production ; as—

He is not well up in *Euclid* ( Euclid's geometry ).

Classical constructions are common in *Milton* ( Milton's works ).

All *Arabia* ( the perfumes of Arabia ) breathes from yonder box.

—*Pope*.

2. **Synecdoche** ( lit. the understanding of one thing for another )—By this figure a more comprehensive term is used for a less comprehensive or vice versa. The following are the different varieties :—

(a) A part for the whole ; as—

A fleet of twenty *sail* ( ships ).

A man bowed down with seventy *winters* ( years ).

No useless coffin enclosed his *breast* ( body ).—*Wolfe*.

Rather I would abjure all *roofs* ( houses ).—*Shakespeare*.

Content to rear his whitened *wall* ( house ).—*Scott*.

Nearly two hundred *hands* ( persons ) are employed in this office.

(b) The whole for a part ; as—

Dust *thou* ( the body ) art, to dust returnest.

Wake the *purple year* ( spring ) —*Gray*.

The livish moisture of the *melting year* ( the rainy season ).

—*Thomson*.

Till through the British *world* ( empire ) were known

The names of Pitt and Fox alone.—*Scott*.

I called the New *world* ( hemisphere ) into existence to redress the balance of the old —*Canning*.

(c) A species for the genus ; as—

*Silver and gold* ( riches ) I have none.

Man must earn his *bread* ( food ) by the sweat of his brow.

To be a comrade with the *wolf and the owl* ( wild beasts and birds ).

—*Shakespeare*.

(d) The genus for a species ; as—

Drink, pretty *creature* ( lamb ), drink !—*Wordsworth*.

To tread a *measure* ( dance ) with you in the grass —*Shakespeare*.

*Vessels* ( ships ) large may venture more,

But little boats should keep on shore.—*Franklin*.

(e) An individual for the class (called Antonomasia);  
as—

Every man is not a *Solomon* ( as wise as King Solomon ).

A *Daniel* ( a wise and impartial judge ) come to judgment.

—*Shakespeare.*

It is not every poet that can expect to find a *Macenas* ( a patron ).

Some new *Arminius* (deliverer of his country) shall awake.—*Scott.*

May some choice patron bless each grey *goose quill* ?

May every *Barrus* ( bad poet ) have his *Bufo* (foolish patron) still ?

—*Pope.*

Similarly, we say a *Judas* for a traitor, a *Homer* for a great poet, a *Demosthenes* for an orator, a *Cræsus* for a very rich man, etc.

(f) The material for the thing made ; as—

He was dressed in *linen* ( linen clothes ).

The prisoner was bound in *irons* ( iron fetters ).

The *canvas* ( portrait ) glow'd beyond e'n nature warm.

—*Goldsmith.*

Grace this cold *marble* ( monument ) with a tear.—*Scott.*

She that has that, is clad in complete *steel* ( steel armour ).

—*Milton.*

(g) The abstract for the concrete ; as—

I am out of *humanity's* ( man's ) reach.—*Cowper.*

Basks at the fire his hairy *strength*.—*Milton.*

Then *Averill* went and gazed upon his *death* ( dead body ).

—*Tennyson.*

Down from that *strength* ( stronghold ) had spurr'd their horse.

—*Scott.*

Man seems the only *growth* ( natural object having growth ) that dwindles there.—*Goldsmith.*

*Weariness* ( a weary man )

Can snore upon the flint, when restive *sloth* ( a sluggard )

Finds the down pillow hard.—*Shakespeare.*

(h) The concrete for the abstract ; as—

There is a good deal of the *fox* ( cunning ) in his character.

And village maidens lose the *rose* ( ruddiness ).—*Scott*.

Wisely kept the *fool* ( folly ) within.—*Dryden*.

And in the unhappy man forgets the *foe* ( hostility ).—*Addison*.

The *father* ( fatherly affection ) yearns in the true prince's breast.

—*Dryden*.

Brutus was attached to the *man* ( i. e., Cæsar's private virtues ), but he detested the *tyrant* ( i. e., Cæsar's tyranny ).

It should be observed that some of these varieties, viz., (b), (d), and (e), should strictly be classed under figures of similarity. Bread, for instance, resembles other articles of food in having the power of sustaining life. There is no such resemblance, however, between a 'roof' or a 'wall' and a 'house' for which either of the words is used.

~~3~~ **Hypallage or Transferred Epithet**—By this figure an epithet is transferred or shifted from the object to which it properly belongs, to another with which it is associated in the mind of the writer or speaker. Thus in the sentence—'They have marched a *weary* way'—the epithet 'weary', which is strictly applicable to the persons marching, is transferred from them to the way. Other examples of this figure are given below :—

To scorn delights and live *laborious* days.—*Milton*.

The slow footsteps of the guard

Pacing his *sober* round.—*Scott*.

The bellman's *drowsy* charm.—*Milton*.

Prometheus talks too much of his *uneasy* postures.—*Macaulay*.

With *patient* angle trolls the funny deep,

Or drives his *enturous* ploughshare to the steep.—*Goldsmith*.

A lackey presented an *obsequious* cup of coffee.—*Carlyle*.

adjective  
transfer

A *sleepless pillow* was pressed by both ; an *anxious morning* slowly dawned.—*Reynolds*.

This figure of speech should be clearly distinguished from the metaphor, which is also a figure of substitution. In the latter, a comparison is implied between the two objects, which is not the case in hypallage.

**A. Allusion**—This figure consists in using some word or expression which calls to one's mind some well-known past incident, or the saying of some great man ;  
e. g.,

It was not given to Goldsmith to 'feel like the Monument' on any occasion whatsoever.—*Black*.

The allusion, here, is to a remark once made by Dr. Johnson. When he was asked by his friends how he received the news of the failure of his tragedy, *Irene*, he replied, "Why, like the monument !" i. e., with the utmost indifference.

The ungainly Irishman was called to *make sport for the Philistines*  
—*Black*.

The italicised expression reminds us of Samson, the Jewish hero. It was during the period of his captivity that he was called upon by the Philistines to make sport for them.

Now we clap

Our hands, and cry "Eureka", it is clear.—*Byron*.

The word 'Eureka' reminds us of the exclamation of Archimedes, the Syracusan philosopher, when he found out how to test the purity of Hiero's gold crown. It is said that the idea struck Archimedes while he was taking a bath and at once he jumped out of his bathing tub, and without waiting to put on his clothes, ran to the king's palace shouting "Heureka ! Heureka !"

Class III—Figures based on Difference

1. **Antithesis** (Gk. *anti*, against; and *tithemi*, I place)—By this figure, contrasted words or ideas are set against each other in a balanced form for the sake of emphasis. Thus, in the proposition—'It is a blessing and not a curse', the word 'blessing' itself conveys the idea implied in 'not a curse,' so that the latter expression may seem unnecessary. The explicit statement of the contrast, however, serves to render the proposition more forcible. The efficacy of contrast is noticeable everywhere in the physical world. White never appears so bright as when it is set against black, and both are viewed together. It is the darkness of the night which heightens the brilliance of a flash of lightning. In composition, likewise, antithesis may be employed to advantage in order to strengthen the impression intended to be produced by an idea.

Examples:—

- The prodigal robs *his heirs*; the miser robs *himself*.
- United we stand—divided we fall.*—*Morris*.
- Men's evil manners live in *brass*;
- Their virtues we write in *water.*—*Shakespeare*.
- He was not the *master* but the *slave* of his speech.—*Macaulay*.
- The worst that can happen to you is to *break* stones, not to be broken by them.—*Rushin*.
- The Puritan *prostrated himself* in the dust before his Maker, but he set his foot on the neck of his king.—*Macaulay*.
- Give every man thine ear, but few thy voice;
- Take each man's censure, but reserve thy judgment.—*Shakespeare*.

2. **Epigram** (Gk. *epi*: upon; and *gramma*, a writing; originally, an inscription; then, a short pointed poem)—"The Epigram", says Prof. Bain, "is an apparent contradiction in language which by causing a temporary shock,

rouses our attention to some important meaning underneath." Thus, when we want to state that the child's character shows what the future man's will be, we say epigrammatically that "the child is father of the man." There is, similarly, an apparent verbal contradiction in Goethe's remark, "I am content, and I don't like my situation," but a careful examination of the sentence discloses the important truth it contains, namely, that it is better to have always some remaining wants to inflame activity and inspire hope, than to have every craving gratified at once.

This figure should be clearly distinguished from antithesis. While the effect of the latter is to make an idea clearer by formally contrasting it with its opposite, an epigram depends for its effect on brevity of expression, and tends to involve the meaning of a statement in obscurity. Epigrams should be very sparingly used by young writers, as an excessive use of them is likely to damage the perspicuity of language.

Our antagonist is our helper.—Burke.

The blessedness of being little.—Shakespeare.

There is a pleasure in poetic pains.—Cowper.

Beware the fury of a patient man.—Dryden.

And his best riches, ignorance of wealth.—Goldsmith.

No man teaches well who wants to teach.—Ruskin.

Speech was given to man to conceal his thoughts.—Voltaire.

The greatest of faults is to be conscious of none.—Carlyle.

• Towards die many times before their death.—Shakespeare.

Heaven most chastises those whom most He likes.—Pomfret.

Our sweetest songs are those that tell of saddest thought.—Shelley.

Marlborough's services had been so splendid that they were no longer necessary.—Macaulay:

To be prepared for war is one of the most effectual means of preserving peace.—Washington.

}

Love is a *secondary* passion in those who love most, a *primary* in those who love least.—*Landor*.

An extreme form of this figure is known as Oxymoron which consists in the juxtaposition of contradictory words ; e. g.,

*Darkness visible* —*Milton*.

*This pleasing anxious being* —*Gray*.

*The bookful blockhead, ignorantly read*.—*Pope*.

*Thus idly busy rolls their world away*.—*Goldsmith*.

*Whose dread command is lawless law*.—*Byron*.

*So loathed the bright dishonour of his love*.—*Tennyson*.

*On that loud Sabbath shook the spoiler down*.—*Tennyson*.

*If the freshening sea*

*Made them a terror—it was a pleasing fear*.—*Byron*.

*And, in that glorious error, calmly went*

*To death without a word*.—*Doyle*.

like a poet  
in the light  
thought

3. **Climax** (Gk *klímax*, a ladder)—By this figure a series of words or sentiments is presented in such a way that the least impressive of them comes first, and there is a regular gradation from it to the most impressive. In other words, it is an artful amplification of the circumstances of some object or action which we intend to present in a strong light ; as—

*A heart to resolve, a head to contrive and a hand to execute.*

—*Gibbon*.

*That consolation, that joy, that triumph was afforded him.*

—*Southey*.

*Black it stood as Night, fierce as ten Furies, terrible as Hell.*

—*Milton*.

By it the purity and virtue of the *family tie* are touched, the tone and vigour of the *dominant classes* are sapped; the *body politic* becomes weak and languid; and the *state* itself too crumbles to pieces.

—*Muir*.



Sometimes, the word or expression which ends the first member of a sentence begins the next, and so on throughout its entire length ; *e.g.*,

How has expectation darkened into *anxiety*, *anxiety* into *dread*, ar *dread* into *despair* !—*Irving*.

“The state of societies in large cities necessarily produces *luxury* ; *luxury* gives birth to *avarice* ; *avarice* begets *boldness* ; and *boldness* is the parent of depravity and crime.”

4. **Anti-climax** or **Bathos**—Bathos consists in a sudden declension from lofty to mean thoughts, and serves to excite a sense of the ludicrous. This figure also like the preceding one, depends for its effect on the difference in importance between the successive ideas presented by it ; *e.g.*,

No louder shrieks to pitying heaven are cast,  
When *husbands* or when *lap dogs* breathe their last.—*Pope*.

True Jedwood justice was dealt out to him. First came the *execution*, then the *investigation*, and last of all, the *accusation*.—*Macaulay*.

A man so various, that he seem'd to be  
Not one, but *all mankind's epitome* ;  
Who in the course of one revolving moon,  
Was *lawyer, statesman, fiddler, and buffoon*.—*Dryden*.

“Q.—How do you like Shakespeare's Hamlet? A.—*O mighty excellent ! I think there are not even twelve men in Boston who could write such a work !*”

“And thou, Dalhousie, the great *god of war*,  
*Lieutenant-Colonel* to the Earl of Mar.”

Note that while Climax is the *ascent* of a subject step by step from a lower to a higher interest, Anti-climax is a *descent* from great things to small.

## FIGURES OF SPEECH

5. **The Condensed Sentence**—This figure consists in bringing together in one enumeration ideas so different that each of them should ordinarily receive a distinct statement. It is generally used in prose for comic purpose; not being very artificial, cannot be used often in serious composition without giving offence. The comic effect that is produced by a condensed sentence depends on the conjunction of incongruous ideas; e. g., *purpose to make fun.*

She *dropped a tear* and *her pocket handkerchief*.—*Dickens.*

The Russian grandees came to Elizabeth's court *dropping pearls* and *vermin*.—*Macaulay.*

I had fancied you were gone to *cultivate matrimony* and your *estate* in the country.—*Goldsmith.*

Milton, having now tasted the honey of public employment, would not *return to hunger* and *philosophy*.—*Johnson.*

Of the nineteen tyrants who started up under the reign of Gallienus, there was not one who *enjoyed a life of peace* or a natural death.—*Gibbon.*

### Class IV—Figures based on Imagination

1. **Personification** (Lat. *persona*, a person)—Personification consists in investing abstract ideas or inanimate objects with the attributes of a living being. There is an instinct in man's nature which urges him to believe that inanimate objects are endowed with sensibility, and that they can think, feel and act like human beings. This tendency may be observed even in childhood. A young girl talking to her doll affords an illustration of the working of this principle. Even grown-up people are not exempt from its influence in life, and this influence is specially manifested when the mind is agitated by strong passions. When, for example, a man happens to hurt his foot upon a

stone, he usually feels inclined to break the stone into pieces, or utters passionate exclamations against it, as if it were a man who has done some injury to him. No one, again, can leave his native land without a pain or regret akin to that which he feels when he is leaving old friends. This figure, therefore, is generally used in imaginative and impassioned writing, and is suited more to poetry than to ordinary prose.

*Examples* :—

The *thirsty earth* soaks up the rain,  
And *drinks* and *gapes* for drink again.—*Cowley*.

*Fear* at my heart, as at a cup,  
My life-blood seemed to *sip*.—*Coleridge*.

*Nature* might stand up  
And say to all the world. "This was a man!"—*Shakespeare*.

*Grey Superstition's* whisper dread  
Debarred the spot to vulgar tread.—*Scott*.

Smiles on past *Misfortune's* brow  
Soft *Reflection's* hand can trace.—*Gray*.

*Expectation* mute  
*Gapes* round the silent circle's peopled walls.—*Byron*.

The *Pyramids* themselves, *doting* with age, have *forgotten* the names of their founders.—*Fuller*.

*Christian Justice* has been strangely *mute* and seemingly *blind*, and if not *blind*, *decrepit*—this many a day : she *keeps her accounts* still, however,—quite steadily—doing them at nights, carefully through acutest spectacles.—*Ruskin*.

The name 'Personal Metaphor' has sometimes been erroneously given to this figure. Personal Metaphor consists in the transference of personal attributes to inanimate objects ; *e. g.*, a *prattling* brook, the *angry* ocean, the *thirsty* ground, a *frowning* mountain, etc. The test of a metaphor, already stated, holds good in each of these cases. 'A *prattling* brook', for example, can be

expanded into the following simile :—'As a child prattles, so a brook makes a ceaseless clatter'. But when we invest abstract ideas with personal attributes, *e. g.*, *frowning* wrath, *white-handed* hope, *gloomy* despondency, *green-eyed* jealousy, etc., this test does not hold good; and these expressions, consequently, cannot be called personal metaphors. All that we are justified in saying is that Personal Metaphor is only a species of Personification.

One variety of this figure is called the **Pathetic Fallacy**, by which nature or inanimate objects are represented as echoing the feelings of man, or showing interest in human action, either by sympathy or by antipathy. It has been so called by Ruskin, because it is a fallacy caused by an excited state of the feelings, when the mind is borne away, over-clouded or over-dazzled by emotions.

*Examples :—*

Earth felt the wound ; and Nature from her seat,  
Sighing through all her works, gave signs of woe.—*Milton.*

Armour rustling in the halls,  
On the blood of Clifford calls.—*Wordsworth.*

Through torrid tracts with fainting steps they go,  
Where wild Altama murmurs to their woe.—*Goldsmith.*

Last the Prussian trumpet blow,  
Through the long-tormented air  
Heaven flashed a sudden jubilant ray,  
And down we swept and charged and overthrew.—*Tennyson.*

Her fate whisper'd by the gentle breeze,  
And told in sighs to all the trembling trees,  
The trembling trees, in every plain and wood,  
Her late remurmur to the silver flood,  
The silver flood, so lately calm, appears  
Swell'd with new passion, and o'erflows with tears.—*Pope.*

## 2. Apostrophe (Gk. *apo*, aside; and *strephō*, I turn)—

By this figure, a speaker or a writer changes the course of his theme and makes a short impassioned address to a person who is absent or dead, or to an inanimate object, or even to an abstraction connected with the discourse. In the last two cases, it is obvious, an apostrophe must be accompanied by personification. Some rhetoricians have given to these the special name of 'Passive Personification', inasmuch as inanimate objects and abstract ideas are here conceived of as having the capacity of *passively* listening to us and being affected by our address.

*Examples :—*

Roll on, thou deep and dark-blue Ocean, roll,—*Byron*.

O *Luxury* ! thou curst by Heaven's decree,

How ill exchanged are things like these for thee.—*Goldsmith*.

My mother ! when I learnt that thou wast dead,

Say, wast thou conscious of the tears I shed ?—*Cowper*.

O pardon me, thou *bleeding piece of earth*,

That I am meek and gentle with these butchers.—*Shakespeare*.

O *Solitude* ! where are the charms

That sages have seen in thy face ?—*Cowper*.

And is this all the world has gained by thee ?

Thou first and last of fields ? king-making *Victory* ?—*Byron*.

And vainly pierce the solemn gloom

That shrouds, O *Pitt*, thy hallowed tomb.—*Scott*.

*Unhappy man* ! and must you be swept into the grave, unnoticed and unnumbered, and no friendly tears be shed for your sufferings or mingled with your dust ? ( In the closing passage of one of his speeches, Robert Hall thus refers to the miseries of men wounded in war.)

Why, why was I born a man, and yet see the sufferings of wretches I cannot relieve ? *Poor houseless creatures* ! the world will give you reproach, but will not give you relief.—*Goldsmith*.

Of these examples, the last three only are apostrophes in the restricted sense of the word, the others being instances of passive personification.

3. **Vision** (Lat. *videō*, I see)—By this figure, a writer or speaker brings to his mind some absent or imaginary picture, and represents it with such graphic reality as though it were actually present to the senses. Like apostrophe, it is also generally prompted by strong emotions, and has no effect at all in plain narrative.

*Examples :—*

Even now, methinks, as pondering here I stand,  
I see the rural virtues leave the land.—*Goldsmith*.

Pride in their port, defiance in their eye,

I see the lords of human kind pass by.—*Goldsmith*.

I can see yet the Guards pacing before the gates of the palace.

—*Thackeray*.

High over those venerable graves towers the stately monument of Chatham, and from above, his effigy, graven by a cunning hand, seems still, with eagle face and outstretched arm, to bid England be of good cheer, and to hurl defiance at her foes.—*Macaulay*.

What beck'ning ghost, along the moonlight shade

Invites my steps and points to yonder glade ?

'Tis she. But why that bleeding bosom gor'd ?

Why dimly gleams the visionary sword ?—*Pope*.

Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks, methinks I see her as an eagle mewing her mighty youth and kindling her undazzled eyes at the full mid-day beam.—*Milton*.

N. B. Visions are often allegorical, *e. g.*, Swift's *Temple of Fame*, Addison's *Vision of Muzza* (*Spectator* N. 159), etc.

4. **Hyperbole** (Gk. *hyper*, beyond : and *ballō*, I throw)—This is a figure by which things are represented

as much greater or less, better or worse, than they really are. There is a tendency in the human mind not to rest satisfied with things in their real condition but to describe them as having much more or much less of their respective qualities than they actually possess. When we admire a thing highly, we are likely to paint it in too glowing colours; when, on the other hand, we condemn a thing strongly, we usually speak of it in too violent terms of disparagement. A hyperbole is thus only another name for an exaggerated statement.

This figure is used for various purposes:—

(a) *For giving vent to passion.* A hyperbolic style is naturally prompted by such passions as love, grief, anger, amazement, etc.; e. g.,

I loved a love once, *fairest among women.*—Lamb.

*To see her is but to love her,  
And love but her for ever;  
For Nature made her what she is,  
And never made another*—Burns.

*Put a tongue  
In every wound of Cæsar, that should move  
The stones of Rome to rise and mutiny.*—Shakespeare.

*Me miserable! which way shall I fly  
Infinite wrath and infinite despair?  
Which way I fly is hell—myself am hell,—  
And in the lowest deep, a lower deep,  
Still threatening to devour me, opens wide,  
To which the hell I suffer seems a heaven.*—Milton.

I thought *ten thousand* swords must have leapt from their scabbards to avenge even a look that threatened her with insult.—Burke.

(b) *For imparting vividness to a description.* When, for example, we say—"His speech was so deeply interesting and impressive that the very walls listened to his arguments and were moved by his eloquence"—we use the hyperbole for giving a vivid idea of the attention of the hearers, and of the effect which the eloquence of the speaker had on them. The same purpose is served by the hyperboles in the following :—

*Hell grew darker at their frown.*—Milton.

I have lamps that gild the lustre of the moon,—Davidson.

The old walls rocked with the crowd and cried.—Browning.

Such a peal of laughter enough to have awaked the Seven Sleepers.—Carlyle

I saw their chief tall as a rock of ice ; his spear as the blasted fur ; his shield like the rising moon ; he sat on the shore, like a cloud of mist on the hill.—Osian.

It should be remembered that such exaggerations are never admissible in the description of a common or familiar object.

(c) *For vituperation, ridicule and humour ; e. g.,*

The English gain two hours a day by clipping their words.—  
Voltaire.

For rhetoric, he could not ope  
His mouth, but out there flew a trope ;  
In mathematics he was greater  
Than Tycho Brahe or Erra Pater.—Butler.

Antony

The posture of your blows is yet unknown ;  
But for your words, they rob the Hybla bees,  
And leave them honeyless.—Shakespeare.

Almost all humour seems to rest on the hyperbolic. Comic writing always attains its effect by the principle



of discordance or want of harmony between the subject and the mode of its treatment. Sometimes we have a lofty and elevated subject intentionally treated in a low and prosaic manner; sometimes again, a low and prosaic subject is treated in a lofty and pompous manner, giving rise to the same ludicrous effect. The former kind of writing is called *Burlesque*, and the latter, *Mock-heroic*.

### Class V—Figures based on Indirectness

1. **Innuendo** (Lat. *innuendo*, by making a nod, *i. e.*, by an oblique hint)—This is a figure by which a thing is insinuated or hinted, instead of being plainly stated. The writer or speaker keeps his main purpose out of view, and leaves it to be inferred by those whom he addresses. An innuendo generally points at something damaging to the character or reputation of the person or persons referred to. It consists in artfully making imputations of an injurious nature, without making any direct charge; *e. g.*,

He was born of rich *but* honest parents.

The use of the particle 'but', here, instead of 'and' seems to suggest that rich people are generally dishonest.

An old man, dangerously ill, was urged to take the advice of a physician, but he objected, saying, 'I wish to die a natural death.'

There is, here, a severe innuendo against medical men. The old man hints that the professors of the healing art usually do nothing more than hasten the death of their patients.

An artist was asked to give his opinion on a portrait, and he remarked, "What a splendid frame!"

The insinuation evidently was that the painting itself was bad.

"Sir", said an incautious person to Johnson, "drinking drives away care, and makes us forget whatever is disagreeable. Would you not allow a man to drink for that reason?" "Yes", was the reply, "if he sat next you."

Dr. Johnson, in this reply, insinuated that the querist was a very dull and disagreeable fellow; and consequently, a person who had the misfortune to sit near him might be allowed to drink so that he might forget his existence.

"Seven years, my lord, have passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. *Such treatment I did not expect, for I never had a patron before*"—Johnson.

This is an innuendo against patrons who instead of assisting or encouraging the men whom they profess to patronize, generally treat them with a careless and even contemptuous indifference.

2. Irony (Gk. *eiron*, a dissembler)—Irony consists in the use of words the natural meaning of which is the very opposite of what is intended to be expressed. By this figure, therefore, we say one thing when we mean another: we pretend to approve something which we really want to ridicule. It adds much pungency to an observation, and is used with great effect in exposing the vices, and follies of men. When a speaker uses irony,

there is always something in his tone and manner which shows his real meaning.

*Examples :—*

Yet Brutus says he was ambitious,  
And Brutus is an *honourable* man !—*Shakespeare.*

A good father ! A good husband ! *Ample apologies* for fifteen years of persecution, tyranny and falsehood.—*Macaulay.*

The *brotherly love of our enlarging Christianity* is proved by the multiplication of murder.—*Rushin.*

They were abandoned without reserve to the *tender mercies* of the satirists.—*Macaulay.*

Irony should be clearly distinguished from *Sarcasm*, in which a man does not state the contrary of what he means,—he says what he means, but in such a way as to excite contempt or ridicule. The latter, therefore, is not based upon indirectness of speech. The following are instances of sarcasm :—

Some infidels said about Christ that he saved others, but himself he could not save.

We, Christians, have just enough religion to make us hate, but not enough to make us love each other.—*Swift.*

Certainly God did not make man and leave it to Aristotle to make him rational.—*Locke.*

Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and when he has reached the ground, encumbers him with help ?—*Johnson.*

**3. Periphrasis** ( Gk. *peri*, around ; and *phrasis*, saying )—By this figure, we express a thing in a round-about way, instead of saying it directly. It is used more commonly in poetry than in prose ; *e. g.*,

*Shroud of sentient clay* ( the body ).—*Scott.*

*Moving isles of winter* ( ice-bergs ).—*Tennyson.*

*Green-robed senators of mighty woods* ( oak trees ).—*Keats.*

*The cup that cheers, but not inebriates* ( a cup of tea ).—*Cowper.*

*The great fierce fish that thirsts for blood* ( the shark ).—Doyle.

*Sleep the sleep that knows no breaking* ( die ).—Scott.

*The shining orbs which deck the skies* ( the stars ).

*The knightly growth that fringed his lips* ( the moustaches ).

—Tennyson.

*That orb'd maiden with white fire laden* ( the moon ).—Shelley.

We sometimes employ this figure in prose for the purpose of emphasising an idea ; *e. g.*,

It would require a good deal of argument to make me believe your story.

If a man were called to fix the period in the history of the world, during which the condition of the human race was most happy and prosperous, he would, without hesitation, name that which elapsed from the death of Domitian to the accession of Commodus.—Gibbon.

#### 4 Euphemism (Gk. *eu*, well ; and *phem*, I speak)—

This figure consists in softening down a harsh or disagreeable expression ; it is a way of stating something offensive in an agreeable and pleasing manner. It is prompted sometimes by courtesy, when the plain and direct mention of a thing might recall the grief of a man or hurt his sensibility ; and sometimes by a sense of decorum, when a direct statement might go beyond the bounds of propriety and decency ; *e.g.*,

*He perished on the scaffold* ( was hanged ).

*Discord fell on the music of Cowper's soul* ( he became insane ).

*The tradesman has stopped payment* ( has become a bankrupt ).

*Lord, by this time he smelleth* ( stinketh ), for he hath been dead four days.—St. John.

Goldsmith was little, pitted with the small-pox, and awkward, and *scholar*'s boys are amazingly frank ( *i. e.*, they unadvisedly blurt out the truth without regard for the feelings of others ).—Black.

This figure should be clearly distinguished from Innuendo, which is also based on indirectness of language. An innuendo is always prompted by *hostile* feeling: it wants to *hurt*. A euphemism, on the other hand, is prompted by *kindly* feeling: it wants to *spare*.

### Class VI—Figures based on Sound

✓ 1. **Paronomasia** or **Pun**—This figure “rests on a duplicity of sense under unity of sound”, and is essentially of a laughter-provoking nature. Punning is the foundation of wit. The following are the different varieties of puns:—

(a) A word or expression is sometimes used equivocally in a sentence, *i.e.*, it may admit of two entirely different meanings; *e.g.*,

I whip my child to make him *smart* (either ‘brisk and active,’ or ‘to feel a sharp quick pain’).

If a woman loses her husband, she pines for a *second* (either ‘for a short time’, or ‘for a second husband’).

(b) The same word or expression may be used more than once in a sentence in different senses; *e.g.*,

Sportsmen are men of slow perception, who find it easier to *follow* the hounds than to *follow* an argument. (The first ‘follow’ is used in the sense of ‘to pursue,’ and the second, in the sense of ‘to grasp or comprehend’).

In cards a *good deal* depends on good playing, and good playing depends on a *good deal*. (The expression ‘a good deal’ first means ‘much’, and then ‘a good distribution of cards’).

(c) We sometimes play on words of similar sounds which are really different words with different meanings; *e.g.*,

The parson *told* the sexton, and the sexton *toll'd* the bell.  
Must I be *punished* for every *pun-I-shed* ?

It is very strange that when coal is purchased, instead of going to the buyer it goes to the *cellar* ( *seller* ).

Thomas Hood, in describing a friend's shooting, says, 'What he hit is *history* and what he missed is *mystery* ( *his story* and *my story* )'.

✓ 2. **Onomatopœia**—This is an artifice of language by which the sound of words is made to reflect their sense ; e g ,

And Niagara stuns with thundering sound,—*Goldsmith*.

Most weary seemed the sea , weary the oar,

Weary the wandering fields of barren foam,—*Tennyson*.

This will be discussed more fully under **Harmony** in Chapter V.

The other figures of this class—**Alliteration** and **Assonance**—are used almost always to decorate the language of poetry. We shall, therefore, treat them under **Prosody** in the second part of this book.

### Class VII—Figures based on Construction

1. **Interrogation** or **Erotesis**—By this figure, a strong affirmation, often a strong affirmation of the contrary, is implied under the form of an earnest interrogation. It is generally used in impassioned reasoning when we want to call the attention of those whom we address to some important fact or indisputable statement. Walker calls it "the most powerful engine in the whole arsenal of oratory."

For who can think submission ?—*Milton*.

Shall we, who, struck the Lion, shall we

Pay the Wolf homage ?—*Byron*.

To put  
emphasis

He that chastiseth the heathen, shall he not correct?—He that teacheth a man knowledge, shall he not know?—*Psalms*.

If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? and if you wrong us, shall we not revenge?—*Shakespeare*.

Will you take wantonly from your poor brother, this little all of his life, and make his brief hours long with pain? Will you be more prompt to the injustice which can never be redressed?—*Rushon*.

sometimes the answer to the question is furnished by the speaker or writer himself; *e.g.*,

Had these men any quarrel? Busy as the devil is, not the smallest.—*Carlyle*.

How much, do you think, Homer got for his *Iliad*, or Dante for his *Paradise*? Only bitter bread and salt, and going up and down other people's stairs.—*Ruskin*.

This figure is also employed for the following purposes:—

(a) For expressing a doubt or difficulty that cannot be easily removed; *e.g.*,

Why is all around us here

As if some lesser god had made the world,  
But had not force to shape it as he would,  
Till the High God behold it from beyond,  
And enter it, and make it beautiful?—*Tennyson*.

To be, or not to be: that is the question;  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them?—*Shakespeare*.

(b) For expressing wonder; *e.g.*,

And is this Yarrow? This the stream  
Of which my fancy cherished  
So faithfully, a waking dream?—*Wordsworth*.

But will God indeed dwell on the earth? Behold, the heaven and heaven of heavens cannot contain thee: how much less this house that I have builded!—*Old Testament*.

(c) For making a conditional statement; e.g.,

Does the crowned creature live simply, bravely, unostentatiously? Probably he is a king. Does he cover his body with jewels, and his table with delicates? In all probability he is *not* a king.—*Ruskin*.

Can you drive a nail into wood? Go and mend the parish fences. Can you lay a brick? Mend the walls of the cottages where the wind comes in. Can you lift a spadeful of earth? Turn this field up three feet deep all over.—*Ruskin*.

2. **Exclamation**—Exclamation is the abrupt expression of emotion, the language of wish, or of contemplation. It is usually introduced by interjections, or by such words as *how, what*, etc; e.g.,

Oh that those lips had language!—*Cowper*.

But she is in her grave, and oh!

The difference to me!—*Wordsworth*.

How sharper than a serpent's tooth it is

To have a thankless child!—*Shakespeare*.

What a piece of work is a man! How noble in reason! How infinite in faculties! In form and moving, how express and admirable! In action, how like an angel! In apprehension, how like a god!—*Shakespeare*.

3. **Chiasmus**—This figure consists in an inversion of the order of words or phrases, when repeated or subsequently referred to in a sentence. It serves to make a statement more emphatic and impressive; as—

*Beauty is truth, truth beauty.*—*Keats*.

If e'er to bless thy sons

My voice or hands deny,

These hands let useful skill forsake,

This voice in silence die.—*Dwight*.

And singing still dost soar, and soaring ever singest.—*Shelley*



For the sky and the sea, and the sea and the sky  
Lay like a load on my weary eye.—Coleridge.

May you stand long and long stand the terror of tyrants.—Burke.

So these were wed, and merrily rang the bells,

Merrily rang the bells, and these were wed.—Tennyson.

Reasoned high

Of Providence, Fore-knowledge, Will and Fate,

Fixed fate, free will, fore-knowledge absolute.—Milton.

4. **Zeugma**—When one verb is connected with two nouns to each of which a separate verb should properly be supplied, we have an instance of what is called *Zeugma*; e.g.,

Would *hide* her wrongs and her revenge.—Scott.

The word 'wrongs' goes very well with 'hide', but 'revenge' requires the use of another verb like 'ward off'.

The feast and noon grew high.—Milton

Banners on high and battles passed below.—Byron.

The moment and the vessel passed.—Tennyson.

*Zeugma* is used chiefly in poetry, and though the same in form as the Condensed Sentence, it does not produce any comic effect.

### Minor Figures

1. **Litotes**—This is a figure of speech in which, "by denying the contrary, more is intended than is expressed." *when negative is used to affirm the positive*

The man is *no fool* (i. e., he is wise).

A citizen of *no mean* (i. e., a distinguished) city.—New Test.

No narrow (i. e., very wide) frith he had to cross.—Milton.

No maiden's hand is around thee thrown.—Scott.

In the gloom of November we passed

Days *not dark* at thy side.—Arnold.

He had been wrested by *no common* deliverer from the grasp of *no common* foe. He had been ransomed by the sweat of *no vulgar* agony, by the blood of *no earthly* sacrifice.—Macaulay.

2. **Prolepsis or Anticipation**—By this figure, a writer or speaker suggests an objection to what he is advancing, and then returns an answer to it; as in the following.

That I say is modern war,—scientific war,—chemical and mechanic war,—how much worse than the savage's poisoned arrow! And yet you will tell me, perhaps, that any other war than this is impossible now. It may be so; the progress of science cannot, perhaps, be better registered than by new facilities of destruction. Yet hear, for a moment, what war was in Pagan and ignorant days;—what war might yet be, if we could extinguish our science in darkness and join the heathen's practice to the Christian's creed

—*Ruskin.*

Prolepsis is now more commonly used to denote the use of a word (generally a predicative adjective or a participle) in an *anticipatory sense*, *i. e.*, when the action denoted by the verb of a sentence takes place *before* that implied by such a word; *e. g.*,

Dash thee down,

To the hazard of thy brains and *shattered* sides.—*Milton.*

The word 'shattered' here, is used proleptically, because it is not until one is actually dashed down that his sides can become shattered.

For me that *widow's* mate expires.—*Scott.*

Here, the wife is called a 'widow' by anticipation, as she does not actually become a widow until her 'mate expires'.

So the two brothers with their *murdered* man

Rode past fair Florence.—*Keats.*

'Murdered man' means, here, 'the man that they were about to murder'.

And heaped upon the *cumbered* land

Its wreck of gravel, rocks and sand.—*Scott.*

It is only when gravel, rocks and sand have been heaped upon the land that it becomes 'cumbered'.

The unseen snow-beds dislodge  
Their hanging ruin.—*Arnold*.

It is only when the snow-bed is dislodged that it becomes the cause of 'ruin'.

✓ **3. Hendiadys**—By this figure, two substantives connected by the particle *and* are used to convey one complex idea which might have been expressed by a noun qualified by an adjective ; *e. g.*,

*Life and sufferance* ( suffering life ).

With *joy and tidings* ( joyful tidings ) fraught.—*Milton*.

That life is lost to *love and me* ( love-lorn me ).—*Scott*.

*Mysteries and presences* ( mysterious presences ) innumerable.

—*Ruskin*.

His look drew *audience and attention* ( attentive audience ).—*Milton*.

No product here the barren hills afford,

But *man and steel* ( a race of armed fighters ), the soldier and his sword.—*Goldsmith*.

✓ **4. Asyndeton**—This figure consists in the omission of connecting conjunctions, and is conducive to energy and vividness ; *e. g.*,

I slip, I slide, I gleam, I dance.—*Tennyson*.

What ? not a line, a tear, a sigh,

When valour bleeds for liberty ?—*Scott*.

From art more various are the blessings sent,

Wealth, commerce, honour, liberty, content.—*Goldsmith*.

O, what a noble mind is here o'erthrown !

The courtier's, scholar's, soldier's eye, tongue, sword.

—*Shakespeare*.

✓ **5. Polysyndeton**—This figure consists in the redundancy or excessive use of conjunctive particles. It serves

to impart emphasis to the particulars which are enumerated ; *e. g.*,  
*too many 'and'*

That hoard *and* sleep *and* feed *and* know me not.—*Tennyson*.

Most men eddy about

Here *and* there—eat *and* drink,

Chatter *and* love *and* hate,

Gather *and* squander.—*Arnold*.

But not to me returns

Day, *or* the sweet approach of even *or* morn,

*Or* sight of vernal blooms, *or* summer's rose,

*Or* flocks, *or* herds *or* human face divine,—*Milton*.

Contented toll, *and* hospitable care,

*And* kind connubial tenderness are there,

*And* piety with wishes placed above,

*And* steady loyalty, *and* faithful love —*Goldsmith*.

*Neither* blindness *nor* gout, *nor* age, *nor* penury, *nor* domestic afflictions, *nor* political disappointments, *nor* abuse, *nor* proscription, *nor* neglect, had power to disturb his sedate and majestic patience.

—*Macaulay*.

**6. Aposiopesis**—By this figure, a writer or speaker suddenly breaks off from what he was going or was expected to say, and leaves a sentence unfinished for the sake of effect ; *e. g.*,

Why urge the chase so far astray ?

And why so late returned ? and why—

The rest was in her speaking eye.—*Scott*.

They fell together all, as by consent :

They dropp'd, as by a thunderstroke. What might,

Worthy Sebastian ?—O, what might ?—No more.—

And yet methinks I see it in thy face,

What thou shouldst be.—*Shakespeare*.

In thirty years the western breeze had not once fanned his blood—he had seen no sun, no moon, in all that time—nor had the voice of friends or kinsmen breathed through his lattice. His

children—but here my heart began to bleed—and I was forced to go on with another part of the portrait.—*Sterne*.

7. **Paraleipsis**—By this figure, a writer or speaker professes to pass over something which he really means to declare strongly ; *e. g.*,

The atrocious crime of being a young man which the honourable gentleman has with such spirit and decency charged upon me, I shall never attempt to palliate or deny.—*Pitt*.

I cannot delay to tell you how political quarrels might be otherwise settled. But grant that they cannot. Grant that no law of reason can be understood by nations , no law of justice submitted to by them.  
—*Rushin*.

I might say many things, of his liberality and kindness to his domestics, his command in the army and moderation during his office in the province ; but the honour of the state presents itself to my view, and calling me to it, advises me to omit these lesser matters.

—*Cicero*.

8. **Epanaphora**—This figure consists in the repetition of an expression at the beginning of successive clauses or sentences ; *e. g.*,

*Ring out* old shapes of foul disease,  
*Ring out* the narrowing lust of gold ;  
*Ring out* the thousand wars of old,  
*Ring in* the thousand years of peace.—*Tennyson*.

*There is* a pleasure in the pathless woods,

*There is* a rapture on the lonely shore,

*There is* society where none intrudes—

By the deep sea, and music in its roar.—*Byron*.

*Lost* wealth may be replaced by industry, *lost* knowledge by study, *lost* health by temperance or medicine, but *lost* time is gone for ever.

—*Smiles*.

*I have summoned you here to witness your work. I have summoned you here to witness it,* because I know it will be gall and wormwood

to you. I have summoned you here to witness it, because I know the sight of everybody here must be a dagger in your mean, false heart.

—*Dickens*

9. **Epistrophe**—This figure consists in the reiteration of words or phrases at the ends of successive clauses or sentences. Like Epanaphora, it is greatly conducive to the energy of language ; e.g.,

The poor man may in his cottage bid defiance to all the forces of the crown.... the storms may *enter*, the rain may *enter*,—but the King of England cannot *enter* !—*Pitt*

"Wit is *dangerous*, eloquence is *dangerous*, a talent for observation is *dangerous*, everything is *dangerous* that has efficacy and vigour for its characteristics."

10. **Hyperbaton or Inversion**—This figure consists in inverting the grammatical order of words in a sentence to secure emphasis ( See Chap. III ) ; as—

Much have I travelled in the realms of gold.—*Keats*.

Thrice is he armed, that hath his quarrel just.—*Shakespeare*.

Out of the suffering comes the serious mind.—*Ruskin*.

Our literature he was incapable of enjoying or of understanding.

—*Macaulay*.

### Concluding Remarks

Although much of the beauty and force of composition depends on a judicious use of figurative language, still it must not be forgotten that figures are only ornaments intended for the decoration of our ideas. Hence, the excessive employment of figures is mere foppery in writing. As the worth of a man is to be judged not by his dress and jewels, but by his character and attainments, so the dignity of composition depends more on thought and sentiment than on mere rhetorical embellishment. "Do

not eschew figures", says an eminent writer, "but beware of leaning on them too heavily."

Figures should always come naturally out of a subject. They are most effective when they strike the mind as fresh. As their great use is to impart emphasis and liveliness to composition, they should be clear and pointed, and their suitability to the subject in connection with which they are employed, must be perceptible at a glance. Dragged in merely for their own sake, they become only an element of weakness. Ability to use figures with judgment will be best attained by a careful study of the language of eminent speakers and writers.

### Questions on Chapter I

1. Define Rhetoric and state wherein it differs from Grammar.

2. What are Figures of speech? Why are they so called? Enumerate and classify the principal figures.

3. State clearly the essential elements of a simile, and the rules which should be observed in using the figure.

4. Distinguish between a metaphor and a simile. What is the best test of the purity of a metaphor?

5. Enumerate the various faults to which metaphors are liable, illustrating your answer by concrete examples.

6. Expand each of the following metaphors into a simile :—

(a) "Borrowing dulls the edge of husbandry."

(b) "Be thou the rainbow to the storms of life."

(c) "Public meetings are the safety-valves of discontent."

- (d) "Full many a flower is born to blush unseen."  
 (e) "Pluck from the memory a rooted sorrow."  
 (f) "This life is a Penelope's web which we are always doing and undoing."

7. Examine the following metaphors :—

(a) "Boyle was the father of chemistry and the brother of the Earl of Cork."

(b) "In a moment the thunderbolt was on them, deluging the country with invaders."

(c) "He had at last brought off his good name untarnished from the nest of illusion and intrigue."

(d) "To thee the world its present homage pays,  
 The harvest early, but mature the praise."

(e) "Nevertheless, the winds which had slumbered in the Colonial trade were again let loose."

(f) "The ship of state weathered the storm, thanks to the skilful pilot at home and the brave armies abroad."

(g) "Straight the fierce storm involves his mind anew,  
 Flames through the nerves and boils along the veins."

(h) "The dean's voice was drowned by the shrill cries of the women ; and one of them took the wind out of his sails by hurling a stool at his head."

(i) "Italy is a narrow tongue of land the backbone of which is formed by the Appenines."

(j) "Again their ravening eagle rose  
 In anger, wheeled on Europe shadowing wings  
 And barking for the thrones of kings."

8 Define Personification. Can all instances of Personification be called personal metaphors ? Give reasons for your answer.

9 Point out those of the following that can be called personal metaphors .—

The hungry Waves, lean and sallow Abstinence ; Night spreads her curtain ; the blushing Rose ; Vengeance bares his arm ; stern Ruin's



plough-share; the smiling Fields; Memory watches over the sad review of joys, Expectation mute gapes; Decay's effacing fingers sweep; weary Wave and dying Blast sob and moan along the shore.

10. Distinguish between the following :—

(i) Antithesis and Epigram; (ii) Innuendo and Euphemism; (iii) Irony and Sarcasm.

11. Define accurately and illustrate each of the following figures :—

Hypallage, Climax, Apostrophe, Bathos, Vision, Pathetic Fallacy, Oxymoron, Zeugma, Chiasmus, Asyndeton, Prolepsis, Hendiadys, Litotes, Periphrasis, Polysyndeton and Aposiopesis. Give examples.

12. For what different purposes are the figures Hyperbole and Interrogation used? Give examples.

13. Define Paronomasia. Exemplify the various kinds of Puns.

14. Enumerate and illustrate the different classes of Metonymy and Synecdoche. Quote four instances of Antonomasia.

15. Point out the figures of speech employed in the following passages :—

1. "Earth! render back from out thy breast  
A remnant of our Spartan dead!  
Of the three hundred grant but three,  
To make a new Thermopylae!"
2. "Pure, innocent, noble-hearted girl! whom from earliest youth  
I believe in as full of truth and self-sacrifice, this was amongst  
the strongest pledges for thy truth, that never once didst thou revel in  
the vision of coronets and honour from men."

Personification  
Apostrophe  
Allusion  
exaggeration  
hyperbole

Personification  
Apostrophe

metonymy

FIGURES OF SPEECH

*Climax, Hyperbole*

3. "Then ensued a scene of woe, the like of which no eye had seen, no heart conceived, and which no tongue could adequately tell. All the horrors of war before known or heard of were mercy to the new havoc."

4. "What powerful call shall bid arise

The buried warlike and the wise :

The mind that thought for Britain's weal,

The hand that grasp'd the victor's steel?"

*Panaphora, Aposiopesis*

5. "One thing and one thing only could make Charles dangerous—a violent death. His subjects began to love his memory as heartily as they hated his person ; and posterity had estimated his character from his death rather than from his life."

6. "You have done good by stealth. The rest is upon record.

.....You are indeed a very considerable man. The highest rank ;—a splendid fortune ;—and a name, glorious till it was yours,—were sufficient to have supported you with meaner abilities than I think you possess."

7. "Not long shall honoured Douglas dwell

Like hunted stag in mountain cell ;

Nor, ere you pride-swollen robber dare—

I may not give the rest to air."

8. "And this is he, whom sitting downcast on the hard basis of his shopboard, the world treats with contumely as the ninth part of a man ! Look up, thou much-injured one ! look up with the kindling eye of hope and propheticodings of a noble better time."

9. "May you stand not as a substitute for virtue, but as an ornament of virtue, as a security for virtue, may you stand long and long stand the terror of tyrants ; may you stand the refuge of afflicted nations, may you stand as a sacred temple for the perpetual residence of an inviolable Justice."

10. "Bon Battle was a soldier bold

And used to war's alarms ;

But a cannon-ball took off his legs,

So he laid down his arms."

*vision  
asyndeton*

*personifical*

*metonymy*

*similie*

*aposisopesis*

*epigram*

*simy, sarcasm*

*asyndeton*

*hyperbator*

*similie*

*aposisopesis*

*Sarcasm*

*repetition - epianaphora*

*epianaphora*

*epistiot*

*chiasmus*

*metonymy, simile*

*alliteration*

*Pun*

RHETORIC  
*Asyndeton. Personifying*

11. "Shall unsparing taxation never cease to make him a miserable dejected being, a creature famishing in the midst of abundance fainting, expiring with hunger's feeble moans, surrounded by a carolling creation? O! accursed paper money! Has hell a torment surpassing the wickedness of thy inventor?"

12. "I impeach him in the name of the Commons of Great Britain in Parliament assembled, whose parliamentary trust he has betrayed, I impeach him in the name of the Commons of Great Britain, whose national character he has dishonoured. I impeach him in the name of the people of India, whose laws, rights and liberties he has subverted, whose properties he has destroyed, whose country he has laid waste and desolate. I impeach him in the name and by virtue of those eternal laws of justice which he has violated. I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed in both sexes, in every age, rank, situation and condition of life."

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## CHAPTER II

### WORDS

One of our first duties about words is to ensure accuracy in their form and construction. This can easily be attained by a careful observance of the grammatical rules on the subject. But words, even if they are faultless in form and construction, may not be well adapted for the purpose of satisfactorily expressing our ideas. The two other qualities which we must look for in the selection of words are Purity and Propriety.

1. **PURITY**—Language, in order to be pure, must consist of classic words, *i. e.*, words sanctioned by good,

national, present-day usage. Offences against the purity of words are termed **Barbarisms**. Barbarisms include—

1. **Archaism**—Archaism (Gk. *archaios*, ancient) means the use of words that were once current, but have now become obsolete or out of vogue. However great may be the admiration we entertain for times of antiquity, we should not allow this feeling to affect our language. A sufficient argument against the use of obsolete and antiquated words is that they must have been no longer wanted when they dropped out of general usage. Besides, as these words are unintelligible to a great majority of modern readers, the use of them is likely to have the effect of obscuring our language. We should, therefore, always avoid words like the following:—*whilom, trow, holpen, beuray, clomb, albeit, benison, beholden, hight, belikely, y-clept, natheless*.

2. **Neologism**—Neologism ( Gk. *neos*, new ; and *logos*, word ) consists in the coining of new words, or the use of words recently coined by others. We should always be on our guard against such strange words as *aliveness* ( noun from *alive* ), *burglarize* ( verb coined from *burglar* ), *literatesque* ( formed after the analogy of *picturesque* ), etc. "The new word", says Dr. Murray, "is apt to die almost as soon as it is born, ashamed of its own newness, ashamed of the italics or inverted commas, which apologise for its very existence, or question its legitimacy." It sometimes happens, indeed, that words coined by standard writers—such as *tonguester* ( used by Tennyson in the sense of 'a talkative person' ), *selfless* ( in the sense of 'unselfish' ), *solidarity* ( unity or communion of interests-and responsibilities ), *altruism* ( devotion to others or to

humanity)—gradually become popular; sometimes again, new discoveries and inventions necessitate the introduction of new words, as *aviation*, *air-conditioned*, etc.; but even these words we should be slow to adopt in our composition until they have finally passed into general literary use. In other words, we must look for a series of authoritative precedents for every word we employ. We cannot do better than follow the advice of Pope on this subject.—

In words, as fashions, the same rule holds good;  
 Alike fantastic, if too new or old,  
 Be not the first by whom the new are tried,  
 Nor yet the last to lay the old aside.

**3. Use of Foreign Words**—No writer should unnecessarily introduce into his composition words from foreign languages. There are, it is true, some occasions on which the use of such words is justifiable, as for instance, when no suitable English word exists for the description of some foreign object or custom, or when a foreign word expresses our idea more exactly than the corresponding English one; but the gratuitous displacing of a native word by a foreign word of the same sense is by no means excusable. We should, therefore, always avoid words like the following, *de'but*, *de'jeuner*, *contretemps*, *habitué*, *sans cultus*, *quondam*, *e'ntourage*, *litte'rature*, *e'clat*, *soubriquet*, *impedimenta*.

**4. Provincialism**—The introduction of words peculiar to a particular dialect or a provincial form of speech is called provincialism. As these words are likely to be unintelligible to people living outside the areas within

which they are current, they should seldom appear in good literary composition. The Americans, for example, use words like *donate* (= grant), *skedaddle* (= run away), *boss* (= leader), *scalaway* (= scape-grace), *pickanunny* (= a negro child), *approve* (= approve), *vamosc* (= to run off), etc. Such words are not allowable in standard English writing

b. **Slang**—The word 'slang' is commonly applied to words and expressions not in good and reputable use. Although permissible to a certain extent in ordinary familiar conversation, slang or vulgarism is beneath the dignity of written composition. Instances of vulgarism are: *chap* (= fellow), *bosh* (= nonsense), *cusny* (= thrash), *gent* (gentleman), *dodge* (= trick), *podgy* (= fleshy), *jemmy* (= spruce), *peckish* (= somewhat hungry), *stunning* (excellent), etc

Slang is also used in the sense of special usages current in certain circles, such as trade slang, university slang, etc. Thus the word *rot* in trade slang, means a workman who accepts an employment during a strike. In stock-exchange slang the word *bear* is applied to a person who does all he can to bring down the price of stock in order that he may buy cheap; while a *bull* is a person who tries to raise the price that he may sell dear

Slang words sometimes rise into general acceptance, and pass at length into literary use; *dunce*, *banter*, *donkey*, *boycott*, etc.

6. **Use of Technical Terms**—Technical words or words having some specific meaning in connection with some particular art or science should be avoided in composition intended for general readers. They are no

doubt necessary in their own departments, but a pedantic display of them in a book of general interest has only the effect of making the language abstruse and unintelligible to many. Instances of technicalities are : *remise*, *bunkers*, *stylobate*, *dove-tailing*, *integument*, *fossulate*, *commisure*, *isomerous*, *chiaroscuro*, etc.

Technical words also, like slang, are sometimes popularised and become a part of the national speech. *Influence* and *disaster*, for example, were originally astrological terms ; while *humour*, *melancholy* and *phlegmatic* were technical terms of the old medical science.

**II. PROPRIETY**—All the words that we use may be pure and of good currency, and yet we may be in error as to their application. Thus, in the sentence—‘I solemnly declare I have not wilfully committed any mistake’—the word *wilfully* is inadmissible, inasmuch as a mistake can never be wilful. We may also use a word in a sense different from that which custom or good use assigned to it, as when we say ‘to be *addicted* to virtue’, or ‘to *perpetrate* a good action’. Such wrong applications of words are technically termed Improperities. The fault generally occurs in the following forms :—

(a) Confusion of synonymous words, or words of the same grammatical class having a similar, though not an identical, meaning. When we say—‘William denied to marry Dora’ : ‘A coat will defend you from the cold’, ‘What do you think of the veracity of the story?’—we are, in each case, guilty of an impropriety in our expression ; the words *denied*, *defend* and *veracity* should be replaced by *refused*, *protect* and *truth* respectively. The English language is so

very rich in synonyms that it requires a good deal of careful study and practice to be able to discriminate between them thoroughly. The student should cultivate the habit of consulting a good dictionary whenever he feels uncertain about the exact difference between two synonymous words.

(b) Confusion of words resembling each other in sound, but widely differing in signification. Thus in the sentence—"Though he protested his kindly intentions, I was in doubt about the sincerity of his conduct"—the word *protested* has been wrongly used for *professed*. Similarly, Macaulay, in his *Essay on Milton*, writes "the *observation* of the Sabbath", instead of "the *observance* of the Sabbath". Below are given several pairs of words which often give rise to such errors :—

*Loath* (=unwilling), *loathe* (=to detest); *variance* (=difference), *variation* (=change); *deprecate* (=to condemn), *depreciate* (=to underrate); *momentous* (=important), *momentary* (=fleeting); *proscription* (=dooming to death), *prescription* (=recipe); *venal* (=mercenary), *venial* (=pardonable); *verbal* (=expressed in words), *varbose* (=prolix); *potable* (=fit to be drunk), *portable* (=handy); *stationary* (=fixed), *stationery* (=materials connected with writing); *spiritual* (relating to sacred things), *spirituous* (=containing spirits of wine).

Such mistakes are sometimes called Malapropisms. Mrs. Malaprop, in Sheridan's *Rivals*, is well-known for her ludicrous misapplication of words. She speaks, for example, of 'a nice derangement of epitaphs', when she means 'a nice arrangement of epithets.'



(c) Use of English words in foreign, obsolete or unauthorised senses. As instances of this form of impropriety, we may mention the use of *assist* (in the French sense of 'to be present'), *guess* (in the American sense of 'believe'), *reckon* (in the sense of 'suppose'), *complexion* (in the obsolete sense of 'temperament'), *aggravate* (= provoke), *transpire* (= happen), *allude* (= mention), *astonish* (= confound), *amuse* (= deceive), *censure* (= opinion).

We may conclude this chapter with the following remarks on the choice of words, abridged from Dean Alford's *Queen's English* —

"Be simple, be unaffected, be honest in your speaking and writing. Never use a long word when a short one will do. Call a spade a *spade*, not a *well-known oblong instrument of manual industry*: let home be *home* not a *residence*; a place a *place*, not a *locality*; and so of the rest. Where a short word will do, you always lose by using a long one. You lose in clearness; you lose in honest expression of your meaning. Elegance of language may not be in the power of all of us, but simplicity and straightforwardness are. Avoid all oddity of expression; no one was ever a gainer by singularity in words. Avoid likewise all slang words; there is no greater nuisance in society than a talker of slang."

### Questions on Chapter II

1. Define Barbarism. Give examples of each of its various forms. Point out and name the barbarisms in the following sentences:—

1. The notes, I may say *en passant*, are full of *recherche* learning.

2. That chap always thinks an awful lot of himself,
3. Howbeit I hearkened not, but waited to see the giant himself.
4. With hard wrestling, with artillerying and *ca-ira-ing*, it shall be done.
5. I did not approbate his suggestion, for he regarded the matter from a unilateral point of view.
6. After diverse mesne occurrences, an important event happened.
7. You should be very careful in your dealings with him, for he is a great bowrayer of secrets.
8. The young prince was in a position to condemn all the enemies he had amongst those who formed the entourage of his aunt.
9. The knowledge acquired during the last five years on the etiology, the treatment, and the prophylaxis of this affection, enables us to combat it very easily.
10. And John, an enemy to strife.  
Sans frock and hood, fled for his life.
11. What a man *hens* he *cons*. But the beginning of a man's doom is that vision be withdrawn from him, that he sees not the reality, but a false spectrum of the reality.
12. If we allow a candle to remain too long unsnuffed, the quantum of light given out is diminished.

II. What are Synonyms? Distinguish in meaning the words in each of the following groups, and form sentences to illustrate the meanings.—

1. Famous, illustrious, notable, noted, renowned.
2. Relinquish, renounce, forsake, desert, abandon.
3. Solitude, privacy, retirement, loneliness.
4. Rational, reasonable, prudent, wise, sagacious, sensible.
5. Continuous, perpetual, eternal, continual.
6. Admit, avow, acknowledge, allow, confess.
7. Courage, bravery, gallantry, fortitude.
8. Dislike, aversion, antipathy, hatred, repugnance.

9. Agony, grief, pain, sorrow, anguish.
10. Falsehood, lie, fiction, deception, untruth.
11. Hate, abhor, detest, loathe, abominate.
12. Pity, compassion, sympathy, fellow-feeling.
13. Perform, commit, perpetrate, transact, execute.
14. Religious, devout, pious, godly, righteous.
15. Vanity, pride, arrogance, conceit, insolence, haughtiness.

III. What are Malapropisms? Bring out the difference in meaning between the words in each of the following groups, and construct sentences to illustrate their meanings :—

1. Discomfit, discomfort.
2. Adept, adapt, adopt.
3. Facility, felicity.
4. Eminent, imminent.
5. Apposite, opposite.
6. Desert, dessert.
7. Euphemism, euphuism.
8. Decry, descrie.
9. Contiguous, contagious, contingent.
10. Officious, official.
11. Eruption, irruption.
12. Presumptive, presumptuous.
13. Mendacity, mendacity.
14. Emerge, immerse.
15. Exposure, exposition.
16. Suspense, suspension.
17. Personify, personate.
18. Complement, compliment.
19. Imperious, imperial.
20. Immunity, impunity.
21. Ingenious, ingenuous.
22. Draught, drought.
23. Complacent, complaisant.
24. Sinecure, cynosure.
25. Perspicuity, perspicacity.
26. Luxurious, luxuriant.
27. Imaginary, imaginative.
28. Exceptional, exceptionable.
29. Comprehensive, comprehensible.
30. Extricate, extirpate.

IV. Point out the improprieties in the following sentences. Give the true meanings of the words you reject, and substitute suitable words for them :—

1. In him we have undoubtedly lost an irreparable colleague.
2. The country was at that time governed by a huge oligarchy.
3. Macaulay does not attenuate the moral delinquencies of Pops.
4. Luxurious vegetation is impossible without an abundant supply of heat and moisture.

5. He has recently discovered a continual process for manufacturing nitric acid.

6. We cannot depreciate too strongly the mistaken policy of the Statesman.

7. Most of us were extremely aggravated at his absence.

8. Even his disclaimers had to confess that the veracity of his statement was undeniable.

9. One of the main causes of Addison's popularity was his exceptionable moral character.

10. You will find in the newspapers a full and exhausting report of the incident which transpired here last evening.

11. In his present circumstances, he prefers a pension to be substituted by a sum of ready money.

12. Shortly after he was set at freedom, he became so penitential that he refrained from food for two succeeding days.

13. My friends wrote to me letters of condolence, as I had narrowly escaped being sunk in the river.

14. While John and myself were sitting at breakfast, a telegraph came from a mutual friend of ours, requesting us to pay him an imminent visit.

15. Observe me, Sir Anthony. I would by no means wish a daughter of mine to be a progeny of learning. She should have a supercilious knowledge of accounts; and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries: but above all, she should, be mistress of orthodoxy, that she might not mis-spell and mis-pronounce words so shamefully as girls usually do; and likewise, that she might reprehend the true meaning of what she is saying.

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## CHAPTER III

### THE SENTENCE

**The Rule of Proximity**—This is the first rule governing the structure of sentences. It requires that the qualifying word or phrase should always be placed as close as possible to the word which it is meant to qualify. The members of a sentence that are intimately connected in thought should not be separated from each other in expression. The effect of such violent separation is the loss of clearness of expression as well as of the harmonious flow of language. This will be seen in the following examples :—

This kind of wit was very much in vogue amongst our countrymen, about an age or two ago, who did not practise it for an oblique reason, but purely for the sake of being witty,—*Addison*.

Here, the phrase 'about an age or two ago' comes in awkwardly between the relative and its antecedent, and should, therefore, be placed at the beginning of the sentence.

It is folly to pretend to arm ourselves against the accidents of life, by heaping up treasures, which nothing can arm us against but the good providence of our Heavenly Father.—*Sherlock*.

Here also the principle of proximity is violated. The sentence would have been more coherent if the phrase 'by heaping up treasures' were placed just after the word 'pretend'.

**The Rule of Priority**—According to this rule, the qualifying word or phrase should precede what it is meant to qualify. The advantage of such an arrangement is that

it serves to secure the greatest economy of attention. Take, for example, the sentence—'He was made to sit on an iron throne heated to redness'. As soon as the reader comes to the word 'throne', he forms a mental image of the object; but when he reads the qualification which follows, he is compelled to recast the image in his mind. If, however, the qualification is mentioned before the concrete object—'He was made to sit on a red-hot iron throne'—the whole complex idea is at once presented to the reader's mind.

Qualifying clauses should, on the same principle, be placed before the main statement; *e.g.*,

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

Observe, on the other hand, the awkward effect of such an ill-arranged sentence as the following:—

A crowd is not company, and faces are but a gallery of pictures and talk but a tinkling cymbal, where there is no love.—*Bacon*.

The principal clause of this sentence having been stated first, is taken by the reader unconditionally; and he has to re-shape the meaning when he goes through the limiting clause. The sentence should, therefore, have been constructed with the conditional clause at the beginning.

**Solecism**—Solecism (Gk. *soloiikos*, an inhabitant of Soloi, an ancient Greek town the people of which lost the purity of their language) means a gross deviation from the syntactical rules or the idiom of a language.

We noticed in the preceding chapter, how the principle of good use prevents us from using new words or

current words in unauthorized senses. In sentences, similarly, we are required to keep within the bounds of certain rules of grammar and idiom, which are nothing but codified good use. Solecisms, therefore, bear the same relation to the sentence as barbarisms and improprieties do to words.

The sentences in the left-hand column below are all faulty in respect of grammar or idiom : their correct forms have been given in the right-hand column.

*Solecisms**Correct forms*

- |  |  |
|--|--|
| 1. He is the most intelligent of all other boys in the class.                      | 1. He is the most intelligent of all the boys in the class.                                |
| 2. The officers have and are still doing excellent work.                           | 2. The officers have done and are still doing excellent work.                              |
| 3. This language is not only hard to write, but also to read.                      | 3. This language is hard not only to write, but also to read.                              |
| 4. He said to me that if you do not study then how you will pass.                  | 4. He asked me how I could expect to pass if I did not study.                              |
| 5. He is over his ears and his head in debt.                                       | 5. He is over head and ears in debt.   |
| 6. He has eaten no bread nor drunk no water for the last two and a half hours.     | 6. He has eaten no bread nor drunk any water for the last two hours and a half.            |
| 7. No sensible man can help but speak in behalf of such a scheme.                  | 7. No sensible man can help speaking on behalf of such a scheme.                           |
| 8. Do not despair to pass the examination, though you have been hindered to study. | 8. Do not despair of passing the examination, though you have been hindered from studying. |
| 9. I was more popular but not so much esteemed as my predecessor.                  | 9. I was more popular than my predecessor, but not so much esteemed as he was.             |

*Solcisms*

10. If either of these two books is yours, tell me who you wish it to be given to.

11. If I had known you want money, it would be a pleasure to me to give it to you.

12. I cannot call into my mind that in any other occasion such large defalcations have been brought into the light.

*Correct forms*

10. If either of these two books is yours, tell me to whom you wish it to be given.

11. If I had known that you wanted money, it would have been a pleasure to me to give it to you.

12. I cannot call to mind that on any other occasion such large defalcations were brought to light.

**The Periodic Structure**—A periodic sentence is one the several parts of which are so linked together that no definite meaning is brought out till the close. The word 'period' literally denotes a circuit, and is applied to such a sentence because we must complete the circuit (*i. e.*, read the sentence quite through), before we can understand its full signification. The criterion of a period, therefore, is that if we stop anywhere in it before the end, the preceding words will not form a sentence and cannot consequently convey any determined sense.

The suspension of the sense which is characteristic of the period, may be secured in two ways—

I. By the use of correlative conjunctions and phrases, such as, *as—so, not only—but also, neither—nor, on the one hand—on the other hand, partly—partly, indeed—but, though—yet, etc., e g.,*

As none of Addison's works exhibit stronger marks of his genius than the *Freeholder*, so none does more honour to his moral character.  
—*Macaulay.*



The doctrine, as applied to the prince now on the British throne, *either* is nonsense, and therefore neither true nor false, or it affirms a most unfounded, dangerous, illegal and unconstitutional proposition, —*Burke*.

Traces, *indeed*, of the peculiar character of Milton may be found in all his works : *but* it is most strongly displayed in the sonnets. —*Macaulay*.

II. By putting all modifying expressions before the main part. The following are the leading classes of such qualifying adjuncts :—

(a) Conditional clauses introduced by *if, though, on condition that, etc.* :

*However unequal I feel myself to that attempt, were I now to begin the world again, I would tread in the steps of that great master.* —*Reynolds*.

*If the slightest credit may be afforded to the traditions of his wives and companions, he maintained in the bosom of his family and to the last moments of his life, the dignity of an apostle.* —*Gibbon*.

*Though it may be awkward and pedantic to affect too strict an adherence to the common rules of prudence or generosity, there is no pedantry in sticking fast to the rules of justice.* —*Adam Smith*.

(b) Clauses of reason introduced by *as, since, etc.* :

*As it is frequently the custom in this House to end with a quotation, and as the gentleman, who preceded me in the debate has anticipated me in my favourite quotation, I shall end with the memorable words etc.* —*Sydney Smith*.

*Since the advantages of preserving these small tracts are so numerous, our attempt to unite them in volumes cannot be thought either useless or unreasonable.*

(c) Subordinate clauses introduced by *when, while, where, etc.* :

*Wherever prudence does not direct, wherever justice does not permit the attempt to change our situation, the man who attempts it plays at the most unequal of all games of hazard,—Adam Smith.*

*When at length Hyder Ali found that he had to do with men who either would sign no convention, or whom no treaty and no signature could bind, and who were the determined enemies of human intercourse itself, he decreed to make the country possessed by these incorrigible and perdestinated criminals a memorable example to mankind.—Burke.*

(d) Adverbial of participial phrases and clauses :

*In a degree beneath manhood, it is my infirmity to look back upon those early days.—Lamb.*

*Not having been an eye-witness of the change that time has made in them, and my former idea of them not being corrected by experience, it still remains the same.—Cowper.*

*Without rank, without fortunes, without borough interest, hated by the King, hated by the aristocracy, he was a person of the first importance in the state.—Macaulay.*

Sentences which are not periodic in structure are called loose. In a loose sentence we shall find at least one place before the end where we may stop, and get a complete and definite sense from the preceding words. The difference between a period and a loose sentence depends mainly on the arrangement of the different parts. In the latter, the qualifying and explanatory words or phrases follow the words they refer to ; whereas, in the former, they are placed before. Therefore, by the transposition of these words or phrases loose sentences may be converted into periods ; e.g ,

*Loose*

*Periodic*

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

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

*Loose**Periodic*

2. His actions were frequently criticised, but his character was above criticism.

3. He has been known to overturn hives for the sake of honey, of which he was passionately fond.

4. We last night received a piece of ill news at our Club, which very sensibly afflicted every one of us.

5. Biography is the most universally profitable of all things; specially, biography of distinguished individuals.

6. We came to our journey's end at last, with no small difficulty, after much fatigue through deep roads and bad weather.

2. Though his actions were frequently criticised, his character was above criticism.

3. For the sake of honey of which he was passionately fond, he has been known to overturn hives.

4. A piece of ill news which we received at our Club last night very sensibly afflicted every one of us.

5. Biography—specially that of distinguished individuals—is the most universally profitable of all things.

6. At last with no small difficulty, and after much fatigue, we came, through deep roads and bad weather, to our journey's end.

The advantages of the periodic structure are manifold. It serves to secure the coherence and the unity of a sentence, as well as to add force and dignity to our language. Besides, the suspense stimulates the mind to read the sentence with attention up to the close, and thus enables the reader to grasp the meaning of an entire complex statement with less risk of confusion. Herbert Spencer remarks that by presenting a whole idea at once to the mind instead of building it up bit by bit as the loose sentence does, it secures the greatest economy of attention. Coleridge strongly objects to the use of loose and unconnected sentences. "They have

been', he says, "purposely invented for persons troubled with asthma to read, and for those to comprehend, who labour under the more pitiable asthma of a short-witted intellect."

On the other hand, the periodic structure is less simple than the loose. It causes a mental strain which if continued long, may have the effect of tiring out the reader. De Quincey has observed that the continued repetition of so Atlantean an effort as is required to read a long period, severely taxes one's patience and produces "downright physical exhaustion". Moreover, periods savour much of artificiality and design, and consequently, when used in excess, give rise to a pompous and inflated style.

The use of the periodic structure should depend to a large extent on the subject-matter of composition. In elevated subjects where dignity is required, the period should be more frequently introduced; whereas, the loose sentence, being the more natural form of expression, is better adapted to light subjects such as dialogues, familiar letters and essays. To young writers it is strongly recommended that they should make their sentences rather periodic than loose, and avoid by all means a disorderly and disconnected succession of phrases and clauses.

**The Balanced Structure**—when the different clauses of a complex or a compound sentence are similar in construction, the sentence is said to be balanced. We generally construct sentences in this form in order to express contrasted sentiments; *c. n.*

The power of French literature is in its prose writers ; the power of English literature is in its poets.—*Arnold*.

We had a limb out off, but we preserved the body ; we lost our colonies, but we kept our constitution.—*Burke*.

To-day we love what to-morrow we hate ; to-day we seek what to-morrow we shun ; to-day we desire what to-morrow we fear.—*Defoe*.

One is the moving power, and the other the steadying power of the state. One is the sail, without which society would make no progress ? the other, the ballast without which there would be small safety in a tempest.—*Macaulay*.

Sometimes the balance is inverted, as in the following :—

He was a rake among scholars, and a scholar among rakes.—*Macaulay*.

He was a learned man among lords, and a lord among learned men.—*Johnson*.

Temple was a man of the world amongst men of letters, a man of letters amongst men of the world.—*Macaulay*.

The advantage of the balanced or parallel structure is that it pleases the ear and gives the reader a shock of agreeable surprise. Besides, when the balanced clauses stand in antithesis, this structure lends emphasis to the opposition, and serves as an aid to the intellect as well as to the memory. A judicious use of this rhetorical device is therefore, conducive to the clearness, the energy and melody of language.

The profuse employment of the balanced structure in conjunction with antithesis, epigram and climax, characterises what is known as the *Pointed Style* ; as—

Somewhere, but I knew not where—somehow, but I knew not how—by some beings, but I knew not by whom—a battle, a strife, an

agency was travelling through all its stages—was evolving itself like the catastrophe of some mighty drama.—*De Quincey*.

Begging is not serving ; God likes mere beggars as little as you do. He likes honest servants, not beggars. So when a child loves its father very much, and is very happy, it may sing little songs about him ; but it does not call that serving its father ; neither is singing songs about God, serving God. It is enjoying ourselves, if it's anything , most probably it is nothing : but if it's anything, it is serving ourselves, not God.—*Rushin*.

**Long and Short Sentences**—No definite rules can be laid down for adjusting the length of sentences. Both long and short sentences have their respective advantages and disadvantages. Long and swelling sentences certainly bestow dignity on composition and give scope for melody, but at the same time, their use involves a great risk of the violation of some important rules of sentence-structure. The attention of the reader is likely to be fatigued, and the connection between the different parts is likely not to be clearly understood. Studiously short sentences, on the other hand, though lively and striking, tend to split up the sense unduly, and thus weaken the connection of thought. It should be the aim of every writer, therefore, to avoid a monotonous succession either of long or of short sentences. Variety in length should be sought as a means of engaging the attention and interest of the reader. Short sentences are appropriate for making terse and pithy statements ; and it is advisable to mix up these with longer ones of explanation, illustration or modification. Observe the effect of such inter-mixture in the following extract :—

There calamities our Revolution averted. It was a revolution strictly defensive and had prescription and legitimacy on its side,

Here, and here only, limited monarchy of the thirteenth century had come down unimpaired to the seventeenth century. Our parliamentary institutions were in full vigour. The main principles of our government were excellent. They were not, indeed, formally and exactly set forth in a single written instrument; but they were to be found scattered over our ancient and noble statutes; and what was of far greater moment, they had been engraven on the hearts of Englishmen during four hundred years. That without the consent of the representatives of the nation, no legislative act could be passed, no tax imposed, no regular soldiery kept up, that no man could be imprisoned, even for a day, by the arbitrary will of the sovereign, that no tool of power could plead the royal command as a justification for violating the right of the humblest subject, were held both by Whigs and Tories, to be fundamental laws of the realm. A realm of which these were the fundamental laws stood in no need of a new constitution.—*Macaulay*.

**Distribution of Emphasis in a Sentence**—Although the arrangement of words in English must, for the sake of clearness, be less varied than in the inflected languages, we can still contrive to secure emphasis by inverting the strictly syntactical order of words in a sentence. Every sentence has three parts—the beginning, the middle, and the end. Of these, the middle is the least prominent. Hence, to give prominence to a word or thought, we must choose either the beginning or the end of a sentence. Of these two, again, the latter is found to be the place of greater strength or emphasis. “The breaking silence”, says Mr. Kames, “no doubt rouses the attention, and prepares for a deep impression at the beginning. The beginning, however, must yield to the close; which being succeeded by a pause, affords time for a word to make its deepest impression. Hence the following rule, that to give the utmost force to a period, it ought, if possible, to be

closed with that word which makes the greatest figure in it"; as—

"On whatever side we contemplate Homer, what principally strikes us is his wonderful invention."

"Why their knowledge is more than ours. I know not what reason can be assigned, but the unsearchable will of the Supreme Being."

"And to your faith virtue; and to virtue, knowledge; and to knowledge, temperance"

We should, therefore, avoid closing a sentence with insignificant words. Some writers on style are of opinion that adverbs, prepositions, auxiliaries and other words of minor grammatical importance should not be placed at the end of a sentence. In this view, sentences like the following are open to criticism—

"It is absurd to think of judging either Ariosto or Spenser by precepts which they did not attend to."

"It is a country which scarcely any European can stand the deadly effects of the climate of." \*

Sometimes, however, to mark a rhetorical emphasis or to express a strong contrast, such a disposition of words is very properly adopted; as—

"A wrong he seldom forgave, an insult *never*."

"In their prosperity my friends shall never hear of me; in their adversity *always*."

The following are the different modes of inversion generally used for the purpose of imparting emphasis to a proposition:—

\*This way of ending a sentence with a preposition is characteristic of Addison; hence it has been called the 'Addisonian termination'.



(i) An adjective predicate placed first :—

*Just* are the ways of God.

*Sweet* are the uses of adversity.

*Great* is thy power, and *great* thy fame.

Far *kenn'd* and *noted* is thy name.—*Burns*.

*Blest* be the art that can immortalise.—*Cowper*.

*Embosomed* in the deep where Holland lies.—*Goldsmith*.

(ii) The finite verb placed first :—

*Stood* vast infinitude confined.—*Milton*.

*Yell'd* on the view the opening pack.—*Scott*.

*Sunk* brand, and spear, and bended bow.—*Scott*.

*Flashed* all their sabres bare.—*Tennyson*.

(iii) An adverb ( or an adverbial phrase ) and the verb placed first :—

*Slow* rises worth by poverty depressed.—*Johnson*.

*Ill* fares the land to hastening ills a prey.—*Goldsmith*.

*Smack* went the whip, *round* went the wheel.—*Cowper*.

*Out* of the suffering comes the serious mind.—*Ruskin*.

*Smooth* runs the water where the brook is deep.—*Shakespeare*.

*Presently* came up a band of eighteen French knights.—*Dickens*.

(iv) An adjective placed after the noun it qualifies :—

I appeal from *Philip drunk* to *Philip sober*.

Throngs of knights and *barons bold*.—*Milton*.

Where *bliss domestic* finds a dwelling place.

*A woman moved* is like a *fountain troubled*.—*Milton*.

The greatest part of the *law moral* is so easy for all men to know.—*Heccker*.

How many yet of you are there, *knights errant* now beyond all former fields of danger—*knights patient* now beyond all former endurance !—*Ruskin*.

(v) An object placed before the verb :—

*Good* he refused with future ill to *buy*.—Crabbe.

*Me* tho' just right, and fixed laws of heaven,

Did first *create* your leader.—Milton.

The *tongue* no man can tame; it is an unruly evil.—*New Test.*

Our *literature* he was incapable of *enjoying* or of *understanding*.

—Macaulay.

Every other *wound* we seek to *heal*—every other *affliction* to *forget*; but this *wound* we consider it a duty to *keep* open, this *affliction* we *cherish* and *brood* over in solitude.—Irving.

**The Unity of the Sentence**—Unity is an indispensable property of a good sentence. A sentence ought to express one entire thought, and different thoughts ought to be separated in expression by being stated in different sentences. We should never try to crowd into one sentence thoughts requiring more than one, thereby attempting to connect in language things which are separated in reality. The very nature of a sentence requires that it should contain one and *only one* proposition. It may, indeed, consist of parts, but they should all be subordinate to the principal assertion, so that the impression made upon the mind is of one object, and not of many.

The following sentences are examples of the breach of unity—

“It is just a year and a half since the foundation stone was laid, and the cost of the building is £10,000.”

The ideas in the two clauses are so distinct that they should be expressed in separate sentences.

“Tillotson was exceedingly beloved by King William and Queen Mary, who nominated Dr. Tennison, Bishop of Lincoln, to succeed him.”

The second clause of the sentence being entirely unconnected with the first, should form an independent proposition.

"In this uneasy state both of body and mind, Cicero was oppressed by a new and cruel affliction, the death of his beloved daughter, Tullia ; which happened soon after his divorce from Dolabella, whose manners and humours were entirely disagreeable to her."

The principal assertion, in this sentence, is the death of Tullia ; the date of it, as happening soon after his divorce from Dolabella, may enter into it with propriety ; but the clause dealing with Dolabella's character has absolutely no connection with the main idea, and should not, therefore, be included in the sentence.

"It is asserted as a general affection of human nature, that it is impossible to read a book with satisfaction until one has ascertained whether the author of it be tall or short, corpulent or thin ; and, as to complexion, whether he be a 'black' man (which in the Spectator's time, was the absurd expression for a swarthy man), or a fair man, or a sallow man, or perhaps a green man, *which Southey affirmed to be the proper description of many stout artificers in Birmingham too much given to work in metallic fumes : on which account the name of Southey is an abomination to this day in certain furnaces of Warwickshire.*"

The italicised portion of the above sentence is an irrelevant and extraneous addition to the main statement.

The process of condensation, if too forced, often makes a sentence deficient in unity ; as—

"This, I suppose, gave the occasion for reflections upon what had passed in the course of my former embassies in Holland and at Aix ; and his Majesty, and his ministers, the resolution to send for me out of my private retreat, where I had passed two years ( as I intended

to do the rest of my life ), and to engage me in going over to Holland, to make the separate peace with that state.”

Although short parentheses are often found to be useful by way of comment or explanation, an excessive use of them—specially, if the parenthetical clauses are long—distracts one’s attention from the main fact, and thus mars the unity of a sentence. Observe the awkward effect of the parentheses in the following .—

“My wife ( you may see a portrait of her in one of the later scenes of *Balder*—that in which he takes the doctor to the roof of the tower—I forget the number and have not a copy of the book ) has been a sad sufferer since she broke her health in nursing me through a long illness years ago ( we were engaged at fifteen, married at twenty, and have now been married nearly ten years ) and during the last few weeks her illness has been more serious than usual.”

The rule of Unity is not strictly enjoined in poetry. The violation of it is justifiable, when the special ends of poetry are attained thereby. We have already noticed how Milton often introduces a great deal of irrelevant matter into his smiles, but instead of impairing the beauty of his poetry, it serves to enhance the grandeur and sublimity of his imagery.

### QUESTIONS ON CHAPTER III

I Explain and illustrate the rules of Proximity and Priority, which govern the structure of sentences. Alter where necessary, the order of words, phrases or clauses in the following :—

1. Homer was not only the maker of a nation, but of a language and of a religion.

2. He tells us every day stories which amuse and excite us after dinner.

3. I am neither an ascetic in theory nor in practice.

4. Montmorency saw the black flag hoisted with a smile of contempt.

5. I was rather impressed by the manner of the orator than by his matter.

6. A mountain was in sight with at its foot a small but picturesque village.

7. I cannot, of course, dispute with an opponent who reads what I write with so little attention.

8. Scott does not only deal with historical events but with manners and customs in his *Marmion*.

9. I have much pleasure in despatching your watch by this evening's post, which is now going satisfactorily.

10. Do you take the medicine that I prescribed for you regularly?

11. For sale—a table, belonging to a lady, with four legs.

12. This tablet is erected to the memory of John Murray accidentally killed as a mark of affection by his wife.

13. At least my own private letters leave room for a politician, well-versed in matters of this nature, to suspect as much, as a penetrating friend of mine tells me.

14. The judge was more inclined to believe that the accused was really guilty than the jurors were.

15. Nor should we omit to mention among the things which have furthered the spread of cheap communications, the introduction of penny postage, between the different parts of the United Kingdom in 1839.

II. What are Solecisms? Point out the solecisms in the following, and make necessary corrections:—

1. Nothing has or could be more unfortunate.

2. There has lately appeared the life of Cromwell, not Oliver, but he who was Henry the Eighth's minister.

3. It was evident that no such precautions were taken as the disaster might have been prevented.

4. A Greek was not more unlike a Frenchman than the theatres of the two nations.

5. One thing that makes Arnold's poetry so picturesque is because he always chooses his epithets with great judgment.

6. Everything Scott described he has made famous, and none can go to the highlands but that he must visit the places he describes.

7. Unlike Marlborough, duty, not glory, was the mainspring of his actions.

8. Lost a gold watch ; if found in anybody's possession, will be prosecuted.

9. The prize will be competed by the members of all associations.

10. This is the man whom everybody said was off his wits.

11. "When shall you go there ?" asked my friend. I answered, "On the last but one day."

12. This is one of the most difficult papers that has ever been set. I never have nor never will approve such a paper.

13. He said to me to try again, to turn over a new page ; but I said, my circumstance shall not allow prosecuting my study for future.

14. It is no use his professing his benevolent intentions, for unless he is agreeable with my proposal, I shall declare that he has more wealth but is not so generous as his brother.

15. He fell into difficulty, because instead of to be benefited by my disinterested counsel, he was induced by his unprincipled associates so as to follow their advice.

III. Distinguish between a period and a loose sentence. Compare the advantages and disadvantages of these two kinds of sentences. Point out which of the

following sentences are loose and make their structure periodic.

1. This disposition saves him from offending his opponents and also from alienating his supporters.

2. While her heart was in this unsettled condition, the following accident happened which determined her choice.

3. I am too old to be able to walk, and yet I am too proud to beg.

4. Never in any equal number of months had my understanding so much expanded as during the visit to Laxton.

5. William the Conqueror laid waste a tract of thirty square leagues in Hampshire to make space for the New Forest, as it is still called.

6. The happiness of these lovers was sadly crossed at the moment by the entrance of a messenger, who brought a letter from Antonio containing fearful tidings.

7. The facts, of course, may be explained away, but Mahomedans believe the truth of the story, as I have given it.

8. The German drama is the glory of our contemporary European literature ; while the French is its disgrace.

9. Conspicuous among all parties, raised above and beyond them all, this man rises, more and more.

10. I was in some pain for him, till I found he had acquitted himself of two or three sentences, with a look of much business and great intrepidity.

11. When we are conscious that we have done wrong, then not to be afraid of the shame, but fearlessly to confess our fault,—this is moral courage.

12. I then heated it until the mixture boiled, and a gas was given off, which produced white fumes as soon as it came in contact with the air.

IV. What is meant by the Balanced Structure of a sentence ? What are its advantages ? Quote or construct three sentences containing inverted balance.

V. Discuss the advantages and disadvantages of long and short sentences. Take passages from standard English prose works and consider the length of the sentences. When you find them to be too short, how would you proceed to remedy the defect ?

VI. Discuss the relative emphasis of the three positions in a sentence. Quote or construct examples of the value of Inversion in contributing to emphasis.

VII. What do you understand by the Unity of a sentence ? Show how the rule of Unity is violated in the following sentences. Suggest improvements :—

1. After we came to anchor, they put me on shore where I was welcomed by all my friends, who received me with the greatest kindness.

2. Luther was called to the Diet of Worms. He held fast to his statements, and caused his name to be published abroad to the world and died at his birth-place on February 16, 1546.

3. The discovery of Harvey is perhaps the most important that has ever been made in the science of medicine, the next at which we shall look being that of respiration.

4. Vasco-de-Gama first doubled Cape Colony, and later, in 1652, the Dutch came and made settlements there, when England, always anxious for new territory, seized all South Africa, with the attending results of six wars with the natives and with a mixture of natives and Dutch settlers.

5. He falls so grossly into the censure of the old poetry, and preference of the new, that I could not read his strains without indignation ; which no quality among men is so apt to raise as self-sufficiency.

6. What is still worse, there is throughout the whole of this biography a dark uncharitable cast, by which the most unfavourable construction is put upon almost every circumstance in the character



and conduct of my illustrious friend, who I trust will by true and firm delineation be vindicated both from the injurious misrepresentations of this author and, from the aspersions of a lady who once lived in great intimacy with him.

7. The spirit of the suffering people of France found its embodiment in Joan of Arc, whose execution left a dark stain on the English escutcheon, though her trial took place at the instance of the University of Paris, and almost all concerned in it were Frenchmen of the Burgundian party, while the belief in sorcery was the superstition of the age, and Joan owed to it her victories as well as her cruel death.

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## CHAPTER IV

### THE PARAGRAPH

A paragraph is a group of sentences constituting an integral part of a whole composition. The sentences in a paragraph are closely connected with each other in thought, and have the same kind of relation to it as the different clauses have to a sentence. The close of a paragraph is indicated by the next sentence beginning with a new line. "Between one paragraph and another", says Prof. Bain, "there is a greater break in the subject than between one sentence and another. The internal arrangements come under laws that are essentially the same as in the sentence, but on a greater scale."

**The Rule of Consecutive Arrangement**—This rule requires that the sentences in a paragraph should be arranged in such a way that the successive particulars of the topic may be presented in due order. This logical sequence of thought or *coherence*, as it is called, is one of

the essential requisites of a good paragraph. The following extract from Channing is defective in this respect :—

"It is chiefly through books that we enjoy intercourse with superior minds, and these invaluable means of communication are in the reach of all. In the best books, great men talk to us, give us their most precious thoughts, and pour their souls into ours. God be thanked for books. They are the voices of the distant and the dead, and make us heirs of the spiritual life of past ages. Books are the true levellers. They give to all who will faithfully use them, the society, the spiritual presence, of the best and greatest of our race"\*

The dislocation, here, is very obvious. The sentence, "God be thanked for books", is a general observation, and as such, should be placed first. Again, "Books are the true levellers" is a statement directly connected with the thought expressed in the second clause of the opening sentence, all the other sentences being related to the idea contained in the first clause. The second clause therefore, together with its amplifications should be placed last.

**The Rule of Explicit Reference**—This rule requires that the coherence of a paragraph should be explicitly indicated as far as possible. This is generally done by the employment of connecting conjunctions such as *and*, *but*, *also*, *then*, *still*, *however*, *therefore*, etc. ; or of other suitable expressions, such as *in a word*, *let us repeat*, *we have now proved*, etc. We quote below the opening paragraph of

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\* "Very few writers in our language", says Prof. Minto, "seem to have paid much attention to the construction of paragraphs. Macaulay is perhaps the most exemplary." We have, therefore, drawn our illustrations of the Paragraph Laws, chiefly from the writings of that author.

Macaulay's *Second Essay on the Earl of Chatham* to illustrate the use of connectives :—

“More than ten years ago we commenced a sketch of the political life of the great Lord Chatham. We *then* stopped at the death of George the Second, with the intention of speedily resuming our task. Circumstances, which it would be tedious to explain, long prevented us from carrying *this* intention into effect. *Nor* can we regret the delay. *For* the materials which were within our reach in 1834 were scanty and unsatisfactory, when compared with those which we at present possess. *Even now*, though we have had access to some valuable sources of information which have not yet been opened to the public, we cannot but feel that the history of the first ten years of the reign of George the Third is but imperfectly known to us. *Nevertheless*, we are inclined to think that we are in a condition to lay before our readers a narrative neither uninteresting nor uninteresting. We, *therefore*, return with pleasure to our long-interrupted labour.”

The formal connectives, however, are often dropped in familiar narrative, where the relation is so evident as to render them useless. Sometimes also, they are omitted for the sake of energy. The efficacy of Asyndeton or the omission of connectives has already been noticed in the chapter on Figures of Speech. The following extracts from Macaulay will show how connectives may be dispensed with :—

“The Great Commoner, the name by which he was designated, might look down with scorn on coronets and garters. The nation was drunk with joy and pride. The Parliament was as quiet as it had been under Pelham. The old party distinctions were almost effaced; nor was their place yet supplied by distinctions of a still more important kind. A new generation of country squires and rectors had arisen who knew not the Stuarts. The dissenters were tolerated; the Catholics not cruelly persecuted. The church was drowsy and indulgent. The

great civil and religious conflict which began at the Reformation seemed to have terminated in universal repose "

"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."

**Parallel Construction**—When the same idea is repeated or illustrated in the sentences of a paragraph they are generally made similar in form, *i.e.*, the principal subject and the principal predicate occupy the same position in each of them. (Compare the balanced structure of sentences, p 69 ). The following example is taken from Macaulay's *Essay on Milton* :—

*The spirits of Milton* are unlike those of almost all other writers. *His fiends*, in particular, are wonderful creations. *They* are not metaphysical abstractions. *They* are not wicked men. *They* are not ugly beasts. *They* have no horns, no tails, none of the fee-faw-fum of Tasso and Klopstock. *They* have just enough in common with human nature to be intelligible to human beings "

The parallelism of structure need not necessarily be so close. If the principal subject remains prominent, the phraseology may be varied ; as in the following extract from the same essay :—

"For his sake, empires had risen, and flourished and decayed. For his sake, the Almighty had proclaimed His will by the pen of the Evangelist and the harp of the prophet. He had been wrested by no common deliverer from the grasp of no common foe. He had been ransomed by the sweat of no vulgar agony, by the blood of no earthly

sacrifice. It was for him that the sun had been darkened, that the rocks had been rent, that the dead had risen, that all nature had shuddered at the sufferings of her expiring God."

**Indication of the Theme**—The main subject which is treated in a paragraph is called its *theme*. The beginning of the paragraph being an emphatic position like that of the sentence, the *theme* is often stated there prominently. This is specially necessary in expository writing as it enables the reader to understand from the opening sentence what the main purport of the paragraph will be. The following is an example of a paragraph constructed on this system :—

"In none of the works of Milton is his peculiar manner (suggestiveness) more happily displayed than in the *Allegro* and the *Penseroso*. It is impossible to conceive that the mechanism of language can be brought to a more exquisite degree of perfection. These poems differ from others, as *atter* of roses differs from ordinary rose-water, the close packed essence from the thin diluted mixture. They are indeed not so much poems as collections of hints, from each of which the reader is to make a poem for himself. Every epithet is a text for a stanza."

Sometimes, however, the opening sentence is not made a clue to the main thought. The following are the different purposes that may be served by thus throwing the principal subject towards the end :—

(a) The reader's attention may be kept in suspense till the close, as in a periodic sentence. In this case, the opening sentences are preparatory, *i.e.*, they help the reader in grasping the full force of the principal thought which is reserved for the end. The following passages from Macaulay are examples of periodic paragraphs :—

"This then is my argument. It is the duty of Government to protect our persons and property from danger. The gross ignorance of the common people is a principal cause of danger to our persons and property. Therefore, it is the duty of the Government to take care that the common people shall not be grossly ignorant."

"Aristo tells a pretty story of fairy, who, by some mysterious law of nature, was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her, during the period of her disguise were forever excluded from participation in the blessings she bestowed. But to those who, in spite of her loathsome aspect, pitied and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war. Such a spirit is Liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings. But woe to those who in disgust shall venture to crush her! And happy are those who, having dared to receive her in her degraded and frightful shape, shall at length be rewarded by her in the time of her beauty and her glory!"

(b) The first sentence may contain the circumstances leading one to expect just the opposite of what is really the main statement. Such a paragraph serves to give the reader a shock of surprise; as:—

"No part of the system of the old Church had been more detested by the Reformers than the honour paid to celibacy. They held that the doctrine of Rome on the subject had been prophetically condemned by the apostle Paul as a doctrine of devils .....Now, however, it began to be rumoured that the old monastic spirit had reappeared in the Church of England; that there was in high quarters a prejudice against married priests;" etc.—*Macaulay*.

**The Length of a Paragraph**—What has already been said about the length of sentences applies equally to the case of paragraphs. If a paragraph is unduly protracted,

it tires out the attention of the reader and makes it difficult for him to grasp the main idea. A succession of short paragraphs, on the other hand, by attaching importance to every individual remark, tends to produce a jerky and disjointed style. As an illustration of the latter, we may quote the following from Paley :—

“The four cardinal virtues are prudence, fortitude, temperance and justice.

But the division of virtue to which we are in modern times most accustomed, is into duties :

Towards *God* ; as piety, reverence, resignation, gratitude, &c.

Towards *other men* ( or relative duties ) , as justice, charity, fidelity, loyalty, &c.

Towards *ourselves* ; as chastity, sobriety, temperance, preservation of life, care of health, &c.”

Both these extremes should be carefully avoided by every writer. What the length of a paragraph should principally depend upon are the scope of its theme and the mode of its treatment. The young student whose composition is confined to essays of limited length, should make his paragraphs shorter than those employed by authors in lengthy volumes.

**The Unity of a Paragraph**—It has already been stated that a paragraph consists of a group of sentences connected with one another by unity of purpose. A writer, therefore, should confine each paragraph of his discourse to a single subject, and avoid the introduction of unnecessary digressions and irrelevant matter. The test of the unity of a paragraph is that it should be capable of being summed up in a single sentence. The following paragraph from

Macaulay's *History of England* may be adduced as an example of the observance of this rule —

"The audacity of his spirit was the more remarkable because his physical organisation was unusually delicate. From a child he had been weak and sickly. In the prime of manhood his complaints had been aggravated by a severe attack of small-pox. He was asthmatic and consumptive. His slender frame was shaken by a constant hoarse cough. He could not sleep unless his head was propped up by several pillows, and could scarcely draw his breath in any but the purest air. Cruel headaches frequently tortured him. Exertion soon fatigued him. The physicians constantly kept up the hopes of his enemies by fixing some date beyond which, if there were anything certain in medical science, it was impossible that his broken health could hold out. Yet, through a life which was one of long disease the force of his mind never failed, on any great occasion, to bear up his sufferings and languid body."

The *theme* of this paragraph is stated in the opening sentence, and none of the sentences that follow go beyond the scope of this *theme*. The whole paragraph is an amplification of one idea, and it does not contain any distracting digression.

#### Questions on Chapter IV

I. State the rules of Consecutive Arrangement and Explicit Reference, governing the structure of paragraphs

II Where is the *theme* of a paragraph generally indicated? Show by an examination of the first chapter of Macaulay's *History of England* how his practice is remarkably in harmony with the principle regulating the position of the *theme* in a paragraph. Define and illustrate a periodic paragraph.



III. What is meant by the Parallel Construction of paragraphs? Find out illustrations from any of Macaulay's essays with which you are familiar.

IV. Show how the following extracts exemplify the rules of paragraph construction :—

1. "The manner of Addison is as remote from that of Swift as from that of Voltaire. He neither laughs out like the French wit, nor, like the Irish wit, throws a double portion of severity into his countenance while laughing inwardly : but preserves a look peculiarly his own, a look of demure serenity, disturbed only by an arch sparkle of the eye, an almost imperceptible elevation of the brow, an almost imperceptible curl of the lip. His tone is never that of a Jack Pudding or of a Cynic. It is that of a gentleman, in whom the quickest sense of the ridiculous is constantly tempered by good nature and good breeding."

2. "Mannerism is pardonable, and is sometimes even agreeable when the manner, though vicious, is natural. Few readers, for example would be willing to part with the mannerism of Milton or of Burke. But a mannerism which does not sit easy on the mannerist, which has been adopted on principle, and which can be sustained only by constant effort, is always offensive. And such is the mannerism of Johnson."

3. "A man of a polite imagination is let into a great many pleasures that the vulgar are not capable of receiving. He can converse with a picture, and find an agreeable companion in a statue. He meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows, than another does in their possession. It gives him, indeed, a kind of property in everything he sees, and makes the most rude, uncultivated parts of nature administer to his pleasure ; so that he looks upon the whole world, as it were, in another light, and discovers in it a multitude of charms that conceal themselves from the generality of mankind."

4. "We charge him with having broken his coronation oath; and we are told that he kept his marriage vow! We accuse him of having given up his people to the merciless infliction of the most hot-headed and hard-hearted of priests; and the defence is that he took his little son on his knee and loved him! We censure him for having violated the articles of the Petition of Right, after having, for good and valuable consideration promised to observe them; and we are informed that he was accustomed to hear prayer at 6 o'clock in the morning! It is to such considerations as these, together with his Vandyke dress, his handsome face and his peaked beard, that he owes, we verily believe, most of his popularity with the present generation."

5. "A writer who showed so little dramatic skill in works professedly dramatic, was not likely to write narrative with dramatic effect. Nothing could indeed be more rude and careless than the structure of his narrative poems. *El Cid* seems to have thought with the hero of the Rehearsal that the plot was good for nothing but to bring in fine things. His two longest works, *Childe Harold* and *Don Juan*, have no plan whatever. Either of them might have been extended to any length, or cut short at any point. The state in which the *Giaour* appears illustrates the manner in which all Byron's poems were constructed. They are all, like the *Giaour*, collections of fragments; and though there may be no empty spaces marked by asterisks, it is still easy to perceive, by the clumsiness of the joining, where the parts for the sake of which the whole was composed end and begin."

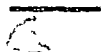
V Examine the following and say which of the paragraph laws have been violated in them.—

1. "Wagner owed a good deal of his prominence to this king's kindness, and accordingly Munich is devoted to the Wagner operas. Other works are given at the Opera House, but not as often as Wagner's. There are several large picture-galleries, besides a large museum filled with old armour and furniture belonging to kings that have been dead hundreds of years. This is one of the finest museums of its kind in all Europe. The modern paintings are exhibited in Europe every year, and we saw some very fine ones."

2. "The joy of the nation at the birth of the prince was loud. Oxford celebrated the event in printed poems, and it recorded that Cambridge's omission to do the same gave dire offence. Charles, as his portraits show, was a little person with a dark skin and good eyes. His mother thought him so ugly when he was born that she wrote a letter of laughing apology on the subject of his looks. He was somewhat uncouth as a little boy, and stammered and was shy."

"He had a funny little habit of carrying in his arms wherever he went a billet of wood, to which he was so devoted that he never would go abroad without it, and it shared his pillow."

VI. Open at random any prose work which you have read, and test the paragraph-structure in point of unity, emphasis and coherence.



## CHAPTER V

### THE QUALITIES OF COMPOSITION

#### § 1. PERSPICUITY—PRECISION

Perspicuity or clearness is the most essential quality of good composition. It should be the aim of every speaker or writer to make his meaning fully intelligible to those whom he addresses. The language that he uses must be transparent, *i.e.*, the image he wants to present, the idea he intends to express, must be clearly and distinctly seen through this medium. If there be any flaw in this medium, if we see through it but dimly, our attention is sure to be diverted from the object to the medium, from the sentiments of the speaker or writer to his imperfect expression. Perspicuity must not be sacrificed to any other quality of composition; the want of it is the greatest defect that language can have.

Professor Bain says that another name for this quality is 'precision'. A distinction, however, is generally drawn between these two qualities. The word 'precision' (Lat. *præcidere*, to cut off) means 'the cutting off of all superfluities and the pruning of an expression in such a way as to exhibit neither more nor less than an exact copy of the idea'. To say, for example, that the earth is 'round', is to give a sufficiently clear description of the shape of the earth in a general way; but in order to be precise, we must say that the earth is a sphere flattened at the poles'. Hence, it is evident that a writer, who is perspicuous in the general outlines of his picture, may be found wanting in precision or exactness. Dr. Blair, in his *Lectures on Rhetoric*, calls precision 'the highest part of the quality denoted by perspicuity'.

#### Means of attaining Perspicuity and Precision—

I. We must acquire distinctness and accuracy of thought, if we want to ensure clearness and exactness of expression. Coleridge remarks—"When a man perfectly understands himself, appropriate diction will generally be at his command either in writing or in speaking. He who thinks loosely will also write loosely."

II. We must clearly comprehend the force of words and use them with great discrimination. The careless substitution of synonymous words is not consistent with precision; as—

A good flying machine has just been *discovered*,

*Discovered* is here loosely used for *invented*. We *invent* things which did not exist before; we *discover* things which lay hidden.

Similarly, the practice of varying epithets merely to avoid the repetition of the same sound at close intervals is antagonistic to perspicuity ; as—

“Scarlet rhododendrons sixty feet in *height* are surrounded by trees two hundred feet in *elevation*.”

The balanced form of the sentence seems to suggest that *elevation* is something different from *height*.

It should be noted in this connection that tautology or the use of synonymous words is sometimes conducive to precision. *Sense*, for example, can be rendered precise by ‘sense and acceptance’ or ‘sense and susceptibility’, as the case may be. Take, again, the following :—

“It is chemical union that constitutes what we call *burning* or *combustion*.”

The word *burning* is familiar to all, and has, therefore, the power of instantly calling up the idea ; but as it is rather loose in its application, the meaning is satisfactorily brought out by the addition of the more exact term *combustion*.

III. The use of ambiguous words or expressions should always be avoided ; nor should the same word be used in different senses in the same sentence ; as—

“The school was placed in its present *position* about a year ago.”

The use of the word *position*, in this sentence, is objectionable, as it may mean either ‘rank’ or ‘locality’.

“His *presence* was against him.”

The word *presence*, here, is ambiguous. It may mean either ‘appearance and demeanour’, or ‘the fact of being present.’

“John promised to his friend that he would send him *his* book.”

Whose book? John's or his friend's? Such careless use of pronouns is a fertile source of obscurity.

"Any reasons of doubt which he may have in this case, would have been reasons of doubt in the case of other men, who may give *more*, but cannot give *more* evident signs of thought than their fellow-creatures."

The word *more* is used twice in this sentence with different meanings. The ambiguity may be removed by using 'more numerous' in the first place, or by replacing the expression 'more evident' by 'clearer'.

IV. The laws of the structure of sentences should be carefully observed. Perspicuity consists, to use the language of Swift, in the employment of proper words in their proper places. Much obscurity often arises from a careless collocation of words; as—

"He is a great admirer of the artist who painted the picture and lives in Brompton."

The italicised portion of the sentence may refer either to *he* or to *the artist*. The ambiguity may be removed by repeating *he* or *who* before it.

"Diocletian passed the *nine last* years of his life in a private condition."

The expression is apparently absurd, because there cannot be more than one *last* year. We should, therefore, say 'the last nine years'

The excessive use of parenthetical clauses or phrases is damaging to perspicuity, for they make it difficult for the reader to see the connection between the principal members of the sentence.

The use of elliptical expressions, also, causes much obscurity ; as—

“He talks all the way upstairs to a visit.”

There is a very faulty omission here ; the statement should have been more explicit ; as—“He talks all the way as he goes upstairs to pay a visit.”

“He is inspired with a true *sense* of that function, when chosen from a regard to the interests of piety and virtue.”

*Sense* here, denotes the impression which sentiment makes upon the mind. But as a function can never be a sentiment, the expression is defective. The ellipsis should be filled up by the addition of the words ‘of the dignity or importance’ after *sense*.

V. The employment of some of the figures of speech is conducive to clearness and precision ; *e.g.*,

“The cup that *cheers*, but not *inebriates*.”

“Be thou *familiar*, but by no means *vulgar*.”

“As in a range of equidistant, columns, the farthest off look the closest ; so the conspicuous objects of the past seem more thickly clustered, the more remote they are.”

Macaulay is one of the most perspicuous of English writers ; and his style may serve as a model for those who wish to attain this quality of composition. M. Taine, the eminent French critic, thus remarks on the clearness and simplicity of Macaulay’s language :—“It seems as if he were making a wager with his reader and said to him : Be as absent in mind, as stupid, as ignorant, as you please ; in vain you will be absent in mind, you shall listen to me ; in vain you will be stupid, you shall understand ; in vain you will be ignorant, you shall learn. I will repeat the

same idea in so many different forms, I will make it sensible by such familiar and precise examples, I will announce it so clearly at the beginning, I will resume it so carefully at the end, I will mark the divisions so well, follow the order of words so exactly, I will display so great a desire to enlighten and convince you, that you cannot help being enlightened and convinced."

It should be noted, however, that though perspicuous, Macaulay's style has no claim to the merit of being precise or minutely exact. As an example of a precise style may be mentioned that of De Quincey. The following extract from Prof. Minto's *Manual of English Prose Literature* will serve to throw light on the distinctive feature of De Quincey's style :—

"He always revels in nice distinctions and scrupulous qualifications. His minuteness in modifying vague general expressions is worthy of imitation. When he puts the question, "Was Caesar, upon the whole, the greatest of men?" he does not at once pronounce roundly 'Yes' or 'No'. He first explains in what sense he uses the word *great* :— "We restrict the question, of course, to the classes of men great in action; great by the extent of their influence over their social contemporaries; great by throwing open avenues to extended powers that previously had been closed; great by making obstacles once vast to become trivial, or prizes that once were trivial to be glorified by expansion."

## § 2. SIMPLICITY

The simplicity of language consists in its being easily understood. The qualities of perspicuity and simplicity



are frequently confounded with each other. That they are in reality two distinct elements of style, will be evident from the designations of their corresponding demerits. Perspicuity is opposed to *ambiguity* or *confusion*, whereas simplicity is opposed to *abstruseness*. The criterion of the perspicuity of language is not that it should be intelligible without any effort, but that its meaning, when understood, should be unambiguous and unmistakable.

Simplicity is not at all indispensable to perspicuity. Dr. Johnson, for example, may be called a perspicuous writer, because his words always clearly convey the thoughts he wants to express, and the general structure of his discourses is also always clear; but his style can by no means be called simple. The following extract from one of his works will illustrate the truth of this remark.—

“The proverbial oracles of our parsimonious ancestors have informed us that the fatal waste of fortune is by small expenses, by the profusion of sums too little singly to alarm our caution, and which we never suffer ourselves to consider together. Of the same kind is the prodigality of life: he that hopes to look back hereafter with satisfaction upon past years must learn to know the present value of single minutes, and endeavour to let no particle of time fall useless to the ground.”

The sense of the above passage, as it stands, is sufficiently clear; but it might have been more simply expressed in the following way.—

“Take care of the pennies, and the pounds will take care of themselves,”—so says the proverb of our ancestors. In like manner we might say, “Take care of the minutes, and the years will take care of themselves.”

Simplicity is in some measure antagonistic to precision. Exactness has often to be secured by a writer at the cost of simplicity. A precise writer cannot but be abstruse to the generality of readers. This can be illustrated from the style of De Quincey ( p. 97 ).

The perfection of style implies a combination of clearness and simplicity. Mr. Antony Trollope says —

"I call that style *easy* by which the writer has succeeded in conveying to the reader that which the reader is intended to receive, *with the least amount of trouble* to him. I call that style *lucid* which conveys to the reader *most accurately all* that the writer wishes to convey on any subject. These may, however, be combined, and then, the writer will have really attained the art of writing."

**Means of attaining Simplicity**—To write in a simple style, we must, first of all, pay attention to our words. We should avoid wherever possible, long and foreign words as well as abstract and technical terms. The construction of our sentences, likewise, should not be complicated. Long periods embodying a flock of clauses are undoubtedly abstruse reading. Figures of speech, in general, are somewhat antagonistic to simplicity of expression. Familiar comparisons and antitheses only are conducive to it.

For a model of elegant simplicity, the student may be referred to the style of Goldsmith. His vocabulary is pure, and at the same time, copious the structure of his sentences is simple, and at the same time, graceful.

We have already characterised the style of Macaulay as combining simplicity with clearness. Macaulay's clearness,

however, differs greatly from that of Goldsmith. His vocabulary is not at all pure. He freely uses words of Latin origin ; besides, the balanced form, the abrupt transitions, and the climactic arrangement of his sentences, his free use of all the striking artifices of style, constitute him pre-eminently artificial. What is it, then, that makes him so easily understood ? “He is readily understood” says Prof. Minto, “because he deals with familiar subjects, and explains difficulties by a reference to familiar things. But this is only a small element of his intelligibility. The main element is his close and constant adherence to the concrete.....He discusses everything in the concrete. When he states an abstract proposition, unless it is all the more familiar, he follows it up with a plethora of particular cases.”

**Euphuism and Mannerism**—Amongst the offences against simplicity of style, euphuism and mannerism deserve special mention. Euphuism is the name given to the laboured and affected style of John Lyly, the author of *Euphuus and his England*. The following short extract will illustrate the peculiar affectation and refinement which is characteristic of a euphuistic style :—

“As the tree ebenus, though it no way be set in a flame, yet it burneth with sweet savours ; so my mind, though it could not be fired, for that I thought myself wise, yet was it almost consumed to ashes. with pleasant delight and cogitation , in so much as it fared with me, as it doth the trees stricken with thunder, which, having the barks sound, are bruised in the body, for finding my outward parts without blemish, looking into my mind, could not see it without blows.”

The reader may also form some notion of this mode of writing by consulting the caricature of it which Scott has

introduced in the character of the courtier, Sir Piercy Shafton, in *The Monastery*.

Mannerism consists in the habitual use by a writer of particular words or modes of expression. It has been called an offence against simplicity, in as much as we least expect to find it in writings in which the simple style predominates. Macaulay's style, though otherwise very simple and clear, is not unmarked by mannerisms. He is, for example, very fond of expressions like "Every school-boy knows" and "Never were principles so loudly professed, and so shamelessly abandoned."

Some other well-known mannerisms of English writers are Carlyle's apostrophes and compound words, De Quincey's personifications, Dr. Johnson's balanced sentences, and Dickens's condensed sentences.

### § 3. BREVITY

Words are like leaves ; and where they most abound,  
Much fruit of sense beneath is rarely found.—*Pope*.

Brevity is one of the main requisites of good composition. It should be the aim of every speaker or writer to compress his language into the least bulk compatible with a clear and precise expression of his thoughts, or in other words, to express the maximum of sense in the minimum of words. Campbell says — "As when the rays of the sun are collected into the focus of a burning glass, the smaller is the spot which receives them, the greater is the splendour ; so, in exhibiting our sentiments by speech, the narrower the compass of words is wherein

however, differs greatly from that of Goldsmith. His vocabulary is not at all pure. He freely uses words of Latin origin ; besides, the balanced form, the abrupt transitions, and the climactic arrangement of his sentences, his free use of all the striking artifices of style, constitute him pre-eminently artificial. What is it, then, that makes him so easily understood ? "He is readily understood" says Prof. Minto, "because he deals with familiar subjects, and explains difficulties by a reference to familiar things. But this is only a small element of his intelligibility. The main element is his close and constant adherence to the concrete.....He discusses everything in the concrete. When he states an abstract proposition, unless it is all the more familiar, he follows it up with a plethora of particular cases."

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the thought is comprised, the more energetic is the expression.

Language which lacks the quality of conciseness is said to be *diffuse*. A diffuse style is almost always tiresome and fatiguing. It is certainly not pleasing to anybody to be obliged to wade through a multitude of words conveying only a small amount of sense. Such a style, therefore, can never command much interest and attention. The three different forms of diffuseness are Tautology, Pleonasm and verbosity.

**1. Tautology**—Tautology (Gk. *tautos*, the same and *logos*, word) means the use of two or more words or phrases having the same or almost the same meaning, in *the same grammatical situation*; e. g.,

Particularly as to the affairs of this world, integrity has many advantages over all the fine and artificial ways of *dissimulation* and *deceit*; it is much *plainer* and *easier*, much the *safer* and *more secure* way of dealing with the world; it has less of *trouble* and *difficulty*, of *entanglement* and *perplexity*, of *danger* and *hazard* in it.—*Tillotson*.

The use of tautology is sometimes justifiable for the sake of emphasis, as in the following:—

The very *scheme* and *plan* of his life differed from that of other men.

Nor is any *blasphemy* or *impiety*, any *frantic saying* or *godless thought* more appalling to me etc —*Rushin*.

There are certain stock phrases in which words of the same or very nearly the same meaning come together. They might have been originally put together for the sake of emphasis, or of rhythm, but by long

usage they have become incorporated into the idiom of the language ; *e.g.*,

Well and good, use and wont, kith and kin, hale and hearty, house and home, time and tide, bag and baggage, null and void, might and main, first and foremost, lord and master, by leaps and bounds, to all intents and purposes, etc

**2 Pleonasm**—Pleonasm or redundancy means the use of unnecessary additional words *not in the same grammatical situation*. Thus, in the sentence—“They returned back again to the same place from whence they came forth”—the words *back, again, same, from* and *forth* are all superfluous, although they are not synonymous. These should, therefore, be expunged, and the sentence should simply stand thus—“They returned to the place whence they came” The same defect will be noticed in each of the following sentences\* :—

The thing has no intrinsic value *in itself*.

He *voluntarily* offered to help me in my distress.

Thou are not born for death, *immortal* bird.

He eyed me with a *look* of contempt.

His mind was full of a *great many* serious thoughts.

Some writers confine their attention to *trifling minutiae* of style.

We have adopted Prof. Bain's mode of distinguishing between tautology and pleonasm. Many rhetoricians altogether ignore the grammatical situation of the words and make the distinction turn solely on the point that

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\* Tennyson's comment on the opening couplet in Dr. Johnson's *Vanity of Human Wishes*—

Let observation with extended view

Survey mankind from China to Peru—

was: “Why did he not say—Let observation with extended observation observe extensively?”



while by the former the sense is *repeated*, by the latter *nothing is added* to it. Such expressions, therefore as 'sylvan forest', 'round ball', 'foul dirt', 'unmeaning nonsense', 'umbrageous shade', etc. which we shall call after Bain, instances of pleonasm, will fall under tautology according to the other principle of differentiation.

Redundancy also may be resorted to for imparting emphasis to a statement ; *e.g.*,

The heavens *above* and the earth *beneath*.

I have seen it *with my own eyes*.

Food is *indispensably* necessary for the preservation of life.

**3. Verbosity**—Verbosity or circumlocution consists in expressing a thing in a roundabout way, so that this form of diffuseness can be removed not by the mere omission of unnecessary words or phrases, but only by recasting the whole in more concise language. Take, for example, the following passage from Izaak Walton :—

"I have been told that if a man that was born blind, could obtain to have his sight for but only one hour during his whole life, and should, at the first opening of his eyes, fix his sight upon the sun when it was in its full glory, either at the rising or at the setting of it, he would be so transported and amazed, and so admire the glory of it, that he would not willingly turn his eyes from that first ravishing object, to behold all the other various beauties this world could present to him."

The idea conveyed in this long sentence can be thus expressed in a much shorter space :—

"I have been told that if a man born blind could obtain his sight for but one hour, the glory of the rising or the setting sun, should he happen to behold it, would so transport him that he would not turn his eyes to any of the other beauties that this world could present to him."

To condense a verbose passage, we should find the main idea in it and express it simply and directly, retrenching all unnecessary irrelevant matter.

#### § 4. IMPRESSIVENESS

Impressiveness is that quality of composition by which the attention of the reader is roused and the main idea of the writer brought into prominence by a judicious use of language. It is a virtue quite different from perspicuity or simplicity. Our composition may be clear and simple, yet absolutely vapid, failing to produce a lasting impression on the mind of the reader.

**Means of attaining Impressiveness**—Impressiveness in oral composition can be attained by various external means, such as gestures and intonations; but in written composition, we have to depend entirely on the power of the language we use. The most important thing necessary for the attainment of this quality is to impart proper emphasis to our propositions. This can be done in various ways—

(a) By inverting the strictly syntactical order of words in a sentence. We have already remarked that the middle of a sentence is the weakest part of it, and that the end is usually more emphatic than the beginning. Hence, we can make our expression more energetic by throwing the principal idea towards the beginning, or better still, if possible, towards the end; as—

*Two men I honour, and no third.*—*Carlyle.*

*Uneasy lies the head that wears a Crown.*—*Shakespeare.*

*Sweet are the uses of adversity.*—*Shakespeare.*

*Home they brought her warrior dead.*—*Tennyson.*

(b) By casting our sentences into a balanced form ; as—

Who think too little, and who talk too much.—*Dryden*.

The memory of other authors is kept alive by their works ; but the memory of Johnson keeps his works alive.

Our cities are a wilderness of spinning wheels instead of palaces, yet the people have no clothes. We have blackened every leaf of English greenwood with ashes ; and the people die of cold. Our harbours are a forest of merchant ships ; and the people die of hunger.—*Ruskin*.

When I look upon the tombs of the great, every emotion of envy dies in me : when I read the epitaphs of the beautiful, every inordinate desire goes out ; when I meet with the grief of parents upon a tombstone, my heart melts with compassion ; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow.—*Addison*.

(c) By the repetition of words and phrases ; as—

*Act, act*, in the living present !—*Longfellow*.

There is *one thing* and *one thing* only which defies all mutation.—*Burke*.

Disguise thyself as thou wilt—*still*, slavery, *still* thou art a bitter draught.—*Sterne*.

If I were an American, as I am an Englishman, I *never* would lay down my arms, *never—never—never* !—*Pitt*,

(d) By the judicious use of diffuse language. Although, as a rule, brevity is conducive to strength or energy of expression, the sheer weight of a good many words is sometimes found to be a more effective means of securing emphasis than the rapid discharge of a few ; as—

The *spring*, the *head*, the *fountain* of your blood

Is stopped ; the very source of it is stopped.—*Shakespeare*.

Cromwell left behind him a name *not to be extinguished but with the whole world* ( imperishable ).

The sky is for all ; bright as it is, it is not "too bright nor good for human nature's daily food ;" it is fitted in all its functions for the perpetual *comfort* and *exalting* of the heart, for the *soothing* it, and *purifying* it from dross and dust.—*Ruskin*.

(e) By certain special forms of expression ; as—

Foribles, passions, perhaps some vanity, surely some wrong-headedness, —*these* he scorned to conceal.—*Walpole*.

You may, *and that easily*. You must, *and that speedily* ; or there will be an end to this England of ours with all its loves and enmities.—*Ruskin*.

*It is not* the disorder *but* the physician ; it is not a causal concurrence of calamitous circumstances ;—it is the *pernicious* hand of government, which alone can make a whole people desperate.—*Letters of Junius*.

*And thus* is the race that we know not any more how to govern ! *and thus* the history which we are to behold broken off by sedition ; *and thus* the country, of all others, where life is to become difficult to the honest and ridiculous to the wise.—*Ruskin*.

(f) By the employment of figures of speech ; as—

To gossip is a *fault*, to libel, a *crime* ; to slander, a *sin*. ( Climax and Asyndeton ).

We live in *deeds*, *not years* : in thoughts, *not breath*.—*Barley*. ( Antithesis ).

Natural beauty, when *unadorned*, is *adorned* the most.—*Thomson*. ( Epigram ).

*No pen can record*, *no volume can contain* the details of the daily and hourly sufferings of a whole people, endured without intermission.—*Arnold*. ( Hyperbole ).

Where is the mother who would willingly forget the infant that perished like a blossom from her arms, though every recollection is a pang ? Where is the child that would willingly forget the most

tender of parents, though to remember be but to lament?—*Irving* ( Interrogation ).

I am persuaded that neither death *nor* life ; *nor* angels, *nor* principalities, *nor* powers ; *nor* things present, *nor* things to come , *nor* height, *nor* depth, *nor* any other creature shall be able to separate us from the love of God which is in Christ Jesus, our Lord.—*Epistle to the Romans*. ( Polysyndeton ).

## § 5. PICTURESQUENESS

Picturesqueness is that quality of composition which consists in an attempt “to rival, by the inferior instrumentality of language, the effects of a painted picture.” It differs from impressiveness in that it appeals to the imagination, while the latter appeals principally to the intellect. It should be the aim of every writer to impart to his language that particular kind of beauty which is agreeable in a fine piece of painting.

**Means of attaining Picturesqueness**—“Language is graphic, when it calls up some image to the mind by dwelling on the particular rather than on the general, on the concrete rather than on the abstract.”\* Take for example, the following passage from the *New Testament* —

“Consider”, says the Lord, “the lilies how they grow ; they toil not , and yet, I say unto you, that Solomon in all his glory was

\* Compare Macaulay’s remarks on the famous simile of the angel in Addison’s poem *The Campaign* :—“The extraordinary effect which this simile produced when it first appeared, and which to the following generation seemed inexplicable is doubtless to be chiefly attributed to a line which most readers now regard as a feeble parenthesis, “Such as of late o’er pale Britannia pass’d.”

“Addison spoke not of a storm, but of *the* storm.....The popularity which the simile of the angel enjoyed among Addison’s contemporaries, has always seemed to us to be a remarkable instance of the advantages which, in rhetoric and poetry, the particular has over the general.”

not arrayed like one of them, If them God so clothe the grass, which is to-day in the field and to-morrow is cast into the oven, how much more will He clothe you ?”

Notice how vividly the concrete mention of ‘Solomon in all his glory’ is expressive of the glory of the flowers. Again, the particular epithets ‘to-day’ and ‘to-morrow’ are infinitely more expressive of transitoriness than any general terms that can be substituted for them.

In Tennyson’s poems we often come across single words which give at a flash, as it were, exact pictures. The pictorial aptness of his words may be seen in the following instances :—

The wild water *lapping* on the crag ( *The Passing of Arthur* ),  
*tented* winter field, tender pink *five-beaded* baby-soles ( *Aylmer’s Field* ) ; *short swallow flights* of song ( *In Memoriam* ).

Concrete similes are highly conducive to picturesqueness, as—

The minds of some of our statesmen, like the pupil of the human eye, contract themselves the more, the stronger light there is shed upon them.—*Moore*.

In all things that are purely social, races can be as ‘separate as the fingers, yet one as the hand in all things essential to mutual progress.—*Washington*.

The great brand

Made lightnings in the splendour of the moon,  
 And flashing round and round, and whirl’d in an arch,  
 Shot like a streamer of the northern morn,  
 Seen where the moving isles of winter shook  
 By night, with noises of the northern sea.—*Tennyson*.

Of all the figures of speech, none can impart so much graphioness to language as the metaphor. It throws

light on a description, gives individuality to objects and makes ideas palpable and visible by imparting to them colour, form and substance. "He was a *lion* in the combat" is certainly more graphic than "He fought bravely in the battle." Or, take the sentence—

"When we indulge too freely in pleasure, we always stir a sediment that renders it impure and noxious."

and consider how much more picturesque the expression is than the following plain form of stating the same truth—

"When we indulge too freely in pleasure, we are sure to receive injury from the excess."

"Associated circumstances well chosen, are of use in enabling us to realise a pictorial description." The effect of the figure *Antonomasia* seems to depend on this fact "The statesmanship of a Pitt" is doubtless far more graphic and expressive than "the statesmanship of a successful politician." The same effect will be noticed in the following :—

Ireland could boast of no Buchanan or Napier.—*Macaulay*.

Among all the heroes of the *Iliad* and the *Odyssey* there is no Sir Galahad.—*Collins*.

Some village Hampden that with dauntless breast,

The little tyrant of his fields withstood.

Some mute inglorious Milton here may rest,

Some Cromwell guiltless of his country's blood.—*Gray*.

In descriptive and narrative composition, circumstantial details are absolutely necessary to produce an impression of reality on the reader's imagination. The two following extracts afford interesting examples of this device of the descriptive art :—

The western waves of ebbing day  
 Roll'd o'er the glen their level way ;  
 Each purple peak, each flinty spire,  
 Was bathed in floods of living fire.  
 But not a setting beam could glow  
 Within the dark ravines below.  
 Where twined the path in shadow hid,  
 Round many a rocky pyramid,  
 Shooting abruptly from the dell  
 Its thunder-splinter'd pinnacle ;  
 Round many an insulated mass,  
 The native bulwarks of the pass,  
 Huge as the towers which builders vain  
 Presumptuous piled on Shinar's plain,

&c.            &c.            &c.

—*Scott. ( Description of the Trosachs ).*

His first design was on Benares, a city which in wealth, population, dignity and sanctity, was among the foremost of Asia. It was commonly believed that half a million of human beings was crowded into that labyrinth of lofty alleys, rich with shrines, and minarets, and balconies, and carved oriels to which the sacred apes clung by hundreds. The traveller could scarce make his way through the press of holy mendicants, and not less holy bulls. The broad and stately flights of steps which descended from these swarming haunts to the bathing-places along the Ganges, were worn every day by the footsteps of an innumerable multitude of worshippers. Commerce had as many pilgrims as religion. All along the shores of the venerable stream, lay great fleets of vessels laden with rich merchandise. From the looms of Benares, went forth the most delicate silks that adorned the halls of St. James and of the Petit Trianon, and in the bazaars, the muslins of Bengal and sabres of Oudh were mingled with the jewels of Golconda and the shawls of Cashmere. —*Macaulay.*

From the extracts quoted above, one will easily see the difference between Macaulay's descriptions and Scott's. There is no lack of pictorial matter in either. But while



Macaulay always delights in describing things which have a direct connection with human beings, Scott revels in the delineation of still and wild natural scenery.

## § 6. MELODY AND HARMONY

Human speech consists of two essential elements—sound and sense. As sound is only means of conveying our sense, it should always be subordinated to the latter. Never should we sacrifice our thoughts for improving the music of our language. An excessive attention to sound must not also lead us to neglect the more important qualities of style.

Sound, however, is a thing which cannot be entirely disregarded. Music, as every one will admit, exercises a considerable influence on the minds of men ; and language, if properly used, can be rendered equally capable of swaying the feelings of the persons to whom it is addressed. We shall treat this subject, here, under two distinct heads—Melody and Harmony.

1. **Melody**—The melody of language consists in the general agreeableness of its sound to the ear. In order to be able to produce a melodious combination of sounds, the writer must have an ear for music, a sense of time and tune ; and specially so in prose, where no assistance is gained from metre or rhyme. But although the perception of melody is mostly a natural gift, something can be learnt from the prevalent rules on this subject

I. **CHOICE OF WORDS**—It is an invariable maxim that the ear is grated with hearing what the organs of

speech find it uneasy to articulate. Harsh words should therefore, be avoided and such words should be preferred as can be pronounced without any difficulty. The tendency of vowels generally is to soften, and that of consonants to strengthen sound. Amongst the consonants, again, some are abrupt and jerky (such as *p, t, k, f, h,*) and consequently difficult to utter. The liquids (*l, m, n, r*), on the other hand, as well as the sibilants (*s, z*), are the easiest to pronounce.

The cumulation of consonants generally increases the difficulty of pronunciation. Notice the clash of jarring consonants in *structure, fructify, perturbed, retrograde,* etc.

No less disagreeable is the collision of vowels, whether in the middle of a word, or between one word and another; *eg, urea, re-assure, go over, pity us,* etc. In each of these cases a certain amount of effort is required to keep the two vowels asunder and make both be distinctly heard as belonging to different syllables. Observe the difference in sound between the expressions *my idea of it* and *my notion of it at any rate*.

The jangle of similar sounds or the repetition of the same word at close intervals has often an unpleasant effect, as in the following:—

"Peter Piper picked a peck of pepper."

"Anne in an animated manner animadverted on Hannah's inhumanity."

II ARRANGEMENT OF WORDS—The melody of a sentence depends, in a great measure, on the arrangement of its words. The alternate stress and remission of the voice being absolutely necessary for the ease of pronunciation, words should be so arranged as to admit of the

rise and fall of the voice at regular intervals. The accumulation of unaccented syllables is never melodious; as *feliculously, peremptorily, incompatibly, undefatigably* etc.; and so also is an unvarying succession whether of long or of short syllables. Notice how the euphony of the following has been secured by a proper intermixture of long and short, as well as of accented and unaccented syllables:—

“The pomp and circumstance of glorious war.”

“From myriads of humble and contrite hearts the voice of intercession, supplication and weeping will mingle, in its ascent to heaven, with the shouts of battle and shock of arms.”

The words of a sentence should flow on naturally and gracefully, and there should be regular pauses in it, clearly indicated by punctuation marks. An excessive use of parentheses, it should be noted, is likely to render a sentence harsh and unmusical.

The part of a sentence requiring the greatest attention in respect of sound, is its close. The longest members of a period and the fullest words should generally be reserved for the conclusion. The melody, however, is injured if we use for this purpose such long words as *beggarliest, impenetrable*, etc., which end in a number of unaccented syllables. A short syllable, specially if it is an emphatic one, can never be used for the melodious termination of a sentence. The following sentences will show the disagreeable effect of such an abrupt close:—

“He drew his sword which he killed her *with.*”

“Proud and vainglorious, swelled with lofty anticipations of his destiny, no danger could appeal and no toil tire *him*”

It has been pronounced by a high authority that words of four syllables accented on the first and the third, *e.g.*, *ob-ser-va-tion*, *cir-cum-stan-tial*, *un-der-stand-ing*, etc., are the most musical we can adopt for the close of a period. Words of three syllables with the accent on the second, also make a pleasing cadence, *e.g.*, *pro-por-tion*, *con-tri-vance*, etc. These are, of course, mere suggestions, for it is impossible to make all sentences end with such words. But our object is to draw the learner's attention to such forms as are most melodious so that he can use them whenever circumstances will allow their adoption.

**2. Harmony**—The word *harmony* literally means the just adaptation of parts to each other. In music, harmony is the pleasing effect produced by the accordance of sounds naturally, fitting to each other. When applied to language, similarly, the word signifies that quality of beauty, derived from the agreement of sound and sense, which is naturally fitted to give pleasure to the mind. The effect of all composition, whether spoken or written, may be greatly heightened, if the current of sound is adapted to the tenor of the discourse. Long and swelling sentences, for example, may be used with advantage in discussing grave and lofty subjects, as they allow scope for majesty of style, and 'produce the impression of what is magnificent, important and sedate'; *e.g.*,

There the war-like and the peaceful, and the fortunate and the miserable, the beloved and the despised princes, mingle their dust and pay down their symbol of mortality, and tell all the world that when we die our ashes shall be equal to kings' and our account easier and our pains for our crowns shall be less —*Taylor*.

It is a spot which has all the solemnity, with none of the savage-

ness, of the Alps ; where there is a sense of a great power beginning to be manifested in the earth, and of a deep and majestic concord in the rise of the long low lines of piny hills ; the first utterance of those mighty mountain symphonies soon to be more loudly lifted and widely broken along the battlements of the Alps. But their strength is yet restrained ; and the far reaching ridges of pastoral mountain succeed each other, like the long and sighing swell which moves over quiet waters from some far off stormy sea.—*Ruskin*.

Violent emotions, on the other hand, impassioned reasonings, or familiar addresses require brisk and abrupt turns of expression ; *e.g.*,

Coronets for thee ! O no ! Honours, if they come when all is over, are for those that share thy blood. Daughter of Domremy, when the gratitude of thy king shall awaken, thou wilt be sleeping the sleep of the dead. Call her, king of France, but she will not hear thee ! Cite her by thy apparitors to come and receive a robe of honour, but she will be found *en contumace*.—*De Quincey*.

Even good things have no abiding power—and shall these evil things persist in victorious evil ? All history shows, on the contrary, that to be the exact thing they can never do. *Change* must come ; but it is ours to determine, whether change of growth or change of death. Think you that 'men may come, and men may go', but—mills—go on for ever ? Not so ; out of these, better or worse shall come ; and it is for you to choose which.—*Ruskin*.

Hitherto, we have spoken only of the general correspondence between the current of thought and the current of sound in a discourse. There is another way, however, by which the harmony of composition may be secured ; namely, the expression of particular things by resembling sounds. This is specially looked for in poetry where greater attention is paid to sound than in prose. The following are the different classes of things which are represented or imitated by the sound of the words used :—

1 OTHER SOUNDS—'By a proper choice of words we can make their sounds agree more or less with those we intend to describe. In describing soft and sweet sounds, the vowels, the liquids and the sibilants are used in abundance, whereas harsh sounds are often expressed by harsh syllables, difficult of pronunciation ; as—

And clattering flints battered with clanging hoofs.—*Tennyson*.

Grate on their scarnel pipes of wretched straw.—*Milton*.

Shield-breakings, and clash of brands, the crash

Of battle-axes on shattered helms.—*Tennyson*.

On a sudden open fly

With impetuous recoil and jarring sound,

Th' infernal doors ; and on their hinges grate

Harsh thunder.—*Milton*.

Heaven opened wide

Her ever-during gates, harmonious sound

On golden hinges turning.—*Milton*.

The mingling notes came softened from below ,

The swan responsive as the milkmaid sung,

The sober herd that low'd to meet their young,

The noisy geese that gabbled o'er the pool,

The playful children just let loose from school.—*Goldsmith*.

Why ? like Sir Richard—rumbling, rough, and fierce,

With arms, George, and Brunswick crowd the verse.

\* There are many words in the English language, the sounds of which bear a close resemblance to the sounds they are used to signify. This clearly shows the imitative origin of these words , as

And *murmuring* of innumerable bees.—*Tennyson*.

Then would he *whistle* rapid as any lark —*Tennyson*.

But the *jingling* of the guinea helps the hurt that Honour feels.

—*Tennyson*.

So also are word expressing the cries of various animals ; e. g. , *cawing* ( of rooks ) , *mewing* ( of cats ) , *croaking* ( of frogs ) , *cackling* ( of geese ) , etc. All these are known as Onomatopœic words.

Rend with tremendous sounds your ears asunder,  
 With gun, drum, trumpet, blunderbuss, and thunder ?  
 Then all your Muse's softer art display,  
 Let Carolina smooth the tuneful lay,  
 Fill with Amelia's liquid name the nine,  
 And sweetly flow through all the royal line.—*Pope.*

In the last extract, the imitation has been purposely made very prominent, as the poet seems to have written these lines with the object of deriding an immoderate affectation of this beauty.

The following extract from one of Southey's poems, which is indeed a literary curiosity, will serve to show how far this device can be carried with the rich vocabulary of the English language :—

How does the water come down at Lodore ?

Here it comes sparkling,  
 And there it lies darkling ;  
 Rising and leaping,  
 Sinking and creeping,  
 Swelling and flinging,  
 Showering and springing,  
 Eddying and whisking,  
 Spouting and frisking,  
 Twining and twisting,  
 Around and around.  
 With endless rebound.

And falling and crawling and sprawling,  
 And driving and riving and striving.  
 And sprinkling and twinkling and wrinkling,  
 And sounding and bounding and rounding,  
 And bubbling and troubling and doubling,  
 Dividing and gliding and sliding,  
 A grumbling and rumbling and tumbling,  
 And clattering and battering and shattering,

And gleaming and steaming, and streaming and beaming,  
 And rushing and flushing, and brushing and gushing,  
 And flapping and rapping, and clapping and slapping,  
 And curling and whirling, and purling and twirling,  
 Retreating and beating, and meeting and sheeting,  
 Delaying and straying, and playing and spraying,  
 Advancing and prancing and glancing and dancing,  
 And so never ending, but always descending,  
 Sounds and motions for ever and ever are blending,  
 All at once and all o'er, with a mighty uproar,  
 And this way the water comes down at Lodore.

II PASSIONS OR EMOTIONS OF THE MIND—Joy, love and other agreeable feelings are generally expressed in smooth and flowing numbers ; *e g.*,

Bright

The lamps shone o'er fair women and brave men ,  
 A thousand hearts beat happily , and when  
 Music arose with its voluptuous swell,  
 Soft eyes looked love to eyes which spake again,  
 And all went merry as a marriage-bell.—*Byron*.

When spring begems the dewy scene,  
 How sweet to walk the velvet green ;  
 How sweet to make the pouting vine,  
 Ready to fall in tears of wine.—*Moore*.

Gloomy and melancholy subjects, on the contrary, naturally express themselves in slow measures and long words "A slow succession of ideas is a circumstance that belongs equally to settled melancholy, and to a period composed of polysyllables slowly pronounced ; hence, by similarity, the latter is indicative of the former ;" as—

Remote, unfriended, melancholy, slow.—*Goldsmith*.



In those deep solitudes and awful cells,  
Where heav'nly Contemplation dwells,  
And ever-musing Melancholy reigns.—*Pope*.

Tardiness and hesitancy through fear have been very aptly indicated by Milton in the following :—

“He came, and with him Eve, more loth, tho' first  
To offend, discountenanced both and discompos'd.”

Note, again, how Tennyson similarly expresses the weariness of the crew of Ulysses :—

“Most weary seemed the sea ! weary the oar,  
Weary the wandering fields of barren foam.”

III. MOTION—A succession of short syllables or an unusual number of unaccented syllables in a line is used to present an idea of quick and violent motion to the mind ; *e.g.*,

The henchman shot him down the way.—*Scott*.  
Fluttering his pennons vain, plumb down he drops  
Ten thousand fathom deep.—*Milton*.

On the other hand, words difficult of pronunciation and long syllables, specially when they are aided by slow pronunciation, naturally give the impression of slow and laboured movement ; *e. g.*,—

Up the high hill he heaves a huge round stone.—*Pope*.  
So saying, from the pavement he half rose,  
Slowly, with pain, reclining on his arm.—*Tennyson*.  
The ploughman homeward plods his weary way.—*Gray*.  
Through many a dark and dreary vale  
They passed, and many a region dolorous,  
O'er many a frozen, many a fiery Alp,  
Rocks, caves, lakes, fens, bogs, dens and shades of death.—*Milton*.

Difficulty, which is generally the cause of slowness in any operation, is also similarly expressed ; *e. g.*;

And strains from hard bound brains six lines a year — *Pope*,  
 So he, with difficulty and labour hard,  
 Moved on, with difficulty and labour he. — *Milton*.

Slow and prolonged motion is sometimes expressed by a verse of twelve syllables (called an *Alexandrine*); as in the following .—

A needless Alexandrine ends the song,  
*That like a wounded snake drags its slow length along.* — *Pope*.

[ N. B.—The same poet, however, has elsewhere used an Alexandrine to imitate the quality of swiftness; e.g.,

“The huge round stone resulting with a bound,  
*Thunders impetuous down and smokes along the ground.*”]

Huge bulk, which is the cause of slow movement, has been described by Milton in an Alexandrine—

“So stretched out huge in length, the Arch-fiend lay,”

Extension is generally indicated by long and compound words; e.g.,

The *league-long* roller. — *Tennyson*.  
 Immense *horizon-bounded* plains succeed. — *Byron*.

The general rules for attaining the harmony of sense and sound, in poetry, have been very happily expressed and illustrated by Pope in the following lines,—

“’Tis not enough no harshness gives offence;  
*The sound must seem an echo to the sense.*  
 Soft is the strain when zephyr gently blows,  
 And the smooth stream in smoother numbers flows,—  
 But when the loud surges lash the sounding shore,  
 The hoarse rough verse should like the torrent roar.  
 When Ajax strives some rock’s vast weight to throw,  
 The line too labours, and the words move slow;  
 Not so when swift Camilla scours the plain,  
 Flies o’er th’ unbending corn, and skims along the main.”

## Concluding Remarks

We have, in the foregoing pages of this chapter, discussed severally the various qualities of composition: and a careful observance of the rules that have been laid down will doubtless help the beginner a good deal in acquiring all these qualities. We shall conclude this subject with some general directions to be carefully followed by every student who wants to excel in the art of writing.

In the first place, you should have clear ideas on the subject you intend to write about. It is only when an idea is distinctly impressed upon your mind that you can expect to give it a proper form of expression. Remember that a good style, in its essence, is the spontaneous expression of a full and ready mind. "Never", says Cobbet, "should you write about any matter which you do not well understand. If you clearly understand all about your matter, you will never want thoughts, and thoughts instantly become words."

The next thing you should bear in mind is that the frequent practice of writing and that, with due care and deliberation, is indispensably necessary for the formation of a good style. The habit of hasty and careless composition in a young writer cannot be too strongly condemned. For if a bad style is once formed, it becomes extremely difficult to improve it afterwards. Hard as it is to acquire merits of any kind, harder still is it to get rid of bad habits once contracted. You should, therefore, make it a rule to write carefully and deliberately. Facility and speed of writing, which are the proper

fruits of practice and experience, must not be sought by a beginner. You should, however, carefully guard yourself against the opposite extreme ; for if you scrupulously stop to weigh every individual word that you employ, the course of your thoughts is likely to be retarded, and the ardour of your mind cooled. The best procedure for you, therefore, will be to express your thoughts, at first, with some degree of freedom, and when the expression has been put upon paper, to revise it with a cool and critical eye, and bring it into the form of your original intention.

It should also be your effort to make yourself acquainted with the style of the best authors. This will help you a great deal in forming a good and elegant taste, and will also supply you with a copious fund of words and expressions. It will be a very healthy and useful exercise for you to attempt to translate select passages from standard works into your own words. Such an exercise will serve to show you, by comparison, the defects of your own style, and at the same time teach you how to rectify them. Be strictly on your guard, however, against a servile imitation of any particular writer. A desire to imitate invariably produces stiffness of expression, and hampers the development of one's own faculties. Try to form a style of your own, instead of closely following that of other writers.

The last, though not the least important, point to be attended to is that thought should in no case be sacrificed to style. You should always attach greater importance to the matter than to the manner of expression. Dress and ornaments, as has already been remarked, should

always be of secondary consideration. It is far better to clothe noble and useful thoughts in a plain and homely garb, than to attempt to conceal the poverty of your sentiments by bestowing on them a rich and gorgeous dress.

All the points we have noticed above have been happily summed up by Mr. Adams in the following lines —“The attainment of a good style is the result of careful study and continual practice. Take the best writers, compare them with one another; compare them with themselves; observe how they treat the same subject; note their gradual improvement, their increased freedom, boldness and polish, the wider range and deeper tones of their music. *Learn* from them, but do not *imitate* them; for sham Ruskinism or secondhand Macaulayism is an abomination. Endeavour to frame a style of your own, but do not imagine that caricature, or affectation or eccentricity makes a style. Begin with short, simple and decisive sentences, free from parentheses, and inversions, and trust to variety of cadence to give them character. Be sparing of your adjectives, for a tree loaded with foliage never bears much fruit. Think of the sense first, and the sound second; but at the same time, remember that a good writer will please the ear of his reader while appealing to the heart or understanding.”

### Questions on Chapter V

I. What is meant by Perspicuity? Is it synonymous with Precision? If not, state the difference between the two qualities.

II. Improve the following sentences so as to make them more perspicuous —

1. The king yet lives that Henry shall depose.
2. His appearance delighted every one in the assembly.
3. He has secured a certain position, let him keep it.
4. You ought to condemn all the wit in the world against you.
5. God heapeth favours on His servants ever liberal and faithful.
6. A man who has lost his eyesight has in one sense less consciousness.
7. William Pitt entered the House of Commons without money and without interest.
8. He spoke of the notion that the national debt might be repudiated with great contempt.
9. The reviewer reads the volumes in which the Duke's life has been told with some resentment.
10. Solomon, the son of David, who built the temple of Jerusalem, was the richest monarch that ever reigned over the people of God.

III. Distinguish between perspicuity and simplicity of language. Can you think of a writer whose style has one of these qualities without the other? Rewrite each of the following sentences in a simple form —

1. I have no gastronomic predilection for any culinary preparation in particular.
2. I have been suffering from a slight abrasion of the epidermis in the olecranal region.
3. The succession of thoughts in my mind was commensurate in rapidity with the progress of the ignition of gunpowder.
4. Cristopher North enjoyed an unlimited favour with an infinite gamut of friends and associates, running through every key, the diapason closing full in groom, cobbler and stable-boy,

5. Until Dr. Sacheverel came, in Queen Anne's reign, the crystallisations of Whig and Tory were rudimental and incomplete. Symmons, therefore, was under a bias, and a morbid kind of deflection.

6. Poets are the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present.

7. Tread softly and circumspectly in this funambulatory track and narrow path of goodness; maim not uprightness by halting concomitances, nor circumstantially deprave substantial goodness.

8. In cities, and yet more in courts, the minute discriminations which distinguish one from another are for the most part obliterated, the peculiarities of temper and opinion are gradually worn away by promiscuous converse, as angular bodies and uneven surfaces lose their points and asperities by frequent attrition against one another, and approached degrees to uniform rotundity.

IV. Define Euphuism and Mannerism. Mention some well-known mannerisms of English writers.

V. Discuss the various means by which brevity of expression can be attained. What is a *diffuse* style? Name, explain and illustrate the different forms of diffuseness

VI The following sentences violate the rules of brevity. Name the defect in each case, and show how it can be remedied.

1. *The two friends mutually supported each other.*

2. *For this reason, therefore, I shall publish a sheet, full of thoughts, every morning.*

3. *The remote consequence of it may be that men may be ultimately led into crime.*

4. *The Everlasting Club treats all other clubs with an eye of contempt.*

5. Everybody knows that he is in the habit of walking in a state of somnambulism.

6. He was the universal favourite of all the boys in the school.

7. The judge passed orders to the effect that the property might be restored again to its legal and rightful owner.

8. The learned man doth never intermix the correction and amendment of his mind with the use and employment thereof.

9. The king's physical health is good, but he is suffering from a mental malady which renders him entirely irresponsible for his actions.

10. A severe and tyrannical exercise of power must become a matter of necessary policy with kings, when their subjects are imbued with such principles as justify and authorise rebellion.

VII. Discuss the value of Inversion in contributing to energy of style. Mention the devices employed in the following to secure strength or emphasis —

1. He twice forsook his party ; his principles never.

2. Your fathers, where are they ? And the prophets, do they live for ever ?

3. Dust thou art, unto dust shalt thou return.

4. We are all (and who would not be ?) offended at the treatment we have received.

5. I am astonished, I am shocked to hear such principles professed.

6. Oh the grave !—the grave !—It buries every error, covers every defect, extinguishes every resentment !

7. Rare almost as great poets—rarer perhaps than veritable martyrs and saints—are consummate men of business

8. Let there be no inscription on my tomb : let no man write my epitaph , no man can write my epitaph.

9. That Tickell should have been guilty of a villainy seems to us highly improbable. That Addison should have been guilty of a



villainy seems to us highly improbable. But that these two men should have conspired together to commit a villainy seems to us improbable in a tenfold degree.

10. There settle the account with thy conscience for every past benefit unrequited, every past endearment unregarded, of that departed being, who can never—never—never return to be soothed by thy contrition.

VIII. Define picturesqueness. Examine the following carefully, and show to what they owe their picturesqueness :—

(i) Macaulay's description of the Trial Scene in his *Essay on Warren Hastings*.

(ii) The description of Flodden in Scott's *Marmion*.

(iii) Coleridge's description of the skeleton ship and the snakes in his *Ancient Mariner*.

IX. Discuss the general rules for the attainment of euphony or melody of language. Point out faults of melody in the following :—

1. 'T was thou that smooth'd'st the rough rugged bed of pain,

2. We should cease persisting in trying to put a quart into a pint pot.

3. He adhered with imperturbablest tenacity to the idea he was impressed with.

4. Two great sins, one of omission and the other of commission, were committed by him.

5. The walls of the fortress, battered with guns from the ships and artillery from the shore for a space of eight hours, fell.

6. Though it had been his lot for a long time to hear the din of war and strife, peace now dwelt round the throne, and the land had rest.

7. In spite of the gloomy forebodings of prophets of evil, and in spite of the attacks of the partisans of the proposed change of policy, the empire will stand.

8. It may not be easy to get out of deep and long-established ruts, but at any rate it should be recognised that the risk of seriously checking recruiting by making sweeping alterations is no longer present.

X. What is harmony? Mention and illustrate some important devices by which the harmony of language can be secured. Show how in the following verses, the sound has been made more or less expressive of the sense :—

1. So strode he back slow to the wounded king.
2. By the long wash of Australasian seas,
3.                   The blade flew  
Splintering in six, and clunked upon the stone.
4. And ever on the heaving tide  
Look down with weary eye.
5. Dry clash'd his harness in the icy caves  
And barren chasms, and all to left and right  
The bare black cliff clang'd round him.
6.                   So eagerly the Fiend,  
O'er bog or steep, through strait, rough, dence or rare,  
With head, hands, wings or feet, pursues his way,  
And swims, or sinks, or wades, or creeps, or flies,
7. The ice was here, the ice was there,  
The ice was all around ;  
It cracked and growled, and roared and howled,  
Like noises in a swound !
8. Loud were their clamouring tongues, as when  
The clanging sea-fowls leave the fen,  
And, with their cries discordant mix'd,  
Grumbled and yell'd the pipes betwixt.

9.                   Sweet is every sound,  
Sweeter thy voice, but every sound is sweet ;  
Myriads of rivulets hurrying through the lawn,  
The moan of doves in immemorial elms,  
And murmuring of innumerable bees.
10.                   The steed,  
The mustering squadron, and the clattering car  
Went pouring forward with impetuous speed,  
And swiftly forming in the ranks of war ;  
And the deep thunder peal on peal afar.
-

# PROSODY

Prosody ( Gk. *prosōdia*, a song sung to music ) treats of the laws regulating the structure of verses or lines of poetry. It may, therefore, be aptly called the "grammar of verse." Composition in verse has, indeed, to conform, though not always so rigidly as that in prose, to the ordinary rules of grammar, but it is subjected to certain other restrictions from which prose is free, viz., metre, rhyme, regularity of pauses, etc, which all contribute to the harmonious voicing of its language. These peculiar characteristics of verse will form the subject-matter of our discussion in the following pages.

It must be clearly understood that 'poetry' is not the same thing as 'verse', nor is it opposed to 'prose', as it is often popularly supposed to be. Poetry is an art, and as such is opposed to 'science'. While the primary object of science is to instruct or impart knowledge, that of poetry as well as other fine arts is to give pleasure. And for this power of pleasing, poetry depends upon two things—the thoughts which it expresses and the manner in which the thoughts are expressed. We are concerned, here, not with the thoughts, but with the form or garb ( known as 'verse' ) in which poetical ideas are usually clothed.

## 1. Quantity and Accent

As music is made up of two elements, time and tune, so also is the modulation of speech. Time is expressed by *quantity*; and tone or tune is embodied in *accent*.

Quantity consists in the relative duration of different syllables or vowels in the time of utterance. Syllables and vowels are classified, according to quantity, into *long* and *short*. For example, the first syllable of the word *re-mark* is short, as it comes trippingly off the tongue ; whereas, the first syllable of *vo-cal* is long, as it takes a comparatively long time to pronounce it.

It should be remembered that a vowel can be long or short, by nature as well as by position. Thus, the vowels in *fat, sod, im, but* are short by nature ; the same vowels as used in *mate, fore, mane, lute* are long by nature ; while those occurring in *grand, short, plumb* are long by position, as the cumulation of consonants after them prevents us from uttering them rapidly.

Accent is a particular stress or effort of the voice on certain syllables of words, which distinguishes them from the rest by greater distinctness of pronunciation. The word is akin to Lat. *ictus*, a blow, and signifies that a particular syllable of a word is selected to receive a blow and is thereby rendered prominent. Although accent tends to increase the loudness of articulation, it must not be supposed to be synonymous with loudness. The latter means the volume of voice expended on a syllable, while the former denotes the sharpness of the stroke.

Words consisting of two or three syllables have, as a rule, only one accent. Longer words, however, often contain two accented syllables. Thus, in the word *ac-cident*, there is a stress only on the first syllable ; but when it is lengthened into *ac-ci-dent-al*, two of the syllables, the first and the third, receive stresses. Of these, the one

laid on the first syllable is considerably weaker than that on the third. The latter, therefore, is called the *primary*, and the former, the *secondary* accent of the word.

Accent must not be confused with *Emphasis*. The latter denotes the elevation or force of the voice which distinguishes a word or words from other words in the same sentence ; as—

Things *seen* are mightier than things *heard*.—*Tennyson*.

I come to *bury* Cæsar, not to *praise* him.—*Shakespeare*.

An accented word is always emphasised by the intensification of its accent. In the case of words having two accented syllables, the emphasis falls on the syllable which contains the chief or primary accent.

POSITION OF THE ACCENT IN ENGLISH :—There is a constant tendency in the English language to throw the principal accent backwards as far as possible. Take, for example, the following lines from Milton :—

“By policy and long *process* of time.”

“By tribulations, injuries, *insults*.”

“From that placid *aspect* and meek regard.”

Each of the italicised words in these lines was accented in Milton's time on the second syllable, but the accent has in course of time been transferred to the first.

IMPORTANCE OF ACCENT IN ENGLISH :—Accent plays a very important part in the English language. It affects the form as well as the meaning of words and is the guiding principle of syllabication and prosody.

1. Accent has a conservative effect on that syllable of a word on which it falls. The accented syllable generally

retains its integrity, while the unaccented syllables have a tendency to disappear. This shows itself in the following processes :—

(a) *Apheresis*, or the disappearance of an initial syllable. Thus, *af-fra'y* has been reduced to *fray*; *de-spi'te* to *spite*; *en-sa'm-ple* to *sa'm-ple*; *es-pe'cial* to *spe'cial*; *a-me'nd* to *mend*; etc.

(b) *Syncope*, or the loss of a medial syllable. Thus, *da'm-o-sel* has been reduced to *da'm-sel*: *la-ve'n-der-ess* to *lau'n-dress*; etc.

(c) *Apocope*, or the loss of a final syllable. Thus, *ri'ch-es-se* has been changed into *rich-es*; *bea'st* into *beast*, etc. When, however, the accent is intensified, it does not so conserve, but rather works an alteration in the syllable to which it is applied. The change in the first syllable of each of the words—*go'd-sib* (into *gossip*), *wi'fe-man* (into *woman*), *goo'd-spell* (into *gospel*)—exhibits the altering effect of an intense accent.

2. The variation of the position of the accent in English words often serves the purpose of inflexional endings and distinguishes—

(a) a noun from an adjective; as—

*E'x-pert* (noun), *ex-pe'rt* (adj.); *co'm-pact* (noun), *com-pa'ct* (adj.); *pre'-ce-dent* (noun), *pre-ce's-dent* (adj.), etc.

(b) a noun from a verb; as—

*E'x-ile* (noun), *ex-i'le* (verb); *co'n-vict* (noun), *con-vi'ct* (verb); *co'n-vert* (noun), *con-ve'rt* (verb), *i'n-crease* (noun) *in-crea'se* (verb); etc.

(c) an adjective from a verb; as—

*A'b-sent* (adj.), *ab-se'nt* (verb); *fre'-quent* (adj.), *fre-que'* (verb) etc.

Sometimes, difference of accent makes a distinction in meaning ; as—

Co'n-jure ( to juggle ), con-ju're ( to implore ), i'n-cense ( fragrant spices and gums ), in-ce'nse ( to inflame ), re'fuse ( waste matter ), re-fu'e ( to decline ) ; etc

3. The syllabic division of words is ruled by accentuation. It is often urged, indeed, that we should divide words according to their etymology. In actual practice, however, we seldom trouble about etymology, and are always guided by accent. Thus, the words 'peruse' and 'perusal' are divided as *pe-iu'se* and *pe-iu'sal* ; although according to etymology, we should have *per-use* and *per-us-al*. Similarly, "from a practical point of view *im-pudence* is right, being based on true phonetic principles, *ie*, on the spoken language. It is only when we take the word to pieces that we discover that it is formed from *im* ( for in ), the base *puā*, and the suffix *-ence*" (Skeat).

4. Lastly, accent forms the basis of the metrical system of modern English. The prosody of the classical languages depends on quantity, but this is of minor importance in English. The only use of quantity in the latter is to secure the harmony of verses.

## II. Rhythm and Metre

Rhythm ( Gk *rhythmos*, from *rheo*, to flow ) means the measured movement or musical flow of language. It consists in the periodical recurrence of pauses and accents, producing a harmonious effect. Rhythm is a quality which is essential alike to prose and to verse, for a monotonous succession of accented or unaccented syllables in any



passage, whether in prose or in verse, is not likely to be pleasing to the ear. When, in reading a passage, the vocal organs have once made a strong effort in pronouncing a syllable forcefully, it is necessary that they should have a remission before they can make another similar exertion.

Metre ( Gk. *metron*, a measure ) may be defined as a specific harmonic dispensation of syllables. It consists in the succession of regularly accented groups of syllables ( called *measures* ), arranged according to certain recognised standards, in lines of a determinate length. What the accent, therefore, is to rhythm, the measure is to metre.

Rhythm and metre are often loosely used as synonymous terms. There is, however, a marked difference between them, as will be obvious from the definitions just given. Regularity of time intervals is the essential requisite of rhythm. When a sentence in prose is so constructed that the syllables on which we lay stress in reading it occur at approximately equal intervals of time, the sentence is rhythmical. The rhythm of prose is varied, and is not governed by any numerical law. Between two stressed syllables, in the same sentence, there are sometimes two unstressed syllables, sometimes only one, and sometimes three. In metre, on the other hand, the number of syllables is measured with arithmetical exactness, and it is this which is the distinguishing feature of composition in verse.

Take, for example, the following prose passage from Macaulay :—

It was for hi'm that the su'n had been da'rkened, that the ro'cks had been re'nt, that the dea'd had ri'sen, that a'll na'ture had shu'ddered at the su'fferings of her expi'ring Go'd.

This sentence may be said to be rhythmical, as the stresses in it occur at approximately equal intervals of *time*, although the *number* of unstressed syllables between the different stresses varies from one to four.

Contrast with this the following lines from Gray's *Elegy* :—

For the'm no mo're the bla'zing hea'rth shall bu'rn,  
 Or bu'sy hou'sewife ply' her e'vening ca're .  
 No chi'ldren ru'n to li'sp their si're's retu'rn,  
 Or ch'imb his knee's the e'nvied ki'ss to sha're.

The stresses in these lines fall regularly on alternate syllables. It is this regularity in the arrangement of accented and unaccented syllables which distinguishes verse from prose.

It should be remembered that metre is not an indispensable accompaniment of poetry. The poetry of the Anglo-Saxons, for example, was not always metrical, though it was invariably rhythmical. It should further be borne in mind that metre or versification, though characteristic of poetry alone, is only its outward clothing. It is true that it polishes and decorates the language of poetry, but the real merits of poetical composition do not depend upon its metrical beauties. Poetry, which consists chiefly in vivid and imaginative expression, may also be found in the form of prose, while much of the verse that has been written cannot properly be called poetry. Prose and *verse*, therefore, are antithetical in form, not prose and *poetry*.

### III. Measures

When the accent is found to recur at fixed intervals within a series of syllables or words, as in the following —

“The wa’y | was lo’ng, || the wi’nd | was co’ld.”

“I am mo’n- | arch of a’ll | I sur ve’y.”

“A’ll this | to’l for | hu’-man | cu’l-ture.”

—each of the regular combinations of unaccented and accented syllables is called a measure or foot. In the lines quoted above, the measures have been marked off by vertical lines.

It is a fundamental rule of English prosody that there can be one and *only one* accented syllable in a measure, and one or at most two unaccented syllables between two accented ones. From this it will be obvious that the total number of syllables in an English measure can be two or three, but not more than three.

1. Of disyllabic measures we generally find two varieties. They are :—

(i) **Trochaic** ( Gk *trecho*, I run )—in which an accented syllable is followed by an unaccented one : *e.g.*,

Ri’ch the | trea’s-ure,

Swee’t the | plea’s-ure.—*Dryden*.

Hi’gh-er | sti’ll, and | hi’gh-er,

Fro’m the | ea’rth thou | spri’ng-est,—*Shelley*.

Ne’v-er | we’d-ding. | e’v-er | woo’-ing,

Sti’ll a | lo’ve-lorn | hea’rt pur- | su’-ing.—*Campbell*.

O’n a | mou’n-tain | stre’tch’d be- | nea’t’h a | hoa’ry | wi’l low,

La’y a | she’-pherd | swai’n, and | vie’wed the | ro’l’-ing | bi’l-low.

Trochaic measures have a brisk and tripping movement, and hence, are generally used for gay and lively

subjects. They are sometimes used also in devotional poetry.

✓(ii) **Iambic** (Gk. *iaptō*, I assail)—in which the first syllable is unaccented, and the second is accented; *e.g.*,

The ni'ght | is dārk | and I' | am fa'r | from ho'me.—*Newman*.

The da'ys | are co'ld, | the ni'ghts | are lo'ng,

The no'rth | wind si'ngs | a do'le- | ful so'ng.—*Wordsworth*.

The bi'rds | their no'tes | re-ne'w, | and blea't- | ing he'rds

At-te'st | their jo'y, | that hi'll | and va'l- | ley ri'ngs.—*Milton*.

The iambic measure is the one most commonly used in English poetry. It is smooth, graceful and stately, and readily adapts itself to easy narrative, or the expression of the gentler feelings, or the treatment of grave and sublime subjects. It was originally much used in satiric poetry, as is evident from the etymology of the word

There are two other kinds of disyllabic measures, called **Spondees** and **Pyrrhics**, the former consisting of two accented, and the latter, of two unaccented syllables. These measures, of course, cannot be regularly used in English verse for according to the fundamental principle of English prosody, there must be one and *only one* accented syllable in a foot. They are used solely as variations from the normal disyllabic measures; as in the following:—

O, ma'd- | ness | to | thi'nk u'se | of stro'ng- | est wi'nes.

In that | swee't moo'd | when plea'- | sant thou'ghts.—*Wordsworth*.

The lo'ng | da'y wa'nes; | the slo'w | moo'n cli'mbs; | the dee'p.

—*Tennyson*.

II. Trisyllabic measures admit of the three following varieties:—

(i) **Dactylic** ( Gk. *daktulos*, a finger )—in which one accented syllable is followed by two unaccented ones ; *e.g.*,

Ca'n-non to | ri'ght of them,  
 Ca'n-non to | le'ft of them.—*Tennyson*.  
 Ge'n-tle in | pe'r-son-age,  
 Co'n-duct and | e'-qui-page.—*Carey*.  
 Tou'ch her not | sco'rn-ful-ly,  
 Thi'nk of her | mou'rn-ful-ly,  
 Ge'n-tly and | hu'-man'-ly.—*Hood*.  
 Co'ld is thy | hea'rt, and is | fro'-zen as | Cha'r-i-ty !  
 Co'ld are thy | chi'l-dren.—Now | Go'd be thy | Co'm-fort-or  
—*Southey*.

This measure is so called because it consists, like a finger, of one long division followed by two shorter ones.

(ii) **Anapæstic** ( Gk. *ana*, back ; and *païō*, I strike )—in which one accented syllable is preceded by two unaccented ones ; *e.g.*,

Like the da'wn | of the mo'rn,  
 Or the de'ws | of the sprin'g—*Lyte*.  
 I am ou't | of hu-ma'n- | i-ty's rea'ch,  
 I must fi'n- | ish my jou'r- | ney a-lo'ne.—*Cowper*.  
 Of a li'fe | that for thee' | was re-si'gned —*Moore*.  
 Like the lo'ng, | rud-dy la'pse | of a su'm- | mer day's ni'ght.  
—*Moore*.

Like a chi'ld | from the wo'mb, | like a gho'st | from the  
to'mb.—*Shelley*.  
 And the shee'n | of their spea'rs | was like sta'rs | on the se'a,  
 When the blue' | wave rolls ni'ght- | ly on dee-p | Ga-li'lee'.  
—*Byron*.

This measure is so called because it is only a dactyl *reversed*. Of the three different trisyllabic measures this is the one most commonly used in English poetry.

(iii) **Amphibrachic** ( Gk. *amphi*, on both sides ; and

*Brachus*, short )—in which the middle syllable is accented and the other two are unaccented ; *e.g.*,

Most frie'nd-ship | is fei'gn-ing,

Most lo'v-ing | mere fo'l-ly.—*Shakespeare.*

Fleet foo't on | the co'r-rie,

Sage cou'n-sel | in cu'm-ber.—*Scott.*

The wa'rm lay | of lo've and | the li'ght note | of gla'd-ness.

—*Moon e.*

The fle'sh was | a pi'c-ture | for pai'nt-ers | to stu'd-y,

The fa't was | so whi'te, and | the lea'n was | so ru'd-dy.

—*Goldsmith.*

The trisyllabic measures have a much quicker movement than the disyllabic ones, and are characterised by vehemence and rushing impetuosity.

N. B. We have here distinguished the accented syllables in measures by the symbol '. The signs—and — are also employed to denote an accented and an unaccented syllable respectively. They have been borrowed from Greek prosody where they indicate the difference of syllables in quantity. The metrical symbols of the principal English feet, according to this system of notation, are as follows :—

<i>Prosodic Name</i>	<i>Metrical Formula</i>	<i>Example</i>
1. Iambus	—	re-fe'r
2. Trochee	—	su'f-fer
3. Dactyl	—	re'f-er-ence
4. Anapaest	—	ref-er-ee'
5. Amphibrach	—	re-fe'r-er

We quote below a few lines from Coleridge, in which he has defined and illustrated the different kinds of measures ;—

Tro'-chee | tri'ps from | lo'ng to | sho'rt ;

( From long to long in solemn sort

Slow Spondee stalks ; strong foot 1 yet ill able )  
 E'v-er to | co'me up with | Da'c-tyl tri- | sy'l-la-ble.  
 I-a'm- | bies ma'rch | from sho'rt | to lo'ng ;  
 With a lea'p | and a bou'nd | the swift A'n- | a-pæsts thro'ng ;  
 ( One syllable long with one short at each side )  
 Am-phi'-bra- | ohys ha'stes with | a sta'te-ly | stri'de.

#### IV. Verses

**Verses** ( Lat. *versus*, a turning ) or lines of poetry are only combinations of the regularly accented groups of syllables which are called *measures*. They are so named because when the metre of a line is completed, the writer turns to place another under it. Their length is determined by the number of repetitions of measures in each line. This varies generally from two to seven, and the verses are accordingly called dimeter, trimeter, tetrameter and so on. Below are given illustrations of all these kinds of verses composed of iambic measures which, as has been already remarked, are by far the most extensively used in English poetry.

##### (i) Iambic Dimeter :—

The li'ght | that lie's  
 In wo'- | man's e'yes.—*Moore*.  
 With ra'v- | ish'd ea'rs,  
 The mo'n- | arch hea'rs,  
 As-su'mes | the go'd,  
 Af-fe'cts | to no'd.—*Dryden*.

##### (ii) Iambic Trimeter :—

A thou'- | sand cu'ps | of go'ld  
 In Ju'- | dah dee'm'd | di-vi'ne—  
 Je-ho'- | vah's ve's- | sels ho'ld  
 The go'd- | less hca ' | then's wi'ne,—*Byron*.

For u's | the wi'n- | ters rai'n,  
 For u's | the su'm- | mers shi'ne,  
 Spring swe'lls | for u's | the grai'n,  
 And au'- | tumn blee'ds | the vi'ne.—*Gay*.

This metre is not commonly used in descriptive and narrative poems. We find it sometimes employed for rapid dialogue and retort in dramatic poetry, as in the following :—

*Anne* :—I wou'ld | I kne'w | thy hea'rt.  
*Gloucester* .—'Tis fi'g- | ured i'n | my to'ngue.  
*Anne* —I fea'r | me bo'th | are fa'lse.  
*Gloucester* :—Then no'v- | er ma'n | was true'.—*Shakespeare*.

(iii) Iambic Tetrameter ( or Romantic metre ) :—

If su'ch | there brea'the, | go, ma'rk | him we'll ,  
 For hi'm | no mi'n | strel ra'p- | tures swe'll,—*Scott*.  
 And the'n | my hea'rt | with plea'- | sure fi'lls,  
 And da'n- | ces wi'th | the da'f- | fo-di'ls —*Wordsworth*.  
 Is the're | no ho'pe ? | the si'ok | man sai'd ;  
 The si'- | lent do'c- | tor shoo'k | his hea'd.—*Gay*.

This was the metre of the early French romantic poetry. It is the natural vehicle of light poetry, and is used in *Gay's Fables*, in most of *Scott's* poems, as well as in the lyrical verses of *Shakespeare* and *Milton*

(iv) Iambic Pentameter ( or Heroic verse ) :—

Be si'de | yon stra'g- | gling fo'nce | that ski'rts | the wa'y,  
 With blo's- | somed fu'rze | un-pro'f- | i-ta'- | bly ga'y.—*Goldsmith*.  
 For bo'ld | in hea'rt | and a'ct | and wo'rd | was he',  
 When-e'v- | er sla'n- | der brea'thed | a-gai'nst | the Ki'ng.

—*Tennyson*.

And whi'le | the wi'ngs | of Fa'n- | cy sti'll | are free',  
 And I' | can vie'w | this mi- | mic sho'w | of thee'.—*Cowper*.  
 And, li'ke | a qui'v- | ered ny'mph | with a'r- | rows kee'n,  
 May tra'ce | huge fo'r- | ests a'nd | un-ha'r- | boured hea'ths.

—*Milton*.



This is the English epic or heroic metre, and is most commonly used in narrative and didactic poetry. It was the favourite metre of Spenser, Milton, Dryden, Pope, Wordsworth, Tennyson—in fact, of almost all the great English poets. The dramatic works of Shakespeare are written in this metre.

✓(v) Iambic Hexameter ( or Alexandrine verse )<sup>s</sup> :—

The de'w | was fa'll- | ing fa'st, | the sta'rs | be-ga'n | to bh'nk.

—Wordsworth

And no'w | by wi'nds | and wa'ves | thy li'fe- | less li'mbs | are

to'ssed.—Dryden

Then si'- | lent be' | no mo're ! | En-cha'n | tress, wa'ke | a-ga'n.

—Scott.

That spri'nk- | ling thei'r | moist pea'rl | do see'm | for hi'm | to

wee'p ;

When a'f- | ter go'es | the cry', | with ye'll- | ings lou'd | and

dee'p.—Drayton.

This metre has sometimes been used throughout a whole English poem, as in Drayton's *Polybion*, but it is more generally employed to complete certain stanzas with shorter iambic verses :—

✓(vi) Iambic Heptameter :—

Of wai'l- | ing wi'nds | and na'- | ked woo'ds | and mea'd- | ows

bro'wn | and sea'r.—Bryant.

And swee't- | er fa'r | is dea'th | than li'fe | to me' | that lo'ng |

to go'.—Tennyson.

I hea'r | a voi'ce | you ca'n | not hea'r, | which sa'ys | you mu'st |

not sta'y,

I see' | a ha'nd | you ca'n | not see', | which be'ck- | ons me'

a-wa'y.—Trickell.

\* Iambic hexameter verses are so called from their use in an old French poem on Alexander the Great.



changed, are represented by some prosodists as trochaic catalectic. The rhythm of a trochaic verse, however, is essentially different from that of an iambic one, and the reader's ears, if they are properly trained, will enable him to determine at once whether a particular verse is written in iambic or in trochaic metre.

Sometimes a strongly accented syllable is for special effect made to form an entire foot by itself ; *e.g.*,

*Brea'k, | brea'k, | brea'k,—Tennyson.*

*Ha'rk, | ha'rk, | the ho'r- | rid sou'nd.—Dryden.*

*Blo'w, wi'nds, | and cra'ck | your chee'ks, | ra'ge, | blo'w.*

*—Shakespeare.*

It may be argued that the two accented words 'rage' and 'blow' in the above line from Shakespeare really form a spondaic foot like the first two words of the line. But in that case, the line would have only *four* feet, while the other verses of the passage in which it occurs are iambic pentameters.

(*b*) One variety of disyllabic measures is occasionally displaced by another. This is what Dr. Masson calls "Disyllabic Variation". It may occur—

(*i*) after a distinct stop in a verse :—

*The ki'ng | and lo'rd ? | Ba'ck to | thy pu'n- | ish-me'at,—Milton.*

*Ye co'me | from A'r- | thur's cou'rt. | Vi'ctor | his me'n.*

*—Tennyson.*

*O sha'me—to me'n ! | De'v-il | with de'v- | il da'mned.—Milton.*

In each of these verses there is an inversion of the metrical accent just after the medial pause, so that the first foot after the pause is a trochee instead of an iambus.

The accent that falls on the first syllable of the foot after a pause is called a **pause-accent**.

(ii) at the beginning of a verse :—

*Soft is* | the no'te | and sa'd | the la'y.—*Scott*.

*Ca'lm is* | my sou'l, | nor a'pt | to ri'se | in a'rms.—*Goldsmith*.

*H'gh on* | a thro'ne | of ro'y- | al sta'te | that fa'r.—*Milton*.

*Ri'se with* | thy ye'l- | low wa'ves | and ma'n- | tle he'r |  
dis-tre'ss.—*Byron*.

(iii) in the body of a verse where there is no distinct stop :—

A-mo'ng | *dau'gh-ters* | of me'n | the fa'r- | est fou'nd.—*Milton*.

A mi'nd | no't to | be cha'nged | by pla'ce | or ti'me.—*Milton*.

The fou'nd- | er of | that na'me | a-lo'ne | in-spi'res —*Cowper*.

And do'wn- | ward fe'll | in-to | a gro'v- | elling swi'ne.—*Milton*.

For the sake of emphasis spondees are sometimes substituted for iambic or trochaic measures ; e.g.,

*Blów, blów* | thou wi'n- | ter wi'nd,

Thou art | not so' | un-ki'nd

As ma'n's | ingra- | ti-tu'de —*Shakespeare*.

*Féw, féw* | shall pa'rt | where ma'n- | y mee t.—*Campbell*

*Rócks, ca'ves,* | *lákes, féns,* | *bógs, déns* | and sha'des |  
of dea'th.—*Milton*.

Generally, however, a spondee is found to be preceded or followed by a pyrrhic so that the absence of any stress in one foot is compensated by a double stress in the neighbouring foot ; e.g.,

In wo'rd's | as fa'sh- | ions, the | sa'me ru'le | holds goo'd.—*Pope*.

And síng- | ing sta'r- | tle the | dú'll ni'ght.—*Milton*,

*Gro'ss dá'rk-* | *ness of* | the ín- | ner se'p- | ul'ohré.—*Tennyson*.

He wea'rs | the sha't- | tered línks | of the | wo'rd's  
bí'o- | ken cha'ín.—*Byron*.

(c) An extra unaccented syllable is occasionally added to a disyllabic measure. This is called "Trisyllabic Variation" by Dr. Masson. This also may occur :—

(i) at the beginning of a verse :—

*And the hea' - | vy so'und | was sti'll.*  
*From the fie'nds | that pla'gue | thee thu's.*  
*To in-su'lt | the poo'r | or beau' - | ty i'n | dis-tre'ss.*

This form of variation is not very common.

(ii) at the end of a verse :—

'Tis no't | a-lo'ne | my i'nk- | y olo'ak, | good mo'ther.  
—Shakespeare.  
 A-gai'nst | the ca'n- | on la'ws | of ou'r | foun-da'tion.—Milton.  
 With clou'ds | and sky' | a-bou't | thee ri'ng-ing.—Wordsworth.  
 O'n the | ho'pe-less | fu'ture | po'nder-ing.—Burns.

Verses like these, terminating in unaccented syllables not required by the metre, are called hypermetrical.

Sometimes even two supernumerary unaccented syllables are added to iambic measures ; e.g.,

Is no'w | the la' - | bour o'f | my thou'ghts ; | 'tis li'ke-li-est.  
—Milton.  
 You foo'l- | ish she - | pherd, whe're- | fore do' ; you fo'l-low  
her ?—Shakespeare.

(iii) in the body of a verse :—

A-bo'm- | i-na' - | ble, un-u't- | ter-a'ble | and wo'rse.—Milton.  
 Loa'd to | mi'se'ry | mo'st dis- | tre'ss-ing.—Burns.  
 A sno'w- | white mou'n- | tain la'mb | with a mai'd- | en a't |  
its si'de.—Wordsworth.

The substitution of an anapæst for an iambus, or a dactyl for a trochee, occurs chiefly where one unaccented vowel precedes another ; e.g.,

And he' | the bou'n- | te-ous s'ire | has gi'ven.—*Heber*.

Gua'r-di-an | a'n-gels | O pro'- | tect he'r.—*Burns*.

E'yes a | mu'-tu-al | sou'l con- | fe'ss-ing.—*Campbell*.

No re'st; | through ma'n- | y a da'ric | and drea'r- | y va'le.

They pa'ssed | and ma'n- | y a re'- | gion do'l- | or-ou's.—*Milton*,

A-li'ke | the Ar-ma' | da's pri'de | or spoil's | of Tra'- | fal-ga'r.

—*Byron*.

It has been held by some prosodists that these are no variations at all, inasmuch as the two consecutive unaccented vowels should be pronounced together. Such coalescence of short and unaccented vowels is called Synæresis.

Extra syllables in verses are often avoided by a process known as **Elision**, which consists in cutting off a vowel and thereby fusing two syllables into one ; e g.,

Sure-ly 't | were bet- | ter not | to be.—*Tennyson*

Formed but | to check, | de-li- | b'rate and | ad-vise.—*Pope*.

Spreads its | long arms | a-midst | the wa- | t'ry roar.—*Goldsmith*.

Consonants and prefixes also are sometimes suppressed, as—*e'er* ( for *ever* ), *wh'er* ( for *whether* ), *'gan* ( for *began* ), *'plain* ( for *complain* ), etc.

#### IRREGULARITIES IN VERSES OF TRISYLLABIC MEASURES :

The trisyllabic measures admit of irregularities much more readily than the disyllabic ones. But as they are far less frequently used in English poetry, we do not think it necessary to consider, in detail, all the different forms of their variation. Only the commonest amongst them are noticed below.—

(a) Substitution of an iambus for an anapæst ; as —

At the de'ad | of the ni'ght | a sweet vi's- | ion I sa'w,

And thri'ce | ere the mo'rn- | ing I drea'mt | it a-gai'n.—*Campbell*.

'Tis the su'n- | set of h'ie | gives me my's- | ti-cal lo're,

*And co'm- | ing e-ve'nts | cast their sha'd- | ows be-fo're.—Ibid.*  
*It ras'sed | me from so'r- | row, it sa'ved | me from pai'n.—Machay*  
*When he' | who a-do'res | thee has le'ft | but the na'me.—Moore.*

The irregularity, in each of these instances, lies in the omission of an initial unaccented syllable. Such omission is also common in the body of a verse; as in the following:—

Not a dru'm | *was hea'rd,* | not a fu'- | *n'ral no'te.—Wolfe.*  
 But the te'n- | *der gra'ce* | of a da'y | *that is dea'd.—Tennyson.*

(b) Substitution of an iambus for an amphibrach:—  
 There ca'me to | the bea'ch a | poor e'x-ile | of E'-rin ;  
 The de'w on | his thi'n robe | was hea'v-y | *and chi'll !—Campbell.*  
 Dear Ha'rp of | my cou'nt-ry ! | in da'rk-ness | I fou'nd thee,  
 The co'ld chain | of si'-lence | had hu'ng o'er | *thee lo'ng.—Moore.*

It should be observed that an amphibrachic line without the final unaccented syllable is essentially the same as an anapæstic line without the initial one. Hence, where such variation occurs, the verses are capable of being scanned in two different ways.

(c) Substitution of a trochee for a dactyl; as:—

Co'me as the | wi'nds come, when  
 Fo'rests are | *re'nd-ed* ;  
 Co'me as the | wa'ves come, when  
 Na'vies are | *stra'nd-ed.—Scott.*

Li'fe hath its | plea'sures, but | fa'd-ing are | the'y as the | *flo'w-ers !*  
 Si'n hath its | so'r-rows, and | sa'd-ly we | tu'rn'd from those |  
*bo'w-ers !—Hurst.*

(d) Substitution of a monosyllabic foot for a dactyl;

as:—

Pi'ct-ure it | thi'nk of it,  
 Di's-so-lute | *ma'n !*  
 La've in it, | dri'nk of it,  
 The'n, if you | *ca'n !—Hood.*

Me'r-ri-ly, | me'r-ri-ly, | sha'll I live | no'w  
 U'n-der the | blo's-som that | ha'ngs on the | bou'gh,—*Shakespeare*.

N. B. As the last three forms of variation occur almost always at the end of a line, the verses become catalectic in each of these cases.

The trisyllabic measures, as Professor Bain observes, can hardly be called distinct measures. Take, for example, the following lines from Byron's *Bride of Abydos* :—

Know ye the land where the cypress and myrtle  
 Are emblems of deeds that are done in their clime ;  
 Where the rage of the vulture, the love of the turtle,  
 Now melt into sorrow, now madden to crime ?

Edgar Allan Poe has regarded these verses as essentially dactylic. He has remarked that the division into lines may be disregarded in scanning, and that if these lines be written in the form of prose, there will be found in them a "regular succession of dactylic rhythms".

Know ye the | la'nd where the | cy'-press and | my'r-tle are | e'm-  
 bloms of | dee'ds that are | do'ne in their | cli'me ; where the | ra'ge  
 of the | vu'l-ture, the | lo've of the | tu'r-tle, now | me'lt in-to | so'r-  
 row, now | ma'd-den to | cri'me ?

The same lines have been scanned by another prosodist in the following way :—

Know ye | the la'nd where | the cy'press | and my'r-tle  
 Are e'm-blems | of dee'ds that | are do'ne in | their cli'me ,  
 Where | the ra'ge of | the vu'l-ture, | the lo've of | the tu'r-tle,  
 Now me'lt in- | to so'-rrow, | now ma'd-den | to cri'me ?

Here, the verses have been represented as composed of amphibrachic measures, the first and the last foot only being imperfect. The extra unaccented syllable at the



beginning of the third line has been regarded as a part of the last foot of the preceding line which is wanting in one such syllable at the end.

There is yet another way in which these lines have been scanned :—

Know ye the | la'nd where the | cy'-press and | my'r-tle  
 Are é m- | blems of dee'ds | that are do'ne | in their cli'me ,  
 Where the ra'ge | of the vu'l- | ture, the lo'Ve | of the tu'r- | tle,  
 Now mé't | in-to so'r- | row, now ma'd- | den to cri'me ?

According to this mode of scansion, which seems to us the best, the verses are essentially anapaestic tetrameters, the first line only being dactylic tetrameter catalectic. The initial foot of the second verse is an iambus, as usual, instead of an anapæst. The similar want of an unaccented syllable at the beginning of the last line may be regarded as being compensated by the surplus syllable at the end of the preceding line.

VERSES OF THE COMPOSITE ORDER—Hitherto we have considered only occasional irregularities in verses composed essentially of a particular kind of measure, and having the same number of measures in each. In what we call composite verses, however, different feet or different metres are combined—not accidentally, but by design, and with some regularity. The possible variety of these combinations is unlimited ; some of the commonest forms are exemplified below :—

(a) Mixture of iamboes and trochees :—

Thou' canst | gu'ard thy | crea'-tures | sleep-ing,  
 Hea'l the | hea'rt long | bro'ke with | wee'p-ing,  
 Rul'e the | ou'phes and | e'lves at | wi'll,



If I' | had li'ved— | I can' | not te'll— | I mi'ght have  
bee'n | his wi'fe ;  
 But a'll | these thi'ngs | have cea'sed | to be', | with my' |  
de-si're | of li'fe.

may be written as—

If I' | had li'ved— | I ca'n | not te'll—  
 I mi'ght | have bee'n | his wi'fe ;  
 But a'll | these thi'ngs | have cea'sed | to be',  
 With my' | desi're | of li'fe.

## VI. SCANSION

✓ **Scansion** (Lat. *scandō*, I climb) means the dividing of a verse into the measures of which it is composed. In other words, scansion consists in showing the rhythm and metre of lines of poetry.

In scanning it must always be borne in mind that the number of measures in a verse depends on the number of *accents* in it and not on the number of *syllables*. Coleridge in the preface to his *Christabel*, lays down the principle :—*Count the accents, ignore the number of syllables*. The number of syllables in a verse, being capable of much variation, cannot be a safe guide for the determination of its metre. Take, for example, the following couplet from Butler :—

There wa's | an a'n- | cient sa'ge | phi-lo's-o-pher,  
 Who ha'd | read A'l- | ex-a'n- | der Ro'ss o-ver.

Each of these two verses, though containing ten syllables, is composed of not five but only four iambic measures, with two hypermetric syllables at the end. Hence, the following procedure is recommended for the scansion of a

verse. First of all, it should be read loudly and intelligently, and the accented syllables in it clearly marked off. The metrical accent, it must be remembered, should always follow the natural accent; that is, no accent should be let fall on a syllable on which it would not fall in prose. The next thing to be done is to count the total number of syllables in the verse. If this number is twice or about twice that of the accents, then the measures are disyllabic; if about thrice, then they are trisyllabic. After the feet have been divided by vertical lines, and their variety determined by the position of the accented syllables in them, any irregularities in rhythm or metre that may occur in the verses should be noticed. When verses are composed irregularly of different measures, their prosodic name should be determined by the prevailing variety of measures employed in them.

To enable the student to acquire some practical knowledge of this subject, a few specimens of scanned poetical passages are given below:—

- (1) *Ba'c-chus*, | that fi'rst | from ou't | the pu'r- | ple gra'pe.  
*Cru'sh'd the* | *swee't por'-* | *scn of* | *mis-u's* | *ed w'ne*  
*A'f-ter* | *the Tu's-* | *can ma'-* | *ri-ne'rs* | *trans-fo'rm'd*,  
*Coa'st-ing* | *the Ty'r-* | *rhene sho're*, | *as the* | *w'nds li'st-ed*,  
etc.—*Milton*.

Prosodic name: *Iambic pentameter*. The initial feet of all the verses are trochees. The last line is hypermetrical as the syllable *-ed* is superfluous. The third foot of the second line and the fourth of the last are pyrrhics. The former is preceded and the latter is followed by a spondee.

- (2) No'w in | dee'p and | drea'd-ful | *gloo'm*,  
 Clou'ds on | clou'ds por- | te'n-tious | *sprez'd*,  
 Bla'ok as | i'f the | da'y of | *doo'm*  
 Hu'ng o'er | Na'-ture's | shri'nk-ing | *hea'd*.—*Montgomery*.

Prosodic name : *Trochaic tetrameter catalectic*.

- (3) *The cu'p* | was all fi'll'd, | and the lea'ves | were all we't,  
 And it see'm'd | to a fa'n- | ci-ful vie'w,  
*To wee'p* | for the bu'ds | it had le'ft | with re-gre't,  
 On the flou'r- | ish-ing bu'sh | where it gre'w.—*Cowper*.

Prosodic name : *Anapæstic tetrameter and trimeter alternating*. The first and the third lines open with iambic measures.

- (4) *O, you'ng* | Lo-chin-va'r | is come ou't | of the we'st,  
*Throug' a'll* | the wide Bo'r- | der his stee'd | was the be'st ;  
 And sa've | his good broa'd | sword, he wea'- | pons had no'ne,  
*He ro'de* | all un-a'rm'd, | and he ro'de | all a-lo'ne,  
*So fai'th-* | ful in lo've, | and so dau'nt | less in wa'r,  
*Thcre ne'v-* | er was kni'ght | like the you'ng | Lo-chin-va'r.

Prosodic name : *Anapæstic tetrameter*. The initial foot of each verse is an iambus.

The verses may also be treated as Amphibrachic catalectic tetrameters, and scanned as follows :—

O you'ng Lo- | chin-va'r is | come ou't of | *the we'st*,  
 Throug' a'll the | wide Bo'r-der | his stee'd was | *the be'st* ;  
 And sa've his | good broa'd sword, | he wea'-pons | *had no'ne*,  
 He ro'de all | un-a'rm'd, and | he ro'de all | *a-lo'ne*,  
 So fai'th-ful | in lo've, and | so dau'nt-less | *in wa'r*,  
 There ne'v-er | was kni'ght like | the you'ng Lo- | *chin-va'r*.

—*Scott*.

This mode of scansion, however, does not commend itself to us, for the verses would sound unmusical, if read in this way.

- (5) *Po'w-ers ce- | le's tu-al, | who'se pro- | te' c-tion*  
*E'-ver | gua'rds tho | vi'r-tu-ous | fai'r,*  
*Whi'le in | di's-tant | oh'mes I | wa'nder,*  
*Le't my | Ma'-ry | be' your | ca're !—Burns.*

Prosodic name : *Trochaic tetrameter*. The second and fourth lines are catalectic. The first two feet of the first verse and the third foot of the next are dactyls, as each of them contains an extra unaccented syllable. They may, however, with the exception of the opening measure, be regarded as examples of *synæresis*.

- (6) *Ha'il to the | chie'f who in | tri'-umph ad- | va'n-ces |*  
*Ho'n-our'd and | ble'ss'd be the | e'v-or green | pr'ne |*  
*Lo'ng may the | trec' in his | ba'n-ner that | gla'n-ces*  
*Flou'r-ish the | she'l-ter and | gra'ce of our | li'ne —Scott.*

Prosodic name : *Dactylic tetrameter catalectic*. The first and third lines are each wanting is one unaccented syllable at the end, the second and fourth, in two such syllables.

- (7) *'Twas va'in . | the lou'd | waves la'sh'd | the sho're,*  
*Re-tu'rn | or a'ld | pre ve'nt-ing,*  
*The wa'- | ters wi'ld | went o'e'r | his chi'ld,*  
*And he' | was lo't | la-me'nt-ing.—Campbell.*

Prosodic name . *Iambic heptameter hypermetrical* (broken up into alternating tetrameters and hypermetrical trimeters).

- (8) *Not a dru'm | was hea'rd, | not a fu- | n'ral no'te,*  
*As his co'rpse | to the ra'm- | parts we hu'r-ried ,*  
*Not a so'l- | dier dis-cha'rged | his fa're- | well sho't*  
*O'er the gra'Ve | where our ho'- | ro we bu'-ried —Wolfe.*

Prosodic name . *Anapaestic tetrameter alternating with hypermetrical trimeter*. The second and fourth

feet of the first verse and the last two of the third are iam-buses.

- (9) O'wn-ing her | wea'k-ness,  
 Her e'-vil be- | ha'-vi-our,  
 And lea'v-ing with | mee'k-ness  
 Her si'ns to her | sa'-vi our.—*Hood.*

Prosodic name · *Dactylic dimeter*, with alternate lines catalectic. There is an extra unaccented syllable at the beginning of each of the verses except the first. This is an example of what is called **Anacrusis**.

- (10) *Love sou'nds* | the a-la'rm,  
 And fea'r | is afly'- | ing :  
 When beau'- | ty's the pri'ze,  
 What mo'r- | tal fears dy'-ing ?  
 In de-fe'nce | of my trea's- | ure,  
 I'd blee'd | at each vei'n :  
 With-ou't | her no plea's- | ure ;  
 For li'fe | is a pai'n.—*Gay.*

Prosodic name : *Anapaestic dimeter*. The first measures of all the lines except the fifth are iam-buses ; and four of the lines are hypermetrical.

These verses may also be scanned in the following way —

Love sou'nds the | a-la'rm,  
 And fea'r is | afly'-ing :  
 When beau'-ty's | the pri'ze,  
 What mo'r-tal | fears dy'-ing ?  
 In de-fe'nce of | my trea's-ure,  
 I'd blee'd at | each vei'n :  
 With-ou't her | no plea's-ure ;  
 For li'fe is | a pai'n.

Prosodic name: *Amphibrachic dimeter*. According to this mode of scansion, four of the lines are *catalectic*, and there is an extra unaccented syllable at the beginning of the fifth verse (anacrusis).

- (11) Come pe'n- | sive Nu'n, | de-vou't | and pu're,  
 So'-ber, | stea'd-fast | and de- | mu're,  
 A'll in | a ro'be | of da'rk- | est grai'n,  
 Flo'w-ing | with ma- | je'st-ic | trai'n ,  
 Co'me, but | kee'p thy | wo'nt-ed | sta'te,  
 With e'- | ven ste'p | and mu's- | ing gai't.—*Milton*.

These verses are of the composite order, three of them (lines 1, 3 and 6) being iambic tetrameters, and the other three (lines 2, 4 and 5) trochaic catalectic tetrameters. The first foot of the third verse is, as usual, a trochee instead of an iambus. The third foot of the second verse and the second of the fourth are pyrrhies, these may, however, be regarded as regular trochees, as the metrical stress is theoretically present on the first syllables of these measures

- (12) He is go'ne | on the mo'un- | tain,  
 He is lo'st | to the fo'r- | est,  
 Like a su'm- | mer-dried fou'n- | tain.  
 When our nee'd | was the so'r- | est.  
 The fo'nt | re-ap-pea'r- | ing,  
 From the rai'n- | drops shall bo'r- | row,  
 But to u's | comes no chee'r- | ing,  
 To Du'n | can no mo'r- | row,—*Scott*.

Prosodic name: *Anapaestic dimeter hypermetrical*. The initial measures of the fifth and eighth verses are iam-buses.

## VII. Pauses

**The Final Pause**—In all elegant poetical composition, there is a distinguishable rest or pause of the voice at



the end of every line. Sometimes we find these pauses strongly indicated by punctuation marks ; as in the following :—

Damn with faint praise, assent with civil leer,  
And without sneering, teach the rest to sneer ;  
Willing to wound, and yet afraid to strike,  
Just hint a fault, and hesitate dislike.—*Pope.*

In some verses, however, the break in the sense at the end, though not so prominent as to need the use of any punctuation mark, is yet sufficient to justify a metrical pause ; as—

Why, man, he doth bestride the narrow world  
Like a Colossus ; and we, petty men,  
Walk under his huge legs, and peep about  
To find ourselves dishonourable graves.—*Shakespeare.*

Verses like the above, which do not end in a punctuation mark are called *run-on* or *unstopt*. As a long succession of end-stopt lines is likely to produce monotony, run-on lines have been freely used by Shakespeare, Milton, Byron, Tennyson and many other poets. It should be observed, however, that the separation of two words very closely joined in a phrase produces an awkward and disagreeable effect ; as in the following :—

With greasy aprons, rules and hammers *shall*  
*Uplift* us to the view.—*Shakespeare.*  
And sacred Nature triumphs more in *this*  
*Reverse* of her decree, than etc.—*Byron.*

**The Middle Pause**—Every verse of four or more measures admits of a metrical pause in or near the middle. This is known as the *cæsura* ( lit. a cutting off ). It may fall either in the middle or at the end of a foot. The

cæsuras in the following verses have been indicated by double vertical lines :—

Ring ou't | the grie'f || that sa'ps | the mi'nd,  
 For tho'se | that ho're || we see' | no more :  
 Ring ou't | the feu'd || of ri'ch | and poo'r,  
 Ring i'n | re-dre'ss || to a'll | man-ki'nd.—*Tennyson*,  
 The la'mb | thy ri'- | ot || doo'ms | to blee'd | to-da'y,  
 Had he' | thy rea'- | son, || wou'ld | he ski'p | and pla'y? *Pope*.

The position of the medial pause greatly affects the rhythm of verses. The best writers carefully vary the position of the cæsura, placing it now near the beginning, now in the middle, and now towards the end. Such a disposition serves to give a pleasing variety to the rhythm ; as—

\*7 The quality of mercy || is not strain'd,  
 3 It droppeth || as the gentle rain from heaven  
 6 Upon the place beneath : || it is twice bless'd ;  
 6 It blesseth him that gives, || and him that takes.—*Shakespeare*.  
 7 Of man's first disobedience || and the fruit  
 6 Of that forbidden tree, || whose mortal taste  
 6 Brought death into the world || and all our woe,  
 5 With loss of Eden, || till one greater Man  
 3 Restore us || and regain the blissful seat,  
 4 Sing, heavenly Muse, || that on the secret top & c.—*Milton*.

Pope, on the other hand, places his cæsura in the same position in almost every verse ; as—

4 Honour and shame || from no condition rise ;  
 4 Act well your part, || there all the honour lies.  
 4 Fortune in men || has some small difference made,  
 4 One flaunts in rags, || one flutters in brocade.—*Essay on Man*.

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\* The figure against each verse shows the number of syllables preceding the cæsura in it.

Hence, it has been remarked that the symbol of Pope's cæsuras is a straight line (*i.e.*, if we join the vertical lines indicating the medial pauses, in his verses, we shall get a straight line), while that of Milton's is a line of perpetually varying and harmonious curves.

A cæsura marked by a distinct punctuation stop near the beginning of a verse often serves to emphasise the idea contained in the word or words preceding it ; as—

His arms

*Clash'd* ; || and the sound was sweet to Gareth's ear.—*Tennyson*.

Who envies none that chance doth raise

*Or vice* ; || who never understood, etc.—*Wotton*.

Nor want we skill or art from whence to raise

*Magnificence* ; || and what can Heaven shew more ?—*Milton*.

And all his men

Looked at each other with a wild surmise

*Silent*, || upon a peak in Darien.—*Keats*.

## VIII. Rhyme

**Rhyme** denotes the recurrence of similar sounds in the closing syllables of different verses ; *e.g.*,

Defer not till to-morrow to be *wise* ;

To-morrow's sun to thee may ne'er *arise*.

The proper form of the word is *rime* (A. S. *rim*, number) ; its supposed connection with the word *rhythm* has probably given rise to the commonly accepted spelling,

PAUCITY OF RHYMES IN ENGLISH—The English language is much poorer in rhymes than inflexional languages like Sanskrit and Greek. The number of consonant endings in the words of the latter is much greater, as

there are uniform inflexional terminations in these languages for all grammatical accidents. The invariability of the position of words in English is another reason for the comparative paucity of its rhymes. An inversion of the syntactical order of words necessarily tends to obscure the meaning of a passage, and hence cannot be freely resorted to by English poets for the sake of rhyme.

ADVANTAGES OF RHYME—Besides being in itself a pleasant musical sound, rhyme serves to mark the endings, and thus to render the rhythm more distinct and appreciable than accents alone can do. "It is so pleasing", says Prof. Barn, "and so easily understood as to stand higher than any other poetic artifice in popular estimation. The existence of so-called doggerel verses is a rude testimony to its power."

BLANK VERSE—Rhyme is not an indispensable adjunct of metrical composition. Many English poems of the highest order, *e g*, Shakespeare's dramas, Milton's *Paradise Lost*, Cowper's *Task*, Thomson's *Seasons*, Tennyson's *Idylls of the King* are written in blank verse or verse without rhyme. Shakespeare used rhyme very sparingly, and Milton condemned it as "the invention of a barbarous age to set off wretched matter and lame metre." Blank verse has in some respects decided advantages over verse in rhyme. Although it has not the music of rhyme and requires a close attention to the pause and cadence, still it is susceptible of greater diversification of manner, and is therefore particularly suited to long epic poems where rhymed verses must necessarily be monotonous. "Blank verse", says Mr. Hiley, "may be accounted a noble, bold and unencumbered species of versification, and in several

respects, it possesses distinct advantages over rhyme. It allows the lines to run into one another with greater freedom ; hence, it is adapted to subjects of dignity and force, which demand more free and manly numbers than can be obtained in rhyme."

VARIETIES OF RHYME—Rhymes are of different kinds :—

(a) *Single* or *Male*, where only the last syllables of the verses have a resemblance in sound ; e.g.,

A lovely apparition *sent*

To be a moment's orna-ment.—*Wordsworth*,

(b) *Double* or *Feminine*, where the last two syllables of the verses rhyme with each other ; e.g.,

Days that need *bor-row*

No part of their good *mor-row*

From a fore-spent night of *sor-row*.—*Ciashaw*.

(c) *Triple*, where the last three syllables of the verses rhyme ; e.g.,

Alas ! for the *ra-ri-ty*

Of Christian *cha-ri-ty*.—*Hood*.

To hear them rail at honest *Sun-der-land*.

And rashly blame the realm of *Blun-der-land*.—*Pope*.

Double and triple rhymes are often used for comic purposes ; e.g.,

In virtues nothing earthly could sur-pass *her*,

Save thine "incomparable oil" *Ma-cas-sar* !—*Byron*.

But—oh ! ye lords of ladies intel-*lec-tu-al* !

Inform us truly, have they not hen-*pecked* you all ?—*Ibid*.

CONDITIONS OF A PERFECT RHYME—Rhymes, in order to be perfect, must satisfy the following conditions :—

(i) The vowel sound and any consonantal sound that may follow it must be the same ; as—

*r-oe, d-oe, sh-ed, h-eed, pr-ime, ol-ime.*

It should be noted that rhyme depends on the sound, and hence, the spelling is of no consequence. Thus, *bear* and *care, now* and *plough* are perfect rhymes ; not so, *bear* and *near, now* and *ow*, or *plough* and *rough*.

(ii) The articulation before the vowel sound must be different ; as—

*m-ark, l-ark ; t-end, b-end ; f-air, h-air.*

By this rule, rhymes between *refine* and *confine*, *alight* and *delight* are not admissible, as the consonants preceding the vowel sound are identical.

(iii) Both the rhyming syllables must be accented ; as—

*in-vi'te, po-li'te, a-ve'r, de-te'r ; re-ces've, be-lie've.*

According to this rule, *po-li'te* does not rhyme with *re's-pte*, nor *si'ng* with *fi'tting*.

In the case of double and triple rhymes, the first rhyming syllables alone should be accented, and the others should be completely identical ; as—

*bo'r-row, mo'r-row ; un-fo'r-tu-nate ; impo'r-tu-nate ; si'g-ni-fy*  
*di'g-ni-fy*

Sometimes we find that a syllable bearing a strong accent is made to rhyme with one having only a secondary and metrical accent. These are called **weak rhymes** ; as—

So still we glide down to the *sea'*  
 Of fathomless *ete'r-ni-ty*.—*Scott.*  
 His changing cheek, his sinking heart *confe'ss*  
 The might, the majesty of *lo've-li-ne'ss*.—*Byron.*

## IX. Other Metrical Ornaments

1. **Alliteration**—Alliteration means the recurrence of the same letter at the beginning of several words immediately succeeding each other or occurring at short intervals ; as—

*An Austrian army awfully arrayed  
Boldly by battery besieged Belgrade.*

Alliteration was the most prominent feature of the versification of Anglo-Saxon and old German poetry. As a general rule, three emphatic words or accented syllables in each couplet, two in the first line and one in the second, were made to begin with the same consonant or with vowels. Although no longer regarded as an essential element of versification, "apt alliteration's artful aid" is still sought not only by inferior rhymesters but also by many good poets ; as—

*Most musical, most melancholy.—Milton.*

*Puffs, powders, patches, bibles, billet-doux.—Pope.*

*Un-wept, un-honoured, un-sung.—Scott.*

*The field of freedom, faction, fame and blood.—Byron.*

*Lying silent and sad in the afternoon shadows and sun<sup>•</sup>shine.*

—*Longfellow.*

*The portly presence of potentates goodly in girth.—Masefield*

The excessive use of this device has evidently been ridiculed by Shakespeare in the following lines —

*With blade, with bloody blameful blade,*

*He bravely broach'd his boiling bloody breast.—M. N. D.*

**ADVANTAGES OF ALLITERATION**—If not affected, alliteration gives a sensuous pleasure to the ear. It has besides, a great rhetorical effect, for the repetition of the same letter at the beginning of the prominent words in a proposition doubtless serves to make it emphatic.

Alliteration has had a permanent effect on the stock phraseology of the English tongue. There are many English phrases which owed their origin evidently to this practice, but which have now been incorporated into the idiom of the language ; as—

kith and kin, safe and sound, hale and hearty, hearth and home, wit and wisdom, watch and ward, rhyme or reason, weal and woe, wind and weather, etc.

2. **Assonance** :—When, in the closing syllables of verses, the same vowel sound is followed by different consonant sounds we have a sort of imperfect rhyme, which is called *assonance*. It is peculiar to Spanish versification, but is rare in English poetry.

“Let me choose, and on such *shore*  
Will I plant my lowly *home*,  
Where the unresting billows roll  
Chiffs eternal near.”  
A love that took an early *root*  
And had an early *doom*.—*Surrey*.

3. **Line Rhyme** :—This consists in the use of two accented syllables in a verse forming a perfect rhyme with each other , e g.,

How *small*, of *all* that human hearts endure,  
That part which *laws* or kings can *cause* or cure,—*Goldsmith*.  
Sudden and loud as the *sound* of a soldier *grounding* his  
musket.—*Longfellow*.

Usually, the end of a verse is found to rhyme with the middle, as in the following —

The east is *bright* with morning *light*.  
The sun is *set*, the clouds are *met*.—*Scott*.  
I bear *light shade* for the leaves when *laid*.—*Shelley*.  
And ice *mast-high* came floating *by*.—*Coleridge*.



These rhymes are called *Leonine*, from the fact of their having been largely used by Leoninus, a Latin poet of the twelfth century.

## X. Stanzas

Some poems are divided into regular sections or divisions, and the combinations of lines forming such divisions are called *stanzas*. A *stanza* must be clearly distinguished from a *paragraph*, which means a group of sentences expressing a number of closely connected ideas. Paragraphs in a poem may, as in prose, be of very different lengths; while the stanzas of a poem always consist of a fixed number of lines.

**1. Couplet**—Two rhyming verses form a couplet. When a couplet makes a complete sense, it is often called a *distich*, specially if it expresses some pithy saying; as—

Thus grief still treads upon the heel of *pleasure* :  
 Married in haste, we may repent at *leisure* —*Congreve*.  
 An idler is a watch that wants both *hands* ;  
 As useless if it goes as if it *stands*.—*Cowper*.  
 The Devil was sick, the Devil a monk would *be* .  
 The Devil was well, the Devil a monk was *he*.—*Rabelais*.

It should be observed that couplets are not, in practice, regarded as stanzas. Between two consecutive stanzas there is always a distinct break in the sense, and this separation is indicated by the space which is left between them. As couplets, however, do not necessarily convey a complete sense, the lines of poems written in couplets are made to run on continuously, and such poems are divided into paragraphs.

2. **Triplet**—Groups of three consecutively rhyming verses are called triplets or tercets, as—

Rain, sun, and rain ! and the free blossom *blows* !  
 Sun, rain, and sun ! and where is he who *knows* ?  
 From the great deep to the great deep he *goes*.—*Tennyson*.

N. B. Stanzas are almost always composed of rhyming verses. Tennyson, however, has given us several specimens of stanzas in blank verse. The following is an example of his blank verse tercets.—

“O were I thou that she might take me in,  
 And lay me on her bosom, and her heart  
 Would rock the snowy cradle till I died.”  
 “Why lingereth she to clothe her heart with love,  
 Delaying as the tender ash delays  
 To clothe herself, when all the woods are green ?”

—*The Princess*.

We have another example of blank verse triplets in *The Soldier's Wife*, a poem written by Southey in dactylic tetrameters.

3. **Quatrain**—Groups of four verses rhyming in various combinations are called quatrains. The most common varieties of it are the following.—

(2) *Gay's stanza*, containing four iambic trimeters, rhyming alternately ; as—

a 'T was whe'n | the wi'nds | were roa'r- | ing  
 b With hollow blasts of wind,  
 a A damsel lay deploring,  
 b All on a rock reclined.—*Gay*.

It will be seen that the first and third lines of the stanza are hypermetrical, as they contain an extra unaccented syllable at the end.

(ii) *Tennysonian stanza*, consisting of four iambic tetrameters of which the first rhymes with the fourth, and the second with the third : as—

a O whe're- | so-e'v- | er tho'se | may be',  
 b Betwixt the slumber of the poles,  
 a Today they count as kindred souls ;  
 b They know me not, yet mourn for me.—*Tennyson*.

(iii) *Elegiac stanza*, consisting of four heroics or iambic pentameters rhyming alternately. This stanza is so called, because it is generally used in elegies or plaintive poems ; as—

a The cu'r- | few to'ls | the kne'll | of pa'rt- | ing da'y,  
 b The lowing herd wind slowly o'er the lea ;  
 a The ploughman homeward plods his weary way,  
 b And leaves the world to darkness and to me.—*Gray*.

(iv) *Ballad stanza*, so called on account of its being used in the old ballads. It consists essentially of an iambic heptameter couplet ; but as the cæsura or middle pause in each verse always falls after the fourth foot, the couplet is broken up into a quatrain in which tetrameters alternate with trimeters ; as—

O A'- | lice Bra'nd, | my na'- | tive la'nd,  
 Is lo'st | for lo've | of you' ;  
 And we must hold by wood and wold,  
 As outlaws wont to do.—*Scott*.

The ballad metre has been used by many great English poets, such as by Cowper in his *John Gilpin* and by Coleridge in his *Rime of the Ancient Mariner*.

The English Church Service metre, commonly used in psalms and hymns, is of the same form. Sometimes the

lines are made to rhyme alternately; as in the following:—

*a* Fa'-ther | of a'll | | in e'v- | ery a'ge,

*b* In e'v- | ery chime | a-do'r'd,

*a* By saint, by savage, and by sage,

*b* Jehovah, Jove, or Lord.—*Pope*.

4. **Quintette**—Groups of five verses rhyming in various combinations are called quintettes. Though not frequently used by English poets, they are found in several different forms. In one of his poems, Sir Henry Wotton has used typical quintettes, consisting of iambic pentameters rhyming in the order of *a b a b b*:

*a* You mea'n- | er beau'- | ties o'f | the ni'ght,

*b* That poorly satisfy our eyes

*a* More by your number than your light,

*b* You common people of the skies ;

*b* What are you when the moon shall rise ?

The following quintette by Byron differs from the above in the disposition of the rhymes as well as in the metre of the last line:—

*a* Oh sna'tch'd | a-wa'y | in beau'- | ty's bloo'm ;

*a* On thee shall press no ponderous tomb,

*b* But on thy turf shall roses rear

*b* Their leaves, the earliest of the year,

*a* And the | w'ld cy'- | press wa've | in te'n- | der gloo'm.

Another form of the five-line stanza occurs in Shelley's *Threnos*. Here the rhyme sequence is *a a b a b*; and of the lines, the fourth and fifth are iambic pentameters, the rest being trimeters.

N. B. Tennyson has, in *The Princess*, given us more than one example of five-line stanzas in blank heroics. We quote below the first stanza of *Ida's song*:—

Our e'n- | e-mie's | have fa'll'n | have fa'll'n : | the see'd,  
 The little seed they laugh'd at in the dark  
 Has risen and cleft the soil, and grown a bulk  
 Of spanless girth, that lays on every side  
 A thousand arms and rushes to the sun.

5. **Sextain**—A stanza of six lines is called a sextain. The most common form of it is illustrated in Wordsworth's *Laodamia*, which is written in iambic pentameters, rhyming in the order of *a b a b c c*. Shakespeare has used this stanza in his *Venus and Adonis*. Another form of the sextain is sometimes called the *Scottish stanza* :

*a* O Li'fe ! | how plea's- | ant i'n | thy mo'rn- | ing,  
*a* Young Fancy's rays the hills adorning !  
*a* Cold-pausing Caution's lesson scorning,  
*b* We frisk away,  
*a* Like school boys at th' expected warning,  
*b* To joy and play.—Burns.

6. **Rhyme Royal**\*—This is a stanza of seven heroic verses, the first five rhyming at intervals, and the last two in succession. It is so called because it was employed by James I, the poet-king of Scotland, in his *King's Quhair*. Chaucer used it in some of his *Canterbury Tales*. The following is from Shakespeare's *Lucrece* :—

*a* Now sto'le | up-o'n | the ti'me | the dea'd | of ni'ght,  
*b* When heavy sleep had clos'd up mortal eyes ;

---

\* It should be observed that only the typical forms of the seven-line, eight-line and nine-line stanzas have been given here. Poets have, however, used these stanzas in other metres and with different arrangements of the rhymes. Wordsworth, for example, in his *Affliction of Margaret*, has used *septettes* or seven-line stanzas, in which the rhyme sequence is *a b a b c c c*. Cowper has, in his *Alexander Selkirk*, used *octaves* of anapaestic trimeters, in which the rhymes are disposed in the order of *a b a b c d c d*. Byron, again, in his *Elegy on Thyrsa*, has given us *nonettes* or nine-line stanzas entirely different from Spenser's. The first, third and seventh lines in Byron's stanza are iambic trimeters, the rest being tetrameters ; and the rhyme arrangement is *a b a b c c b d d*.

- a No comfortable star did lend his light,
- b No noise but owls' and wolves' death-boding cries ,
- b Now serves the season that they may surprise
- c The silly lambs , pure thoughts are dead and still,
- c While lust and murder wake to stain and kill.

**7. Ottava Rima**—This is a stanza, originally borrowed from Italy, consisting of eight heroic verses, six rhyming alternately and the last two in succession. The following example is from Byron's *Don Juan*—

- a 'Tis sweet | to hea'r | the wa'toh- | dog's ho'n- | est ba'rk,
- b Bay deep-mouthed welcome as we draw near home ;
- a 'Tis sweet to know there is an eye will mark
- b Our coming, and look brighter when we come.
- a 'Tis sweet to be awaken'd by the lark
- b Or lulled by falling waters ; sweet the hum
- c Of bees, the voice of girls, the song of birds,
- c The lisp of children, and their earliest words.

**8. The Spenserian Stanza**—This stanza which originated with Spenser, as its name signifies, consists of eight iambic pentameters followed by an Alexandrine. The rhymes in it are in the order of *a b a b b c b c c*. It has been used in Beattie's *Minstrel*, Shelley's *Adonais*, Byron's *Childe Harold*, Tennyson's *Lotos-Eaters*, Worsley's *Translation of the Odyssey*, etc. The following is from Scott's *Lady of the Lake*—

- a Not thu's | in a'n- | cient da'ys | of Ca'- | le-do'n,
- b Was thy voice mute amid the festal crowd,
- a When lay of hapless love, or glory won
- b Aroused the fearful, or subdued the proud.
- b At each according pause, was heard aloud
- c Thine ardent symphony sublime and high ,
- b Fair dames and crested chiefs attention bow'd,

c For still the burden of thy minstrelsy

c Was Kni'ght- | hood's dau'nt- | less dee'd, | and Beau'- |  
ty's ma'tch- | less e'ye,

The Alexandrine, at the end of the stanza, serves to give it a very sonorous cadence.

9. **The Sonnet**—The sonnet is a short poem (generally, the concentrated expression of *one* thought or *one* emotion) composed of fourteen iambic pentameters, with a special arrangement of the rhymes. It had its origin in Italy, and was there brought to perfection by Petrarch, Tasso and Dante. The Italian sonnet is composed of two groups, of eight and six lines respectively, separated by a break in the sense. The first eight lines, called the *octave*, have only two rhymes in the order of *a b b a a b b a*; and the concluding six lines, called the *sestette*, contain two or three rhymes, different from those used in the octave, *c d c d c d* or *c d e c d e*. The sonnet was introduced into English by Sir Thomas Wyatt and the Earl of Surrey. The early English sonneteers, however, found it necessary to make a modification of the rhyme arrangement, as the paucity of rhymes in their language for any one word, made it difficult for them to conform strictly to the Italian model. This new model was adopted by Shakespeare (after whom it was named) and most other Elizabethan poets. It consists of three quatrains followed by a couplet, the lines in each quatrain having alternate rhymes. Thus we have here seven rhymes in all, instead of four or five, as in the Italian sonnet. The following is an example of a sonnet of the *English* or *Shakespearian* type:—

a From you' | have I' | been a'b- | sent i'n | the sprin'g,

b When proud p'ied April dressed in all his trim

- a Hath put a spirit of youth in everything,  
 b That heavy Saturn laughed and leaped with him.  
 c Yet not the lays of birds nor the sweet smell  
 d Of different flowers in odour and in hue  
 c Could make me any summer's story tell,  
 d Or from their proud lap pluck them where they grew ;  
 c Nor did I wonder at the lily's white,  
 f Nor praise the deep vermilion in the rose ;  
 e They were but sweet, but figures of delight,  
 f Drawn after you, you pattern of all those.  
 g Yet seemed it winter still ; and you away,  
 g As with your shadow I with these did play.

It was Milton who first reverted to the Italian or Petrarchan model ; and his example has been followed by Wordsworth, Tennyson and many other modern sonneteers. The following sonnet of Keats is of the *Petrarchan type* :—

- |        |   |   |
|--------|---|---|
| Octave | { | a To o'ne   who ha's   been lo'ng   in ci'-   ty pe'nt, |
|        |   | b 'Tis very sweet to look into the fair                 |
|        |   | b And open face of heaven,—to breathe a prayer          |
|        |   | a Full in the smile of the blue firmament.              |
|        |   | a Who is more happy, when with heart's content, §       |
|        |   | b Fatigued he sinks into some pleasant lair             |
|        |   | b Of wavy grass, and reads a debonair                   |
|        |   | a And gentle tale of love and languishment ?            |
| Sestet | { | c Returning home at evening, with an ear                |
|        |   | d Catching the notes of Philomel,—an eye                |
|        |   | c Watching the sailing cloudlet's bright career,        |
|        |   | d He mourns that day so soon has glided by              |
|        |   | c E'n like the passage of an angel's tear               |
|        |   | d That falls through the clear ether silently.          |

The following sonnet of Wordsworth on the sonnet and its writers may be quoted here for its interest, although it is unusually irregular in its rhymes :—



*a* Sco'rn not | the so'n- | net, Cri't- | ic ; you' | have fro wned  
*b*       Mindless of its just honours ; with this key  
*b*       Shakespeare unlocked his heart ; the melody  
*a* Of this small lute gave ease to Petrarch's wound,  
*a* A thousand times this pipe did Tasso sound,  
*c*       Camcens soothed with it an exile's grief ;  
*c*       The sonnet glittered a gay myrtle leaf  
*a* Amid the cypress with which Dante crowned  
*d* His visionary brow ; a glow-worn lamp,  
*e*       It cheered mild Spenser, called from Faery land  
*d* To struggle through dark ways, and when a damp  
*e*       Fell round the path of Milton ; in his hand  
*f* The thing became a trumpet, whence he blew  
*f* Soul animating strains—alas, too few !

---

## Questions on Prosody

1. Distinguish between *accent* and *quantity*. Indicate the importance of accent in English. In what respect does English prosody differ from that of the classical languages ?

2. Define *rhythm* and *metre* ; and explain clearly the difference between them.

3. What are *measures* in poetry ? Name, define and exemplify the different kinds of measures.

4. Explain and illustrate each of the following :—*Romantic metre, heroic verse, Alexandrine, hypermetrical verse, pause-accent, elision, synæresis, catalectic and acephalous verse.*

5. Justify the remark :—"The tri-syllabic measures can hardly be called distinct measures".

6. What are *composite verses* ? Mention some of their common varieties, and give examples of each.

7. What is meant by the term *cæsura* ? Elucidate the statement :—

"The symbol of Pope's cæsuras is a straight line ; the symbol of Milton's is a line perpetually varying in harmonious curve."

8. Define *rhyme*. Account for the paucity of rhymes in English. What are double and triple rhymes ? State the conditions of a perfect rhyme. When are rhymes said to be *weak* ? Give examples. >

9. What is *blank verse*? Discuss the comparative advantages of blank verse and verse in rhyme. Name some of the best English poems written in blank verse.

10. Define *alliteration*, *assonance* and *Leonine rhyme*. Give examples.

11. Distinguish between a *stanza* and a *paragraph*. Why are couplets not regarded as stanzas? State the characteristics of each of the stanzas named below, and give examples from well-known English poems :—

*Ballad stanza*, *Elegiac stanza*, *Gay's stanza*, *Tennysonian stanza*, *Scottish stanza*, *Rhyme royal*, *Ottava rima* and *Spenserian stanza*.

12. Define a *sonnet*. In what respect does the Shakespearian type of sonnet differ from the Italian or Petrarchan type? Name some eminent English sonneteers, and show by an analysis of their sonnets the model followed by each.

13. Rewrite the following stanzas in verse form with the proper punctuation, and describe the metre of each :—

(a) Tell me captive why in anguish foes have dragged thee here to dwell where poor Christians as they languish hear no sound to sabbath bell.

(b) Time thou art ever in motion on wheels of the days years and ages restless as waves of the ocean when Eurus or Boreas rages.

(c) She brings before the pensive mind the hallowed scenes of earlier years and friends who long have been consigned to silence and to tears.

(d) I knew by the smoke that so gracefully curled above the green elms that a cottage was near and I said if there is peace to be found in the world a heart that was humble might hope for it here.

(e) A few brief years have passed away since Britain drove her million slaves beneath the tropic's fiery ray God willed their freedom and to-day life blooms above those island graves.

(f) From hence ye beauties undecieved know one false step is ne'er retrieved and be with caution bold not all that tempts your wand'ring eyes and heedless hearts is lawful prize nor all that gitters gold.

14. The following are groups of blank heroics printed as prose Rewrite them in proper verse form, without changing a word or the order of the words. Point out irregularities in them, if any, and mark the cæsura in each verse —

(a) There is a tide in the affairs of men, which, taken at the flood, leads on to fortune ; omitted, all the voyage of their life is bound in shallows, and in miseries,

(b) Knowledge and wisdom, far from being one, have oft-time no connection , Knowledge dwells in heads replete with thoughts of other men, wisdom in minds attentive to their own.

(c) God made the country and man made the town, what wonder then, that health and virtue—gifts that can alone make sweet the bitter draught that life holds out to all—should most abound, and least be threaten'd in the fields and groves ?

(d) Envy, eldest-born of hell, embued her hands in blood, and taught the sons of men to make a death which nature never made and God abhorred , with violence rude to break the thread of life ere half its length was run, and rob a wretched brother of his being.

(e) Now, therefore, look to Dora ; she is well to look to , thrifty

too beyond her age. She is my brother's daughter : he and I had once hard words, and parted, and he died in foreign lands ; but for his sake I bred his daughter Dora : take her for your wife.

(f) Thither, by harpy-footed Furies hailed, at certain revolutions all the damned are brought ; and feel by turns the bitter change of fierce extremes, extremes by change more fierce, from beds of raging fire to starve in ice their soft ethereal warmth, and there to pine immovably, infixed, and frozen round periods of time, thence hurried back to fire.

15. Scan the lines in the following extracts. Describe and name the metre of each passage. Remark on anything noteworthy in rhyme, rhythm, and cæsura. In the case of stanzas, give the names by which they should be designated.

1. Now pursuing, now retreating.

Now in circling troops they meet ;  
To brisk notes in cadence beating  
Glance their many twinkling feet.—*Gray*.

2. Religion ? What treasure untold  
Resides in that heavenly word !  
More precious than silver or gold,  
Or all that this earth can afford.—*Cowper*.

3. Mortals that would follow me  
Love virtue ; she alone is free ;  
She can teach ye how to climb  
Higher than the spherie chime ;  
Or, if virtue feeble were,  
Heaven itself would stoop to her.—*Milton*.

4. Higher still and higher  
From the earth thou springest,  
Like a cloud of fire,  
The blue deep thou wingest,  
And singing still dost soar, and soaring ever singest.—*Shelley*.

5. As an actor, confessed without rivals to shine ;  
 As a wit, if not first, in the very first line ;  
 Yet with talents like these, and an excellent heart,  
 The man had his failings, a dupe to his art.—*Goldsmith*.
6. And oft by yon blue gushing stream  
 Shall Sorrow lean her drooping head,  
 And feed deep thought with many a dream  
 And lingering pause and lightly tread ;  
 Fond wretch ! as if her step disturb'd the dead !—*Byron*.
7. Maidens still wear their Norman caps and their kirtles of  
homespun,
 And by the evening fire repeat Evngeline's story,  
 While from its rocky caverns, the deep-voiced  
neighbouring ocean,
 Speaks, and in accents disconsolate answers the wail of the  
forest.—*Longfellow*.
8. My hopes are with the Dead , anon  
 My place with them will be,  
 And I with them shall travel on  
 Through all futurity ;  
 Yet leaving here a name, I trust,  
 That will not perish in the dust.—*Southey*.
9. The hand of the reaper  
 Takes the ears that are hoary,  
 But the voice of the weeper  
 Walls manhood in glory,  
 The autumn winds rushing  
 Wait the leaves that are searest,  
 But our flower was in flushing  
 When blighting was nearest.—*Scott*.

10. They sat them down upon the yellow sand,  
Between the sun and moon upon the shore ;  
And sweet it was to dream of Fatherland,  
Of child and wife and slave ; but evermore  
Most weary seem'd the sea, weary the oar,  
Weary the wandering fields of barren foam,  
Then some one said, "We will return no more ;"  
And all at once they sang, "Our island home  
Is far beyond the wave ; we will no longer roam."—*Tennyson*.
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