ſource of wild conjecture, and not of sound philosophy. We view the contraction and expanſion of the ſenſitive plant in the ſame light as we do gravitation, chemical attraction, electricity, and magnetiſm, as a singular fact, the circumſtances of which we may be fully acquainted with, but muſt deſpair of underſtanding its cauſe.

What has been ſaid under this article chiefly refers to the *mimoſa ſenfitiva* and *pudica.* For a full account of the motions of vegetables in general, ſee *Vegetable Mo­tion,* under the article Motion.

SENTENCE, in law, a judgment paſſed in court by the judge in ſome process, either civil or criminal. See Judgment.

Sentence, in grammar, denotes a period ; or a ſet of words comprehending ſome perfect ſenſe or ſentiment of the mind. The buſineſs of pointing is to diſtinguiſh the ſeveral parts and members of ſentences, ſo as to render the ſenſe thereof as clear, diſtinct, and full as poſſible. See Punctuation.

In every ſentence there are two parts neceſſarily re­quired ; a noun for the ſubject, and a definite verb : whatever is found more than theſe two, affects one of them, either immediately, or by the intervention of ſome other, whereby the firſt is affected.

Again, every ſentence is either simple or compound: a simple ſentence is that conſiſting of one ſingle ſub­ject, and one finite verb.—A compound ſentence con­tains ſeveral ſubjects and finite verbs, either expreſsly or implicitly.

A simple ſentence needs no point or diſtinction ; only a period to cloſe it : as, “ A good man loves virtue for itſelf.”— In ſuch a ſentence, the ſeveral adjuncts af­fect either the ſubject or the verb in a different man­ner. Thus the word *good* expresses the quality of the ſubject, *virtue* the object of the action, and *for itſelf* the end thereof.—Now none of theſe adjuncts can be ſeparated from the reft of the ſentence : for if one be, why ſhould not all the reſt ? and if all be, the ſentence will be minced into almoſt as many parts as there are words.

But if ſeveral adjuncts be attributed in the ſame man­ner either to the ſubject or the verb, the ſentence be­comes compound, and is to be divided into parts.

In every compound ſentence, as many ſubjects, or as many finite verbs as there are, either expreſsly or im­plied, ſo many diſtinctions may there be. Thus, “ My hopes, fears, joys, pains, all centre in you.” And thus *Catilina abiit, exceſfit, evasit, erupit.* The reason of which pointing is obvious ; for as many ſubjects or fi­nite verbs as there are in a ſentence, ſo many members does it really contain. Whenever, therefore, there oc­cur. more nouns than verbs, or contrariwiſe, they are to be conceived as equal. Since, as every ſubject re­quires its verbs, ſo every verb requires its ſubject, where­with it may agree : excepting, perhaps, in ſome figu­rative expreſſions.

SENTICOSÆ (from *ſentis,* a “ briar or bramble) ;” the name of the 35th order in Linnaeus’s fragments of a natural method, conſiſting of roſe, bramble, and other plants, which reſemble them in port and external ſtructure. See Botany, page 465.

SENTIMENT, according to Lord Karnes, is a term appropriated to ſuch thoughts as are prompted by paſſion. It differs from a perception ; for a per­ception ſigniſies the add by which we become conscious of external objects. It differs from conſciouſnefs of an internal action, ſuch as thinking, ſuſpending thought, inclining, reſolving, willing, &c. And it differs from the conception of a relation among objects ; a concep­tion of that kind being termed *opinion.*

Sentiments, in poetry. To talk in the language of muſic, each paſſion hath a certain tone, to which every ſentiment proceeding from it ought to be tuned with the greateſt accuracy : which is no eaſy work, eſpecially where ſuch harmony ought to be ſupported during the courſe of a long theatrical repreſentation. In order to reach ſuch delicacy of execution, it is neceſſary that a writer aſſume the preciſe character and paſſion of the personage repreſented ; which requires an uncommon genius. But it is the only difficulty ; for the writer, who, annihilating himſelf, can thus be­come another perſon, need be in no pain about the ſentiments that belong to the aſſumed character : theſe will flow without the leaſt ſtudy, or even preconcep­tion ; and will frequently be as delightfully new to himſelſ as to his reader. But if a lively picture even of a ſingle emotion require an effort of genius, how much greater the effort to compoſe a passionate dialogue with as many different tones of paſſion as there are ſpeakers ? With what ductility of feeling muſt that writer be endued, who approaches perfection in ſuch a work ; when it is neceſſary to aſſume different and even oppo­ſite characters and paſſions in the quickeſt ſucceſſion ? Yet this work, difficult as it is, yields to that of compoſing a dialogue in genteel comedy, exhibiting cha­racters without paſſion. The reason is, that the diffe­rent tones of character are more delicate, and leſs in fight, than thoſe of paſſion ; and, accordingly, many writers, who have no genius for drawing characters, make a ſhift to represent, tolerably well, an ordinary paſſion in its ſimple movements. But of all works of this kind, what is truly the moſt difficult, is a characteriſtical dialogue upon any philofophical ſubject ; to interweave characters with reaſoning, by ſuiting to the character of each ſpeaker a peculiarity not only of thought but of expreſſion, requires the perfection of genius, taſte, and judgment.

How difficult dialogue-writing is, will be evident, even without reaſoning, from the miſerable compoſitions of that kind found without number in all languages. The art of mimicking any ſingularity in geſture or in voice, is a rare talent, though directed by sight and hearing, the acuteſt and moſt lively of our external ſenſes : how much more rare muſt that talent be, of imitating cha­racters and internal emotions, tracing all their diffe­rent tints, and repreſenting them in a lively manner by natural ſentiments properly expressed ? The truth is, ſuch execution is too delicate for an ordinary genius; and for that reason the bulk of writers, inſtead of expressing a paſſion as one does who feels it, content themſelves with deſcribing it in the language of a ſpectator. To awake passion by an internal effort merely, without any external cauſe, requires great ſenſibility ; and yet that operation is necessary, not leſs to the wri­ter than to the actor ; becauſe none but thoſe who ac­tually feel a paſſion can repreſent it to the life. The writer’s part is the more complicated : he muſt add compoſition to paſſion : and muſt, in the quickeſt ſucceſſion, adopt every different character. But a very humble flight of imagination may ſerve to convert a