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This format can help people who have a tendency to swap the order of adjacent words. It's a special format book with a Two Word Pattern. It is a quarto book size, with a 14 pt Verdana font.

THE **TALE**, the **Parable**, and the **Fable** are all **common** and **popular** modes of conveying **instruction**. Each is distinguished by its **own** special **characteristics**. The **Tale** consists **simply** in the narration of a **story** either **founded** on **facts**, or **created** solely by the **imagination**, and **not** necessarily **associated** with the teaching of any **moral** lesson. The **Parable** is the **designed** use of language **purposely** intended to convey a hidden and secret **meaning** other than that **contained** in the words **themselves**; and **which** may or may **not** bear a special **reference** to the hearer, or reader. The **Fable** **partly** agrees **with**, and **partly** differs **from** both of these. It will **contain**, like the **Tale**, a short **but** real **narrative**; it will seek, like the **Parable**, to **convey** a **hidden** meaning, and that **not** so much by the use of language, **as** by the skilful **introduction** of **fictitious** characters; and yet **unlike** to either **Tale** or **Parable**, it will **ever** keep in view, as its **high** prerogative, and inseparable **attribute**, the **great** purpose of instruction, and will **necessarily** seek to inculcate **some** moral **maxim**, social **duty**, or **political** truth. The true **Fable**, if it rise to its **high** requirements, **ever** aims at one **great** end and purpose **representation** of human motive, and the **improvement** of human conduct, and yet it so **conceals** its **design** under the disguise of **fictitious** characters, by **clothing** with **speech** the **animals** of the field, the **birds** of the **air**, the **trees** of the wood, or the **beasts** of the forest, that the **reader** shall **receive** advice **without** perceiving the presence of the **adviser**. Thus the superiority of the **counsellor**, which **often** renders **counsel** unpalatable, is kept **out** of **view**, and the lesson **comes** with the greater **acceptance** when the reader is led, **unconsciously** to **himself**, to **have** his **sympathies** enlisted in behalf of what is pure, **honorable**, and **praiseworthy**, and to have his indignation **excited** against what is **low**, ignoble, and unworthy. The true **fabulist**, therefore, **discharges** a **most** important **function**. He is neither a narrator, nor an **allegorist**. He is a **great** teacher, a corrector of morals, a censor of vice, and a **commender** of **virtue**.