

ELEMENTS OF RHETORIC

AND

ENGLISH COMPOSITION

FIRST AND SECOND HIGH SCHOOL COURSES

BY

G. R. CARPENTER

PROFESSOR OF RHETORIC AND ENGLISH COMPOSITION
IN COLUMBIA UNIVERSITY

New York

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ELEMENTS OF RHETORIC AND ENGLISH COMPOSITION

FIRST HIGH SCHOOL COURSE

PREFACE

THIS volume is based on my *Exercises in Rhetoric and English Composition* (high school course), first published in 1891, which, after passing through six editions, is now withdrawn from circulation. In revising, expanding, and perfecting my earlier work, I have been gratified to observe how much progress has been made during this decade in the teaching of rhetoric and English composition in the secondary schools. In 1890 no one felt sure what rhetorical theories should be put before high school students, what practice should be given them in composition, or what relation the combined work in rhetoric and composition should bear to the study of English literature. The problem last mentioned has not yet been solved satisfactorily. That we have come to a fairly definite agreement as to the other two problems is due to the zeal with which teachers of English are carrying on their work, solving their difficulties by experience, and to the animated and effective discussion, throughout the country, of the recommendations of the Committees of Ten and Fifteen and the Conference on Uniform Entrance Requirements in English.

What teachers seem to have agreed on in regard to the teaching of rhetoric and composition is largely this:—

(1) That the same training should be given pupils who go to college and pupils who do not.

(2) That the formal study of rhetoric and composition should be begun not later than the second year of the four-year high school course, and continued for at least two years.

(3) That during the first of these two courses pupils should be trained in the choice of words and the structure of sentences and paragraphs; that during the second course they should be briefly trained in the main principles of exposition, narration, description, and (perhaps) argument.

(4) That during both courses care should be taken that pupils understand thoroughly a few main principles and that they have abundant practice in applying them; that stress be laid on correctness, clearness, directness, and simplicity of style, and that correctness be regarded from a liberal point of view, based on the actual practice of educated and cultivated Americans in speech and writing.

This volume attempts to provide for the work of the first of these two courses. The second volume, providing for the second course, is in preparation. In dealing with this volume I recommend teachers to pay especial attention to the building of sentences. It is as possible for every boy to learn to make good sentences as it is for every boy to learn to swim or skate or set a snare. All that it requires is patient instruction. The task may at times be dreary, but no accomplishment will eventually stand the pupil in better stead.

My thanks are due to many friends, teachers in

schools of various kinds, for suggestions as to the form and content of this book. As to the general principles involved, I take pleasure in acknowledging my continued indebtedness to the works of Professor Barrett Wendell of Harvard University and Professor F. N. Scott of the University of Michigan. No inconsiderable part of the recent progress in teaching rhetoric and composition is due to the influence of these two men. One brings to his task the skill and insight of the man of letters and the man of affairs; the other, the learning and system of the student of psychology and philology. Together they have been instrumental in bringing about a revision, in several important particulars, of the body of conventional rhetorical dogma that had come down to us unchanged from the hands of Quintilian and Campbell.

I shall be greatly obliged to teachers who will have the kindness to inform me of any points in which the volume needs correction, or who suggest other ways in which it may be improved.

It is due to the kindly criticism and suggestions of teachers using my book in its first edition that I have been able, in this second edition, to make substantial changes, adapting it still further to the actual needs of practical school work. The chapter on the paragraph has been rewritten and expanded in order that teachers who prefer to have the paragraph studied early in the course may take up that subject whenever they please. My own judgment has usually been in favor of deferring the formal study of the paragraph until the pupil is thoroughly familiar with sentence structure; but the contrary practice is grow-

ing in favor, and, in many schools, yields excellent results. It seems proper, therefore, that a text book should be capable of use according to either method, at the option of the instructor. If he wishes to get his pupils to writing essays as soon as possible, and especially if the course comes later than the second year of the high school work, it is certainly desirable that the chapter on paragraphs should be taken up after Chapter VI, or, indeed, after Chapter II. I have also, in Chapter XV, added somewhat to the treatment of figures.

G. R. CARPENTER.

COLUMBIA UNIVERSITY,
NEW YORK CITY,
August, 1900.

CONTENTS

CHAPTER I	
INTRODUCTION	PAGE I
CHAPTER II	
COMPOSITIONS	7
CHAPTER III	
ENGLISH USAGE	21
CHAPTER IV	
INCORRECT ENGLISH	27
CHAPTER V	
THE SENTENCE: ITS GRAMMATICAL STRUCTURE . . .	59
CHAPTER VI	
PUNCTUATION	75
CHAPTER VII	
THE SENTENCE: ITS RHETORICAL STRUCTURE . . .	90
CHAPTER VIII	
THE SENTENCE: ITS RHETORICAL STRUCTURE (<i>Continued</i>)	131

CHAPTER IX		PAGE
WORDS: VOCABULARY		152
CHAPTER X		
WORDS: TOO MANY; TOO FEW		158
CHAPTER XI		
KINDS OF WORDS		166
CHAPTER XII		
PARAGRAPHS		181
CHAPTER XIII		
THE WHOLE COMPOSITION		209
CHAPTER XIV		
CLEARNESS		220
CHAPTER XV		
FORCE		229
CHAPTER XVI		
ELEGANCE		238
APPENDIX		
I. LIST OF BOOKS FOR HOME READING		242
II. WORDS FREQUENTLY MISUSED		244
INDEX		256

ELEMENTS OF RHETORIC AND ENGLISH COMPOSITION

CHAPTER I

INTRODUCTION

1. DEFINITION OF RHETORIC.—2. THE DEFINITION EXPLAINED: AN ART OF COMMUNICATION.—3. THE DEFINITION EXPLAINED: AN ART OF EFFECTIVE COMMUNICATION.—4. THE DEFINITION EXPLAINED: RHETORIC IS AN ART.—5. RHETORIC AND ENGLISH COMPOSITION.—6. THE TWO SIDES OF OUR WORK.—7. THOUGHT THE BASIS OF EXPRESSION.—8. THE HABIT OF GOOD WRITING AND GOOD SPEAKING.—EXERCISE I.

1. **Definition of Rhetoric.**—Rhetoric is the art of effective communication by means of language; or, more simply, it is the art of expressing, by words, precisely what we mean.

2. **The Definition Explained: an Art of Communication.**—First, notice that the art we are to study involves communication, the telling of something to persons other than ourselves. Simple as is this conception of rhetoric, it is one hard to keep in mind. A speaker or writer is often tempted to feel that his duty is done when his thoughts are so expressed that

he himself understands them, forgetting that what is of real importance is that the reader or the hearer shall understand them.

3. The Definition Explained: an Art of Effective Communication. — Second, notice that rhetoric is the art of *effective* communication by language, the art of expressing *precisely what we mean*. The art of expressing ourselves fairly well we have all acquired already. Even a young child can make his thoughts and feelings known roughly. What we are to study is the art by means of which we shall be helped in conveying to the mind of a reader or a hearer as nearly as possible our exact thoughts and feelings, in order that he may understand completely what we think and realize fully what we feel.

4. The Definition Explained: Rhetoric is an Art. — Third, notice that we call rhetoric an art, not a science. The meanings of these two words often come very close together, but the main distinction between them is that science implies knowledge and art implies skill. Chemistry, for instance, is an important science, the aim of which is an understanding of the composition of material things. One may understand the laws or principles of chemistry without acquiring any skill in their application. The various branches of engineering, however, as well as music, dancing, painting, swimming, and many similar kinds of activity, are arts. The engineer, — to a very great extent, — and even the swimmer, — to a very small extent, — must understand the principles

on which their arts rest, and these principles may be considered as constituting the science of engineering and the science of swimming; but the success of the practising engineer and the practical swimmer depends upon the skill with which they apply these principles. Now, rhetoric is essentially an art. In order to write well we must, of course, follow — consciously or unconsciously — certain principles; but the knowledge of these principles is not the main thing. The essential part of rhetoric is that we shall *act*, that we shall acquire skill in the application of the principles we study, in the practice of the art we are learning.¹

5. Rhetoric and English Composition. — Though rhetoric is essentially an art, it is, to some extent, a science. In general, we use the term rhetoric to include both the principles upon which the art is based and practice in the art itself. Sometimes, particularly when speaking of rhetoric and composition as parts of an educational system, we use the term rhetoric to cover the principles of the art, and the term composition, or English composition, to cover the practical exercises by which we acquire skill in applying these principles. In this sense

¹ Sculpture, music, painting, and architecture are frequently called *fine arts*, because they aim not only to express thought or emotion, but to give pleasure to the ear or to the eye. Rhetoric may be called a fine art in so far as beauty is its object, though that is obviously not always the case. Rhetoric differs from the technical or practical arts, *e.g.* engineering, in that it is an art of communication. It differs from the fine arts in that it communicates ideas and emotions by means of language, not by means of lines, colors, or musical sounds.

rhetoric may be called a science, and composition may be regarded as an art. In this same sense rhetoric is sometimes called formal rhetoric; that is, rhetoric considered as a set of scientifically arranged definitions, rules, and principles.

6. The Two Sides of our Work. — There are, then, two sides to our work, — the study of definitions, rules, and principles, and the acquiring of skill in applying them. Both these sides are important, and neither should be neglected. The cases are indeed rare in which a pupil can excel in composition without a clear understanding of the formal side of rhetoric; and an understanding of the formal side of rhetoric, however useful it may be as mental training, is of little value when compared with skill in composition.

7. Thought the Basis of Expression. — The student must bear in mind that thought is the real basis of expression. He who continues to think clearly and forcibly will, in most cases, succeed in acquiring the power of expressing himself clearly and forcibly. We should be wrong were we to lay such stress on the study of rhetoric that students would believe expression more important than thought, or power over words more important than power over ideas. It is thought that is the real basis of rhetoric. That which is empty of thought is comparatively worthless, no matter how beautifully it is expressed. The first and most important step towards writing is thinking.

8. The Habit of Good Writing and Good Speaking. — Few men in any generation can be great authors, because few men have ideas that interest large bodies of people. But every one should acquire the power of expressing his thoughts clearly and forcibly. The acquiring of this power is largely a question of habit, based at first on intelligent direction. It is the aim of this book to aid teachers in supplying such direction to pupils in the secondary schools. It must be kept in mind, however, that the power of writing well is closely akin to the power of speaking well. We speak more than we write, and he who can learn to express himself well orally may be sure that it will not be a hard task to acquire a similar habit in written composition. On the other hand, a person who allows himself to fall into slovenly and ineffective habits of speech will have great difficulty in ridding himself of these habits when he turns his attention to written composition.

EXERCISE I

Write out answers to the following questions. Each answer should consist of at least one complete sentence.

1. What is an art? 2. What is a science? 3. Mention three arts. 4. Mention three sciences. 5. Is rhetoric an art or a science? 6. What is a fine art? 7. Is rhetoric a fine art? 8. What seems to you the difference between the art of a beautiful poem and the art of a beautiful piece of music? What does the poem include that the music does

not? 9. Distinguish between rhetoric and composition.
10. What is grammar?¹ 11. What seems to you the difference between grammar and rhetoric?

¹ Grammar deals with the mutual relations of words in a sentence. If these relations are in accordance with English custom, we say that a sentence is grammatically correct. Rhetoric assumes, as a rule, that the sentences with which it has to do are grammatically correct, and concerns itself with their effectiveness and beauty, and with the accuracy with which they express certain ideas. That is, rhetoric asks, with regard to a piece of writing: do the words mean what the writer intended them to mean? are they so put together as to express in the best way the ideas the writer had in mind?

CHAPTER II

COMPOSITIONS

9. THE IMPORTANCE OF COMPOSITION WORK. — 10. HOW TO CHOOSE A SUBJECT. — 11. SUBJECTS FROM THE COURSE IN ENGLISH LITERATURE. — 12. SUBJECTS FROM OTHER STUDIES. — 13. SUBJECTS FROM HOME READING AND FROM LIFE. — 14. TOO AMBITIOUS SUBJECTS. — EXERCISE 2. — 15. THE FORM OF A COMPOSITION. — 16. THE USE OF CAPITALS IN TITLES. — EXERCISE 3. — 17. THE FIRST ESSENTIALS OF A GOOD COMPOSITION. — 18. HINTS AS TO SPELLING. — EXERCISE 4. — 19. THE IMPORTANCE OF ACCURACY. — 20. PARAGRAPHS.

9. *The Importance of Composition Work.* — It is evident from the preceding chapter how important it is that work in composition should accompany and supplement work in formal rhetoric. All the author of this book can do is to put down in the clearest way and in the best order possible the elementary rules and principles of rhetoric, and to provide good exercises for the application of these rules. All that the teacher can do, in this part of his work, is to see that the pupil masters the rules and principles and applies them intelligently in the given exercises. But the work of applying principles goes further than this. Each pupil should write a short composition, — as a rule, at least twice a week, — and should there apply, more independently than in

an exercise, the whole group of principles which he is studying.¹

10. How to Choose a Subject. — In order that composition work be carried on successfully, without unnecessary labor on the part of the teacher, it is indispensable that the pupil should get accustomed to choosing his own subjects for compositions. Subjects may be chosen from many sources, as will be shown below. From whatever source the pupil chooses a subject, however, he should make certain (1) that he has some definite ideas about the subject, and (2) that he is interested in the subject. It is impossible to write well when one has nothing to say, and it is very difficult to write well when one feels that a subject is stupid.

11. Subjects from the Course in English Literature. — In many or most schools the course in rhetoric is carried on at the same time with a course in the study of selected English classics. Wherever this is the case, the pupil can readily find excellent subjects for many of his compositions. If, for example, he is reading, in such a course, the *Sir Roger de Coverley Papers*, he can readily summarize any of the papers, sketch any one of the characters introduced, make a short biography of Steele or Addison, write a page on the political parties of the time, or the coffee-houses, or any similar subject that would

¹ The subject of composition work will be treated at length by the author in his *Elements of Rhetoric and English Composition*, second high school course.

naturally be suggested by the class work or by his own thought.

12. Subjects from Other Studies. — With a little practice, the student will find it no less easy to get good subjects from the other topics included in his work. Nothing could be more sensible to write, and few things more interesting to read, than a pupil's composition based on one of the battles so well described in Cæsar's *Gallic War*, or on an incident in American, English, or Roman history, or on an experiment or process or principle in natural science. Wherever in his school work the pupil feels that he has got hold of a definite idea, and one that interests him, he can be pretty certain that he has also got hold of a good subject for a composition.

13. Subjects from Home Reading and from Life. — Many schools supplement their courses in English literature by prescribing a certain amount of home reading in the English classics.¹ Here again the student has a wide range of subjects for composition, particularly as here, when reading more at leisure and for his own pleasure, he will feel more at liberty to write about his own impressions, his likes and dislikes, — the character in a novel which he admires most or hates worst, the scenes that are most interesting, the side of the book that is most stupid. Equally rich in the material it affords for subjects is the field of the pupil's natural reading, — apart from what is prescribed by the school authorities, — the news-

¹ A typical list is given in the Appendix, I.

papers, the magazines, the books of travel, or adventure, or science, to which he turns of his own accord. Equally rich, too, is the whole field of the student's actual life. Nothing can be more interesting to read or more pleasant to write about than experiences in shooting or fishing, sports, journeys, or even the more prosaic sides of life,—the houses in which we live, the sights and sounds with which we are familiar, the little things we do.

14. Too Ambitious Subjects.—It is well, however, during the first year of high school work in rhetoric, to place two limits upon work in composition. It is best (1) that a pupil should write only short essays, rarely exceeding two pages, and (2) that he should not often undertake fictitious narratives. An abundance of practice in short compositions on definite subjects yields at first better results than long, vague, and rambling attempts at original stories. There will be ample opportunity later on¹ for longer and more original work, and the ambitious student will profit by restraining his zeal until he has thoroughly mastered the elementary principles of the art.

NOTE.—Students should be encouraged to keep lists of good subjects.

EXERCISE 2

1. Draw up a list of five composition subjects from each of your school courses, except mathematics. 2. Draw up a similar list from each of the following fields:—(a) your home reading, (b) a recent magazine, (c) a recent news-

¹ See the second course, which supplements the present volume.

paper, (d) your last vacation, (e) your last holiday. 3. Draw up a similar list of interesting subjects for descriptive compositions from the town in which you live.

15. The Form of a Composition.—In preparing compositions, the student should observe the following rules, unless otherwise directed by his instructor:—

- (1) Use paper about eight by ten inches in size.
- (2) Use black ink and write legibly.
- (3) Write only on one side of the paper.
- (4) On the left-hand side of each page leave a margin of at least one inch.
- (5) Number each page of your composition, if there be more than one, in the upper right-hand corner and put the pages together in the order in which they are to be read.
- (6) Fold the paper once lengthwise. Write at the top of the outside page your name, the section or course in which you belong, and the date on which the composition is due, thus:—

J. Q. ANDERSON,
Section 4,
October 6, 1898.

For the sake of uniformity and for the convenience of the instructor, this information should be written on the side of the folded theme that corresponds to the side of a book cover on which the title is sometimes printed. That is, the crease of the paper should be on the left side. Nothing except this information should be written on the outside of the theme.

(7) At the top of the first page, and in the middle, should be written the title. Each noun, adjective, and other important word in the title should begin with a capital letter. Between the title and the beginning of the composition there should be a blank space, equal to at least the space between two of the lines usually ruled on such paper.

(8) Each line of the composition, except the first line of a paragraph, should begin at the margin mentioned in (4). The first line of each paragraph should begin about an inch further to the right. By this means we "indent" a paragraph.

16. **The Use of Capitals in Titles.**—It is customary to begin with a capital letter the first word of a title and every noun and adjective in the title, but not other words; *e.g.* *The Historical Development of Modern Europe. Is not the Mortality from Surgical Disease Larger than is Necessary? The Glacial or Post-glacial Diversion of the Bronx River from its Old Channel.* When a verb or an adverb is a prominent or important word in the title, it may also be begun with a capital; *e.g.* *Teaching Requires Knowledge and Skill. How to Teach Successfully.* Recently the practice of using no capitals in titles, except for the first word and for proper nouns and adjectives, has been adopted in many library catalogues and in some periodicals,¹ but it is not, as a rule, to be recommended in composition writing.

¹ For example, the *Educational Review*.

EXERCISE 3

I. Write a title in the proper place, on a sheet of paper of the proper size. Write two or three words at the beginning of each line on the page, in such a way as to indicate the proper margin and the proper indentation of paragraphs. Fold the composition properly and indorse it according to the directions given in § 15 (6).

II. Write, with the proper capitalization, the following titles:—

1. The celebrated jumping frog. 2. Innocents abroad.
3. Sketches, new and old. 4. Punch, brothers, punch, and other sketches. 5. A Connecticut Yankee in King Arthur's court. 6. The spy: a tale of the neutral ground. 7. Does prohibition prohibit? 8. Shall we annex the Philippines?
9. Poems written and published during the American Revolutionary War, and now republished from the original manuscripts: interspersed with translations from the ancients, and other pieces not heretofore in print. 10. How to punctuate correctly. 11. The bibelot: a reprint of poetry and prose for book-lovers. 12. The child in the house.
13. Where the battle was fought. 14. Shakespeare: a critical study of his mind and art. 15. The lost leader. 16. Under the red robe. 17. Essays in little. 18. Plain tales from the hills. 19. Memories and portraits. 20. The boy's king Arthur. 21. The days of auld lang syne. 22. Under the greenwood tree. 23. The parting of the ways in the foreign policy of the United States. 24. The bow of orange ribbon. 25. Ballads and barrack-room ballads. 26. The dangers of imperialism. 27. A history of modern times. 28. The day's work. 29. The seven lamps of architecture. 30. Eighteenth-century essays.

31. Goethe's correspondence with a child. 32. What Katy did at school. 33. Around the world in eighty days. 34. A little book of western verse. 35. Tales of mean streets. 36. How to judge of a picture. 37. Pride and prejudice. 38. A literary curiosity from Charles Lamb's library. 39. Are the Germans still a nation of thinkers? 40. The future relations of Great Britain and the United States. 41. San Francisco's struggle for good government. 42. Working under water: the story of an amateur pearl-fisher. 43. Life in Manila: a trooper's diary. 44. The Pacific ocean and our future there. 45. Mosses from an old manse. 46. Gray days and gold. 47. A tale of two cities. 48. The dramatic works of William Shakespeare from the text of the corrected copies of Steevens and Malone, with a life of the poet. 49. Appreciations, with an essay on style. 50. Much ado about nothing.

17. The First Essentials of a Good Composition.—Clear handwriting and correct spelling are the first essentials of a good composition. The pupil who writes a distinct, legible hand and spells correctly may indeed make serious rhetorical blunders and express his ideas in a confused way; but he has at least made sure of two important and gentlemanly habits. The pupil who writes a sprawling, indistinct hand and spells badly may indeed be a genius; but he has acquired two ungentlemanly and wholly useless habits,—habits born, in all but very rare cases, of indolence; habits which will do much to perplex his fellow-mortals and make him a laughing-stock among them. A little common sense will do much to change bad handwriting and bad spelling into

good. Bad writing may be due to unavoidable physical causes,—tremor or stiffness of the muscles, for instance; but it is more likely to be due to a bad position, to inattention, or to the use of the sort of pen, paper, or ink that goes least well with the writer's physical peculiarities.¹ Bad spelling is due (1), in rare cases, to defective eyesight; or (2), more commonly, to a deficiency in the writer's power of visualizing, that is, his power of reproducing the form of a word before his mind as if by actual sight; or (3) to a habit of slovenly pronunciation. Those whose eyes are good and who are good visualizers commonly spell well. Those whose eyes are defective should wear glasses; those who are poor visualizers,—as are many of us, including the present writer,—or who pronounce carelessly, should endeavor to make up for the defects or peculiarities of nature by sheer force of attention, will, reason, and habit.²

18. Hints as to Spelling.—A few hints may help those who have much difficulty in learning to spell correctly:—

(1) Always look through your composition before

¹ The new system of backhanded writing is considerably more legible than the slanting hand.

² The student's attention should be called to the efforts that are being made by individuals and by learned societies to make English spelling more uniform and rational. See the articles of B. E. Smith in *Forum*, vol. 22, p. 367; and of Professor Lounsbury in *Scribner's*, vol. 18, pp. 729, 864; and also Professor Brander Matthews's essay on American spelling in his *Americanisms and Briticisms*.

you hand it in, in order to correct any blunders you may have made. If possible, do this some hours, at least, after the writing of the composition. After such an interval you are more likely to notice your mistakes.

(2) Have at your desk a good abridged dictionary, and use it.

(3) If possible, keep a list of the words you mis-spell, and practise yourself on them.¹

(4) If you have difficulty in remembering what words are spelled with *ei* and what with *ie*, you may be helped by the convenient "rule of thumb" that, when the two letters are pronounced as *ee*, *i* or *e* comes first according as the preceding consonant is nearer *i* or *e* in alphabetical succession. Thus, *yield*, *siege*, *chief*, *piece*, *believe*; but *perceive*, *receive*, *conceive*, *ceiling*. Exceptions are *field*, *financier*, *leisure*, *seize*, *neither*, *weird*.

(5) If you have studied Latin, and have difficulty in remembering whether words are spelled with *ant* or *ent*, *able* or *ible*, notice that, when such words are derived from the Latin, the English spelling usually follows the vowel of the Latin conjugation; e.g. *adjutant*, *mendicant*; *agent*, *delinquent*, *dependent*,

¹ In some high schools and academies the excellent plan is followed of giving the whole school each day a five-minute written exercise in spelling from dictation. The words are taken from a spelling-book or from any ordinary prose work, but lists of words actually misspelled in various written exercises may often be used to great advantage. If possible, the exercises should be written on narrow slips of paper with numbered lines. Ten words at least can be dictated and written, and the papers collected, in five minutes. The labor of reading the exercises is not great, unless there are several hundred pupils.

convenient; *impeccable*, *mutable*, *tractable*; *fallible*, *invincible*.

(6) Notice that "verbs of one syllable, ending with a single consonant, preceded by a single vowel (as *plan*), and verbs of two or more syllables, ending in the same manner, and having the accent on the last syllable (as *regret*), double the final consonant of the verb on assuming an additional syllable; as *plan*, *planned*; *regret*, *regretted*; but if a diphthong precedes the last consonant (as in *join*), or the accent is not on the last syllable (as in *suffer*), the consonant is not doubled; as *join*, *joined*; *suffer*, *suffered*."¹ Verbs ending in *l* are usually spelled with *ll* when an additional syllable is assumed; e.g. *traveller* (but *paralleled*). Many, however, follow Webster in writing *traveler*, etc.

EXERCISE 4

1. Describe, in a composition of at least five sentences, your own handwriting, indicating its good and bad points.
2. Discuss in the class room, under the direction of the teacher, the handwritings of several members of the class, indicating the good and bad points of each hand and suggesting ways in which it might be changed and improved.
3. In a composition of not less than five sentences, answer the following questions: do you spell chiefly by ear, by eye (*i.e.* by the visual image of the word as it seems to stand out before you in your memory), or by sheer force of memory, *i.e.* by remembering the exact order in which the letters follow each other?
4. Either at home, or in the class room, — at the convenience of the teacher, — write the fol-

¹ Worcester's *Dictionary of the English Language*, "Rules of Orthography."

lowing words from dictation in groups of ten, fifteen, or twenty, taking only one group a day. The words include many of those which young students are likely to use and likely to misspell.

Abbreviate, abhorrence, accede, accessible, accommodate, accumulate, acknowledgment, acquaintance, adjutant, admissible, advantageous, aggravate, agreeable, all right, athletics.

Annually, anxiety, apparatus, assassin, ascertain, auxiliary, banana, battalion, beginning, benefited, boisterous, bouquet, bulletin, business, casualty.

Changeable, Christian, circuit, civility, cleanliness, colonel, column, commemorate, committee, commodity, comparative, complement, compliment, correlative, corroborate.

Counselor, council, consul, crystallize, curiosity, deference, definite, dependence, descendant, develop, development, describe, description, despair, disappear.

Disappoint, dissatisfy, divisible, eligible, embarrass, especially, etc., exaggerate, exceedingly, excellence, exhibit, extraordinary, fallible, familiar, fascinate.

Feign, fidgety, financier, flannel, forbade, forcible, foreigner, forfeit, forty, fulfil, generally, government, grandeur, guardian, harass.

Hemorrhage, holiday, hugely, humorous, hygiene, hypocrisy, icicle, illegible, imagine, immediately, incessant, inconceivable, incorrigible, incredible, indictment.

Inflammation, ingenious, instalment, intercede, interrogation, irascible, irrelevant, its, judgment, laboratory, languor, led, lien, lieutenant, likelihood.

Liquefy, liquidate, lose, loose, lullaby, maintenance, marriageable, marvellous, medicine, memorize, mercantile, mileage, milliner, mimic, mimicking.

Miniature, miscellaneous, mischievous, missile, monarchy, moreover, necessary, neuralgia, ninetieth, noticeable, obedience, obliging, occasionally, occurrence, one's.

Opposite, origin, original, parallel, participle, peaceable, perseverance, perform, pervade, physician, possessive, positively, precede, preëminent, preferable.

Prejudice, principal, principle, privilege, precede, professor, pursue, recollect, recommend, reservoir, rhythm, sacrilege, salable, seize, separate.

Several, siege, sieve, similar, stationary, stationery, sovereign, specialty, stratagem, strategy, succeed, symmetry, tangible, thorough, temperament.

Till, together, tranquilize, truly, tyranny, until, vacillate, village, villain, volume.

19. The Importance of Accuracy. — It is worth the student's while, for two reasons, to make it his ambition to be accurate in spelling and in similar matters. First, accuracy in such small points will help him greatly in all his written work. Spelling belongs to the rudiments of education, and it is hard to teach higher things to a pupil not thoroughly grounded in the rudiments. Second, accuracy in details is a part of character. We feel that we can depend upon the man whose knowledge is accurate, and we are apt to suspect that the man who is slipshod in details is intellectually weak. Youth is the time to build up habits of patience, perseverance, and accuracy, and the study of English composition is one of the best means to that end. Third, the pupil who has to make a conscious effort to spell correctly must necessarily be obliged to withdraw a considerable part of his attention from more important matters.

20. Paragraphs. — One further matter pertaining to the general subject of compositions must be con-

sidered. The idea that printed matter is divided into paragraphs is familiar to all, but the young writer is often at a loss to know at what points he should break up his composition into paragraphs. For the present, it will be sufficient for him to notice that in the ordinary printed essay the paragraphs average at least one hundred and fifty words each. This means that it is usually not worth while to subdivide an idea that can be stated as a whole in one hundred or one hundred and fifty words.

CHAPTER III

ENGLISH USAGE

21. THE IMPORTANCE OF USAGE IN LANGUAGE. — 22. LITERARY USAGE, COLLOQUIAL USAGE, AND VULGAR USAGE. — 23. CORRECT ENGLISH. — 24. LOCAL USAGE. — 25. AUTHORITY AS TO USAGE. — 26. DICTIONARIES. — EXERCISE 5.

21. *The Importance of Usage in Language.* — The expression of thought by language involves a certain relation between two persons or sets of persons, a speaker or writer on the one hand, and a listener or reader on the other. It is by words that thought is conveyed from one person to another. It is plain, then, that whether the exact thought of one person reaches the eye or ear of another person, depends upon an agreement between them as to the meaning of the words used. Now, words have the meaning that usage gives them. They change from century to century in force and value. It is clear, therefore, that it is of the first importance in the study of rhetoric that we realize what meanings, in our time, are given to words by people with whom we communicate. It is equally clear that among the millions of English-speaking people scattered over the face of the globe we must expect to find at least

slight differences of opinion as to the meaning or force of certain English words.

22. Literary Usage, Colloquial Usage, and Vulgar Usage. — Questions of usage are sometimes hard to settle, for the reason that usage varies slightly with different localities. The English spoken in Australia or India, the English spoken in the United States, and the English spoken in England, Scotland, or Ireland, are not precisely the same. Usage varies to some extent also even in the same locality. In the first place, written English differs in some slight particulars from spoken English. In conversation, for example, we habitually use such contractions as *don't*, *shan't*, and *won't*, and many familiar words and expressions which are rarely found in more dignified discourse, or in print. In the second place, there are many English words and expressions, such as *hain't*, *worser*, which are not employed, even in conversation, by educated speakers. We have, then, in any given English-speaking district or country three kinds of English, each differing to a certain degree from the others: (1) *literary* English, or the words and constructions used in reputable literature; (2) *colloquial* English, or the forms which educated people use in conversation; and (3) what we may call common or *vulgar*¹ English, *i.e.* English used, whether in speech or in writing, by the great mass of the uneducated, on whom the words and constructions used in literature have no great

¹ From the Latin *vulgus*, "crowd."

influence.¹ Of these three kinds of English, the first varies least, in different districts or countries, and the third most.

23. Correct English. — We call words or expressions "correct" when they are widely used in literature and conversation by people of intelligence and education. We call words or expressions "incorrect" when they are not used by such people, and are associated in our minds with ignorance or bad manners. It is obvious, however, that opinions may frequently differ as to what is correct or incorrect. The distinction is in many cases a question of taste, and some people of good judgment call incorrect what others of equally good judgment call correct. There is a school of rhetoricians and grammarians, for example, sometimes called "purists," who take in such matters the extreme position that certain words can be considered incorrect, notwithstanding the fact that they are widely used by people of intelligence and education. That is, they hold that words are not necessarily correct when used in the meanings given them in reputable current literature and conversation,

¹ Vulgar English also includes dialect. A dialect, such as Scotch, is a local form of a language, greatly at variance with ordinary usage and spoken throughout a district. There are a number of dialects in Great Britain, and there are several forms of local speech in America, — that of the Southern negroes, for example, which differs in many particulars from ordinary usage. Dialectic expressions are often very beautiful and interesting, especially when they are dear to us by association, or have been consecrated, as it were, by centuries of local usage. Vulgar English is sometimes, too, a survival of what was in its day good literary and colloquial English.

but only in the meanings given them by the most fastidious writers of the period. In this book, the tests of correctness will be construed somewhat more liberally.

24. Local Usage. — Oftentimes words or expressions perfectly familiar in one locality, and currently used there by intelligent and educated people, are not used throughout the country, or by other bodies of English-speaking people. In the United States, for example, we say *elcvator*, *baggage*, *editorial*, whereas in Great Britain the same ideas are expressed by the words *lift*, *luggage*, *leader*. The first set of words we may call Americanisms; the second, Briticisms. Similarly, an Englishman may say "I *fancy*" in the sense of "think," where a Yankee might say "I *guess*," and a Southerner, "I *reckon*." It would be straining a point to call such local expressions incorrect. Slight differences of this sort often add a pleasing individuality to local speech. In writing to the public at large, however, one should obviously be careful not to allow such peculiarities to become so prominent as to render him laughable or unintelligible.

25. Authority as to Usage. — The student will naturally ask how he can discover whether any particular word is correctly or incorrectly used in any particular sense. It may be replied that he must depend upon observation, inquiry, and his own good sense. Obviously, his first source of information and authority will be the body of intelligent and educated

people with whom he comes in contact. If he follows their usage in matters of language, he cannot go far astray. A surer test is that of usage in literature. Words or expressions which a number of reputable writers deliberately use can surely not be called wrong. Dictionaries are also useful, for they are the great storehouses of English usage. Finally, whenever usage seems to differ, one's own taste and sense must be called into play. The present writer pleads for a considerable degree of tolerance in such matters. If we know what a man means, and if his usage is in accordance with that of a large number of intelligent and educated people, it cannot justly be called incorrect. For language rests, at bottom, on convention or agreement, and what a large body of reputable people recognize as a proper word or a proper meaning of a word cannot be denied its right to a place in the English vocabulary. Particularly in questions of pronunciation, where our language frequently recognizes two usages, we should be careful not to assume that the usage which custom or taste has made natural to us has any authority beyond that of local or individual preference.

26. Dictionaries. — The best English dictionaries for school use are Webster's, Worcester's, the Century, and the Standard. Each has peculiarities that render it particularly valuable; each is a thoroughly reputable authority. Whatever any of them says as to the pronunciation, meaning, or use of a word is sure to be the usage sanctioned by a large body

of intelligent and educated people. Wherever they differ, all are likely to be right; that is to say, wherever usage differs, these dictionaries may differ. Abridged editions of Webster's, Worcester's, and the Standard, especially adapted for the use of pupils, are also issued. If possible, one dictionary should, as a matter of convenience, be chosen as a standard in each school.

EXERCISE 5

Write out answers to the following questions. Each answer should consist of at least two complete sentences.

1. How do words get their meanings? 2. Do all English-speaking people use the same words in the same senses?
3. What is the difference between literary English and colloquial English? 4. Between colloquial English and vulgar English? 5. Is *it is hern* vulgar or colloquial? 6. Is *that's a cinch* vulgar, colloquial, or literary? 7. What is a dialect?
8. Is the language employed in Burns's *To a Mouse*, the first stanza of which is given below, vulgar, colloquial, or literary?

"Wee, sleekit, cowrin, tim'rous beastie,
O, what a panic's in thy breastie!
Thou need na start awa sae hasty,
Wi' bickerin¹ brattle²!
I wad be laith to rin an' chase thee,
Wi' murd'ring battle³!

9. Give two instances of disputed usage. 10. How are we to know when our expressions are correct? 11. How are we to decide in disputed cases?

¹ Rapid. ² Hurry. ³ Stick for cleaning the plough.

CHAPTER IV

INCORRECT ENGLISH

27. NEW WORDS. — EXERCISE 6. — 28. MISUSED WORDS. — EXERCISE 7. — 29. DISPUTED WORDS. — EXERCISE 8. — 30. INCORRECT GRAMMAR. — 31. ARTICLES. — 32. NOUNS: FORMATION OF THE PLURAL. — 33. NOUNS: FORMATION AND USES OF THE POSSESSIVE. — 34. PRONOUNS: NOMINATIVE AND OBJECTIVE CASES. — EXERCISE 9. — 35. PRONOUNS: THE POSSESSIVE CASE. — 36. RELATIVE PRONOUNS. — 37. PRONOUNS: NUMBER. — EXERCISE 10. — 38. VERBS: NUMBER. — EXERCISE 11. — 39. VERBS: SEQUENCE OF TENSES. — 40. VERBS: *may, can; lie, lay; sit, set; rise, raise*. — EXERCISE 12. — 41. OTHER COMMON ERRORS. — EXERCISE 13. — 42. *Shall* AND *will*. — 43. *Shall* AND *will* IN FUTURE TENSES. — EXERCISE 14. — 44. *Shall* AND *will* IN VERB-PHRASES. — EXERCISE 15. — 45. *Shall* AND *will* IN QUESTIONS. — EXERCISE 16. — 46. *Shall* AND *will* IN DEPENDENT CLAUSES. — EXERCISE 17. — 47. MISTAKES IN THE USE OF *shall* AND *will*. — EXERCISE 18.

27. **New Words.** — As language exists for the purpose of communication, it is plain that a new word runs a great risk of not being understood by the general public. Like novel or striking things in dress or custom, it runs also the risk of seeming indecorous or vulgar. Almost every family has in its private vocabulary certain words of domestic manufacture which are understood perfectly by the members of the family, but which would be puzzling to other people. In the same way new words appear from time to time among larger groups of men, and attain a wider currency. Sometimes such words are

caught up by the general public, and made a part of our ordinary language; sometimes they continue for a time to exist in vulgar or colloquial English, but die out before gaining even a foothold in literary English.

These new words (technically called barbarisms, *i.e.* foreign or barbarian words) are of three kinds:—

(1) Words arising as jocular expressions, just as nicknames do; *e.g.* *dude*, *swipe* (college slang), *bulldoze*, *boycott*.¹ Of these examples, *dude*, which appeared about fifteen years ago, and *swipe* retain their place in vulgar and local English; *bulldoze* has become established in colloquial English, and *boycott* has even reached literary usage. Under this heading may also be classed many of those violently figurative slang expressions which lend so much color to colloquial and vulgar English at the present time, particularly in America; *e.g.* *cinch*, *grind*. Most of these slang expressions, to be sure, are not based on words that are absolutely new to the language, but they give to old words such totally new meanings as to render them practically new.

(2) Words made necessary by new inventions or circumstances; *e.g.* *telegram*, *typewriter*, *electrocute*. It should be noticed that it is acceptance by the public that make such words valid. Much objection was made by scholars, for instance, to *telegram*, which does not mean, according to the Greek words from which it is derived, precisely what we wish it to

¹ From Captain Boycott, the first prominent victim of the system. The first three examples are of unknown or uncertain origin.

mean. *Telegram* has, however, been received into literary English merely because it was the name which the people adopted. *Cablegram* has also been objected to by purists, and has not yet gained the widest currency in literary English. *Electrocute*, a word of very recent origin, has not come into very general favor, partly on account of its false derivation;¹ but if the method of capital punishment thus described comes to be regularly used, it is obvious that some word must be adopted to designate it; and *electrocute*, in spite of its absurdity, has as yet no strong rival.

(3) Words employed, as a sort of abbreviation, for longer and more roundabout English expressions; *e.g.* *enthuse*, for "grow enthusiastic over"; *burglarize*, used of the entering of a house by burglars; *banjoist*, for "player on the banjo." Such words are born of good intentions. They cannot, however, be regarded as belonging to colloquial or literary English, any more than could the obviously impossible words *spas*, for "go into spasms"; *police-manize*, for "guard by a policeman"; *chairist*, for "chair-maker."

EXERCISE 6

I. The following words are all of comparatively recent origin. Do they belong to literary, colloquial, or vulgar usage; that is, do you, on the whole, asso-

¹ *Electrocute* is formed on the basis of *execute*, as if *cute* meant "to kill." But *cute* is merely a fragment of the Latin *secutus* (compare *persecute*), which means "follow."

ciate them with intelligent and educated people, or with unintelligent and uneducated people? Answer by writing the number of each word and after it the word "literary," "colloquial," or "vulgar."

1. Typewriter. 2. A combine. 3. Wheatena. 4. A permit. 5. A walkist. 6. To wholesale. 7. An exhibit. 8. A faddist. 9. An invite. 10. X-rays. 11. Auto-truck. 12. To paper-knife a book. 13. Artistry. 14. Tony. 15. To dynamite. 16. To incept. 17. To scrap a car (*i.e.* to send it to the scrap-heap). 18. A gent. 19. To enthuse.

II. The italicized words in the following sentences do not belong to literary English. Are they in good colloquial use? Answer Yes or No. If you are in doubt, see if you can find the word in a dictionary.

1. When it came to business he was a *hustler*. 2. Although his house had been *burglarized*, he still *enthused* over his prospects. 3. I insist that *electrocution* is as good an English word as "telegram." 4. I should like a *guy* of that *gent*. 5. The *Glee Clubbers* were late. 6. The biggest *steak* ever heard of was that at the Maytown bank. 7. *Home* earner H. M. Mack is at the front. 8. He is a famous *baseballist*. 9. The money *bequested* to Harvard from the Smith estate must be over fifty thousand dollars. 10. The *motorncer* can stop an *electric* within two rods.

28. Misused Words. — To use English words with meanings which wide usage has not given them is also a marked disadvantage in communication. Such misuses of words (technically called improprieties) are of three sorts:—

(1) Mere blunders of ignorance or carelessness,

which consist in confusing words somewhat similar in form or sound; *e.g.* *accept* and *except*, *affect* and *effect*.

(2) Mistakes in English idiom. According to English usage certain words can be used together, and certain words cannot. We say, for instance, "the effect *of* a law," not "the effect *by* a law"; "characterized *by*," not "characterized *with*." "Idiom" strictly means a usage peculiar to a single language, but it is generally used to signify the law of language whereby certain words are regularly used with each other, in order to convey a particular meaning.

(3) Uses of words with meanings which are familiar in vulgar English, but which have not been recognized in colloquial or literary English; *e.g.* *party* for "person," as in "the *party* with the tall hat."

EXERCISE 7

The italicized words are used incorrectly; the words in parenthesis are used correctly. Construct other sentences illustrating the correct use of the words that are incorrectly used.

1. He was doomed to *expatiate* (expiate) his crimes on the gallows. 2. How will the new regulations *effect* (affect) your school? 3. He *depreciated* (deprecatcd) the attempt made by the last speaker to excite a prejudice against the company. 4. The *observation* (observance) of these simple rules would have prevented all difficulty. 5. I am not *liable* (likely) to have any such good luck. 6. I had an *elegant*

(good) time. 7. We must *eliminate* (make out) the truth from these scattered details. 8. Is the *party* (person) that wants a carriage, downstairs or in his room? 9. Not having a pencil, he merely gave the boy a *verbal* (oral) message. 10. He fails *most* (almost) every time. 11. After the drill had been given, a *verbal* (oral) message was given in the hall. 12. It rained *real* (very) hard.

29. Disputed Words.—It is often a very delicate matter of taste to decide whether certain words or uses of words have been recognized in colloquial and literary English. *Don't*, for example, has been long regarded as a barbarism, but it is a perfectly intelligible word, and is not uncommon in colloquial, and even in literary English. *Aggravate* we are perfectly familiar with in the sense of "tease"; but, though it has long been in good local use, it can scarcely be said to have been admitted into literary English. It is plain that many such cases as these we are now discussing must be accepted or rejected on grounds of personal preference. Whenever the accepted meanings of words are in dispute, the student is advised to observe the usage of reputable people in conversation and in composition, and to be guided by their practice as well as by his own taste. It is especially important that he should not accuse others of using incorrect English when they are merely following another form of usage, which has been recognized by large numbers of reputable people. A list of words frequently misused is given in Appendix II for purposes of reference.

EXERCISE 8

By reference to Appendix II, ascertain the various uses of the following words, and construct a sentence to illustrate an authorized use of each word:

1. Aggravate. 2. Balance. 3. Calculate. 4. Claim.
5. Definite. 6. Demcan. 7. Depot. 8. Don't. 9. En
- course. 10. Firstly. 11. Got. 12. Guess. 13. Liable.
14. Mutual. 15. Nice. 16. Party. 17. Plenty. 18. Posted.
19. Proposal. 20. Quail. 21. Stop. 22. Transpire.

30. Incorrect Grammar.—Grammar, as well as rhetoric, depends upon usage, although almost all points of inflection and syntax are now so thoroughly settled as not to be in doubt. Common faults in grammar are of two sorts:—

- (1) Faults in the form of words, *i.e.* in inflection; *e.g.* *hisn* for *his*, *ain't* for *isn't*, *clumb* for *climbed*.
- (2) Faults in relations between words, *i.e.* in syntax; *e.g.* "you *was*" for "you *were*."

The following sections will be found to include all or nearly all common errors in grammar. They are placed here because it is important that the pupil should, at the outset, rid himself of the habit of using bad grammar. Errors in the use of single words can be dealt with at any time, but errors in grammar disturb the relations between words or groups of words, and are hence of more importance. The student should be carefully tested on each of the following sections. If any errors of the kinds there indicated are still found in his speech or writing, means

should be employed to convince him that they are errors, and care should be taken to rid him of the habit of employing them.

31. Articles.—The article should not be omitted when the sense requires its use; *e.g.* we should say “*the* secretary and *the* treasurer,” not “*the* secretary and treasurer,” unless both offices are supposed to be held by the same person.

32. Nouns: Formation of the Plural.—Care should be taken to form properly the plural of compound words, foreign nouns, and other words which present slight difficulties.

(1) It is natural that foreign words much used in English should make their plurals as English words do, and this tendency toward uniformity should be encouraged as much as possible. From this point of view, we should say *bandits*, *formulas*, *memorandums*, rather than *banditti*, *formulæ*, *memoranda*, though the latter forms are all allowable. A few foreign nouns, however, still retain their foreign plurals; *e.g.* *phœnomœnon*, *phœnomœna*. These the student must eventually learn by heart, if he does not know the languages to which the foreign words belong.

(2) Words in which a noun is compounded with an adverb or a prepositional phrase, add the plural sign to the original noun; *e.g.* *lookers-on*, *men-of-war*, *sons-in-law*. In the rare compound nouns (all military or judicial titles of French origin) in which a noun is followed by an adjective, as *knight-errant*,

major-general, it was formerly the custom to add the plural sign to the noun; as *knights-errant*, *majors-general*, *courts-martial*. It is now more usual, however, to treat these nouns without regard to the relative value of their component parts, and to add the plural sign at the end; as *knight-errants*, *major-generals*, *court-martials*. In several compounds in which the component parts are both nouns and not easily merged together, such as *knight-templar*, *man-servant*, *woman-servant*, the plural sign is added to each word; as *knights-templars*, *men-servants*, *women-servants*. It should be added that, though *journeyman* and similar nouns have the plurals *journeymen* and the like, such nouns as *German*, *Norman*, *Musulman*, *Ottoman*, *talisman*, are not nouns compounded with the English word *man*, and so form the plurals *Germans*, *Normans*, *talismans*, etc.

33. Nouns: Formation and Uses of the Possessive.—The possessive singular is formed by adding *s*, preceded by an apostrophe, to the nominative singular; thus, *boy*, *boy's*. The apostrophe denotes that a letter is here omitted in spelling, for the Old English possessive added *es* to the nominative singular. Sometimes, when the singular ends in a hissing sound, we omit the *s*, especially if the next word also begins with a hissing sound, adding as the sign of the possessive only the apostrophe, as in “for *Jesus's* sake,” “for *conscience's* sake,” “for old *acquaintance's* sake.” It would be rare to find in the three phrases just mentioned any other form of the possessive than

that given, but it is not uncommon to see "*Dickens'* novels," "*Keats'* poems," "*Socrates'* life," as well as "*Dickens's* novels," "*Keats's* poems," etc.

A compound noun forms the possessive singular by adding 's at the end, as *man-of-war's*. Names of firms and similar phrases follow the same principle; e.g. "*Park and Tilford's* coffee," "*the governor of Kentucky's* policy."

The possessive plural is formed by adding 's to the regular plural form, if that does not end in s; e.g. *men, men's*. If the plural ends in s, the possessive adds only the apostrophe; e.g. *dogs, dogs'*.

In prose the possessive is regularly used only with nouns denoting persons; e.g. "*the man's* head," but "*the top of* the house." But we often use the possessives of neuter nouns when the objects they represent may easily be regarded as persons; e.g. "*the ship's* decks." Of recent years, particularly in America, there has been a growing tendency to employ the possessive with names of cities, countries, colleges, etc.; e.g. "*Columbia's* crew" for "*the Columbia crew*."¹ But this usage has not yet been accepted in the best literary prose. Whether it be accepted or not, however, there is no defence for the vulgar use of the possessive where there can be no idea of possession; e.g. "*Boston's* great fire" for "*the great fire in Boston*."

Such constructions as "I see no use in *John* doing it" for "I see no use in *John's* doing it" are

¹ See *Principles of English Grammar*, § 155.

incorrect. Here the noun or pronoun representing the actor must be in the possessive, not the objective case.¹

34. Pronouns: Nominative and Objective Cases. —

The most common errors under this head are:—

(1) The use of the objective for the nominative after *is*, *was*, etc.; e.g. "I thought it was *her*."

(2) The use of the nominative for the objective after a preposition or the predicate objective; e.g. "between you and *I*"; "I supposed it to be *she*."

(3) The use of *who* for *whom* or *whom* for *who*; e.g. "I gave it to the man *who* I chose."

(4) The use of the wrong case after *than*; e.g. "he is older than *me*" for "he is older than *I* [*am*]."

It should be observed that in such constructions as "I gave it to the man *who* they say is the right one," *they say* is parenthetical and has no influence on the construction; *who* is the subject of *is*.

It must be borne in mind that there is considerable authority for the *colloquial* (not the *literary*) use of *who* as an interrogative pronoun in the objective case, in such expressions as "*who* did you see?" and of *me* in "*it is me*."²

EXERCISE 9

I. Form the plurals of the following nouns:—

Dwarf, wharf, handkerchief, thief, half, beef, money, valley, soliloquy, yesterday, folly, genus, stratum, phenomenon, hanger-on, break-down, forget-me-not, chief-of-police.

¹ *Principles of English Grammar*, § 125, note 1.

² See *Principles of English Grammar*, §§ 70 and 154. *Whom* is also sanctioned by usage in such expressions as "Shakspeare, than *whom* no poet is greater."

II. Form the possessive singular and the possessive plural of —

Child, dog, lady, man-servant, man-of-war, prince, princess.

III. Turn into possessives the nouns used with *of* in the following phrases: —

A journey of an hour and three-quarters, the salary of the President of the United States, a portrait of Mr. Howells.

IV. Which pronoun should be used in the following sentences?

1. I had rather it were (*he, him*) than (*I, me*). 2. I was surprised to find it was (*she, her*). 3. You must understand that this is between you and (*I, me*). 4. I found nobody there except (*he, him*). 5. I found nobody there but (*he, him*).¹ 6. I saw no one but (*he, him*). 7. He said he would never have believed it of (*we, us*) boys. 8. It was a present to (*we, us*) girls. 9. They say it was (*we, us*). 10. He was taller than (*I, me*).² 11. You had rather believe him than (*I, me*). 12. He supposed it to be (*she, her*). 13. No one believed it to be (*I, me*). 14. No one thought of its being (*she, her*). 15. It was clearly (*she, her*) that started it. 16. I feel that I am as good a man as (*he, him*).

V. Supply *who, whom, or which* in the following sentences: —

1. He was a quiet boy, — I believe was never in mischief.
2. She was vexed at the presence of Tom, — her brother

¹ But in this construction can be treated as a preposition, *i.e.* "but *him*," or as a conjunction, *i.e.* "but *he* [was there]." The former is preferable. See *Principles of English Grammar*, § 149.

² Some defend the use of *than*, in such constructions, as a preposition, but the weight of authority favors treating it as a conjunction.

had asked to dinner. 3. I was delighted to find my old dog, — I had supposed to be dead. 4. I was delighted to find my old dog, — I supposed was dead. 5. The woman — I expected to take the place of a trained nurse was more of a hindrance than a help. 6. There stood Francis, — they both hate, and — I thought was not coming. 7. Even Harry, — she told me she had left at home, appeared shortly after. 8. I am anxious to know — you refer to. 9. — was it written by? 10. I insist upon knowing — you mean. 11. I will give it to —ever comes first.¹ 12. I will give it to —ever I choose.

VI. Are the italicized forms correct?

1. I saw *John* driving. 2. I object to *John's* driving.
3. I see no sense in *him* coming. 4. I saw *him* looking out of the window. 5. What is the use of *me* spending my time here?

VII. Correct the errors in the following sentences: —

1. A Yale and Harvard man show the effects of different training.
2. It is rare to hear of an Atlantic steamer's loss.
3. Brooklyn's latest murder is the talk of the town.
4. I had not heard of Smith's robbery.
5. This is something for you and I to decide.
6. It makes we poor people rejoice.

35. **Pronouns: the Possessive Case.** — Care should be taken not to insert the apostrophe in the possessive case of pronouns; *e.g.* *it's, her's*.

It should be noticed that *whose* is generally used as the possessive of *who*, not of *which*. That is, we

¹ Notice that the antecedent is omitted: "I will give it to [him] whoever comes first."

say, "the man *whose* son I know," but "this plan, the results *of which* are still uncertain." *Whose* is, however, sometimes used as the possessive of *which* when *of which* would be awkward, or when the object referred to is easily personified; *e.g.* "the mountain *whose* white peak still gleamed in the distance."

36. Relative Pronouns. — Two errors are frequently committed in the use of relative pronouns:—

(1) It is better not to use constructions such as the following: "subjects difficult to comprehend, *and which* I scarcely venture to treat"; "men ragged in appearance, *but who* were noble in bearing." Here *and which* and *but who* imply a preceding *which* and *who*. The constructions should be: "subjects *which* are difficult to comprehend, *and which* I scarcely venture to treat"; "men *who* were ragged in appearance, *but who* were noble in bearing." Though the usage objected to is accepted in other modern languages, and has long had a certain authority even in English, it is wise, on the whole, to avoid it.

(2) *Which* should not be used for a *fact* (or any similar word) *which*; *e.g.* "he bowed to her in a very distant manner, *which* showed his bad breeding," for "an *act which* showed his bad breeding," or "thereby showing his ill-breeding." It would not be hard to find some authority for the usage here objected to, but it is better that the young writer should avoid using *which* unless it has a definite noun or pronoun as its antecedent.

37. Pronouns: Number. — Avoid errors in agreement as to number between noun and pronoun; *e.g.* "if the *public* submits to such an imposition, *they* will regret it." Here *public*, as the subject of a verb in the singular, must be taken as a singular noun, and cannot be referred to by a plural pronoun.

Notice, also, that in referring to *every one*, *everybody*, *any one*, etc., the pronoun *he* or *she* is employed, according to the context; *e.g.* "I shall be glad, gentlemen, to help *every one* of you in whatever project *he* undertakes," or "I shall be glad, ladies, to help *every one* of you in whatever project *she* undertakes." If the sex is not determined, we may use (a) the masculine singular pronoun as covering both genders, or (b) both the masculine and the feminine singular pronouns; *e.g.* (a) "every one here may ask me any questions *he* chooses," (b) "*he or she* chooses." (a) is the form preferred in literary English, unless it is necessary to throw emphasis on the fact that the statement applies equally well to both sexes (b). The plural pronoun referring to *every one*, etc., is condemned by rhetoricians, and is to be avoided; but it is common in vulgar and colloquial speech, and is not infrequent in literary English.

EXERCISE 10

I. In the following sentences is *whose* or *of which* correct?

1. It was a man *whose* name I could not remember.
2. It was a town *whose* name I could not remember.
3. It was a project *whose* results could easily be imagined.

II. In the following sentences is *which* or *and which* correct?

1. Such are a few of the paradoxes one could cite from his writings *and which* are now before me. 2. When I saw her again, she was laid up with a fever she had caught at the camp, *and which* proved fatal. 3. It is a subject not often talked about *and which* I propose now to discuss with you. 4. This is the best part of the story, which is full of interest *and which* the reader will not willingly lay down.

III. Is *which* used correctly in the following sentences?

1. He struck him heavily on the head, *which* caused him to fall at once. 2. He cried when the soot got into his eyes, *which* it did every day in the week.

IV. In the following sentences make sure that the italicized pronouns and verbs are in the proper number:—

1. The committee *reports* that *it* had no difficulty in ascertaining the facts, but that *they were* at a loss to know how to deal with the facts. 2. This is one of the most extraordinary sights that *has*¹ ever been seen. 3. The plan is one of the boldest that *has* ever been brought forward. 4. He is one of those good-natured people who let others alone and *have* no thought of interfering with any one else, as long as no one else interferes with *him*. 5. That night every one of the crew, except him, *were* down with the fever. 6. He took it for granted that everybody near him *were* his friends. 7. One fine afternoon everybody *was* on deck amusing *themselves* as best *they* could. 8. Nearly

¹ That is the subject of *has*. The antecedent of *that* is *sights*.

every one of the compositions had mistakes in *them*. 9. The firm *has* set a good example by dealing fairly with every one in *their* employ. 10. The assembly *expresses* its sense of the loss they *have* sustained.

38. **Verbs: Number.**—It is sometimes difficult to decide whether a verb should be in the singular or the plural number.

A singular verb is used when the subject is singular, or may be appropriately regarded as singular; a plural verb when the subject is plural, or may appropriately be regarded as plural.

A subject may be regarded as singular:—

(1) When it is a collective noun; *e.g.* "the *committee* makes its report."

(2) When it is the title of a book; *e.g.* "his *Lives of Celebrated Criminals* is sold for four shillings."

(3) When it is composed of two or more nouns, connected by *and* or unconnected, and of such a sort as to be considered as a single idea; *e.g.* "his giant *strength* and lion *bravery* was long celebrated throughout the nation," "his *strength*, his *bravery*, his *fortitude*, was praised alike by the nobles and commons."

(4) When it is composed of two singular nouns connected by *or* or *nor*; *e.g.* "*he* or his brother is coming."

On the other hand, it is also perfectly consistent with good usage:—

(1) To regard a collective noun as plural when it is desired to emphasize the individuals that compose

the group; *e.g.* "the *committee* differ as to what report they shall make."

(2) To regard as plural such a book title as *Lives* when the singular would be awkward or harsh in sound; *e.g.* "Johnson's *Lives* have long been famous."

(3) To regard all groups of nouns as plural when they are not obviously singular in intent; *e.g.* "his great *strength and lion bravery* were," etc., "his *strength, his bravery, his fortitude* were," etc.

Many doubtful cases occur, and great latitude of choice is allowed. The only safe guide is that of singular or plural meaning.

Of the errors illustrated in the following exercise, two deserve special mention:—

(1) The use of the plural after singular nouns connected by *or* or *nor*; *e.g.* "neither his father nor his mother *are* alive."

(2) The use of the plural after a singular noun followed by *as well as*, *together with*, or similar phrases; *e.g.* "John, as well as his sister, *are* coming"; "John, together with his sister, *are* coming." Notice that *John* is the subject of the verb in both the examples given.

EXERCISE II

Make sure that the italicized verbs are in the proper number.

1. Their special resort, I hear, *are* the small lakes to the north. 2. To Washington and his devoted generals *are* due the honor of having made it possible. 3. In these few sentences *are* to be found the root of the whole matter.

4. The poetical associations with which the coming of spring *are* associated were not, in this case, present. 5. Rattlesnakes start from the cavities of the rocks, and the scream of eagles, soaring among the whirlwinds of eddying vapors, *announce* that the waters have hurled some bewildered animal over the precipice. 6. I learned from him that not a line of the lectures *were* written. 7. I thus obtained a reputation for powers of mind and body which I could not disprove, and yet which I felt *were* undeserved. 8. A life of many years among the rocks and caverns of the mountains *have* made him silent and reserved. 9. Increase of ease and fame *have* strengthened his inclination to accept things as they are. 10. Since the outbreak of the war the moral and physical condition of the soldiers *have* occupied public attention. 11. Both his and their safety *were* at that time endangered. 12. Behind the house *stands* a well-stocked barn and several sheds. 13. His conduct in the whole matter, together with the letters I have received, *prejudice* me in his favor. 14. My son as well as my sister *were* on the boat. 15. Neither my friend nor his sister *were* in the least afraid.

39. **Verbs: Sequence of Tenses.**—The student must be on his guard against inconsistencies in tenses. Thus, he must be careful to say, "I *shall* be obliged if you *will* do it," or "I *should* be obliged if you *would* do it"; but not, "I *shall* be obliged if you *would* do it." Again, he should say, "I expected to *do* it," and not "I expected to *have done* it," because what he expected was "to do it," and not "to have done it."

40. **Verbs: *may, can; lie, lay; sit, set; rise, raise.***—*May*, not *can*, is used to ask permission; *e.g.*

"*may* I go?" *Can* implies ability; *e.g.* "*can* I be of any service to you?" "*can* you get there in time?" This distinction, however, is not often observed in negative statements; *e.g.* we may answer the question "*may* I go?" either by "no, you *may* not," or "no, you *can* not." The latter is the more usual.

Lie is intransitive. Its principal parts are *lie, lay, lain*. *Lay* is transitive. Its principal parts are *lay, laid, laid*. The statement that *lie* is used of persons and *lay* of things is misleading.

Sit is intransitive. Its principal parts are *sit, sat, sat*. *Set* is transitive, and does not change its form in the past tense or the past participle.

Rise is intransitive; *raise* is transitive; *e.g.* "he *raises* at seven"; "he *raises* corn."

EXERCISE 12

I. Why are the italicized forms wrong? Correct them.

1. I should be astonished if you *succeed* in doing anything of the sort. 2. He will be thankful if you *would* pay him even a part. 3. If you would take pains enough, you *will* succeed. 4. I intended to *have insisted* on it. 5. We happened to *have been* present on that occasion.

II. Construct sentences illustrating the use of *can, cannot, may, may not*, and the present tense, the past tense, and the past participle of *lie, lay, sit, set, rise, and raise*.

41. Other Common Errors. — Avoid the following common errors: —

(1) The adjective instead of the adverb; *e.g.* "he discovered it easy" for "he discovered it easily."

(2) The adverb instead of the predicate adjective after verbs of incomplete predication; *e.g.* "it smells *sweetly*" for "it smells *sweet*." After *feel* and *look*, however, we are accustomed to use both *bad* and *badly*. "Look *badly*" is generally understood to mean "to look ill"; "to look *bad*" might sometimes be understood to be the equivalent of "wicked." In such cases *badly* must be regarded as an adjective, in spite of its termination (compare *lowly*).

(3) The double negative; *e.g.* "I *didn't* see him *nowhere*." The Old English usage of making a negative statement emphatic by employing two or more negative words, has survived only in vulgar English. In modern literary or colloquial English, two negatives are equivalent to an affirmative.

(4) *Without* for *unless*, as in "I will not go *without* you do."

(5) The so-called split infinitive, as in "to *thoroughly* convince." This placing of an adverb or adverb phrase between the sign of the infinitive (*to*) and the infinitive was very uncommon up to twenty or thirty years ago. Since then the split infinitive, though violently attacked by purists, has come to be widely used in colloquial and newspaper English, and is sometimes employed by writers of repute. In some cases, it has the distinct advantage of bringing an adverb into an emphatic position; *e.g.* "I wish to *thoroughly* understand the matter." In

most cases, however, it is exceedingly awkward, and the pupil is advised regularly to avoid it.

(6) The superlative for the comparative; *e.g.* "the *best* of the two" for "the *better* of the two."

(7) *Either* or *neither* for *any*; *e.g.* "*either* of the three" for "*any* of the three."

(8) *Different than* for *different from*, as in "it seems *different than* the one I saw yesterday."

(9) The false position of *only*, as in "I *only* received it yesterday" for "I received it *only* yesterday." *Only* immediately precedes the word or group of words that it modifies.

(10) The position of the correlatives *either—or*, *neither—nor*, *both—and*, *not only—but also*, etc., as in "he *neither* offended him *nor* his brother" for "he offended *neither* him *nor* his brother."

(11) *Don't* for *doesn't*, as in "he *don't* want to go." The expression has, however, some authority on its side, and may possibly be accepted in *colloquial* (not in *literary*) English.

(12) A false participial construction; *e.g.* "finding him at home, *it* was decided not to go further," for "*finding* him at home, *we* decided not to go further." See § 53, (3).

(13) The preposition *like* for the conjunction *as*; *e.g.* "he does not swim *like* you do" for "he does not swim *as* you do." *Like* is properly used only with nouns and their equivalents; *e.g.* "he looked *like* you," but "he looked *as* you used to look."

EXERCISE 13

Correct the italicized errors in the following sentences:—

1. He would have *laid* there till now if we hadn't helped him up. 2. *Can* I have the key to your room, or shall I ask the janitor for it? 3. The *studio's* artistic owner is famous among her friends. 4. If it *don't* come before five, I shall have to go for it myself. 5. *Have either* of you a copy of this morning's paper? 6. It is just *as good*, if not better, *than*¹ any other brand in the market. 7. I have no *doubt but what*² he meant *to have told* you so long ago. 8. *Every* intelligent student ought to use *their* influence in behalf of such a scheme. 9. The old method is quite *different* in character *than* that now in use. 10. He knew, as even a boy younger than *him* would have known, that he was *only* admitted on certain conditions. 11. *Freeing* himself with a great effort, the blow was warded off, and Harold escaped *unharmed*. 12. We are very careful *who* we let in the club, for we want to keep it very select. 13. A house built in frosty weather, or *which* has bad bricks and mortar, is likely to be damp. 14. He reads his speeches *like* a curate reads the lessons. 15. But I am sure that *every one* likes it, whether *they* saw it by day or night. 16. All around the room is a wainscoting of cherry wood *and which* extends halfway up to the ceiling. 17. *Each* of these windows are hung with blue and old-gold draperies. 18. Alone stands *Andover's* paper, on a height to which only four of the college journals have attained. 19. I said I would not go *without* he promised to pay all my expenses. 20. After a time, she with her Aunt and a guide and Quentin *are* sent away to a castle. 21. A woman who voted *differently than*

¹ Notice that *if not better* is parenthetical, and that *as good than* is not an English idiom.

² A possible construction. *Doubt but* or *doubt that* is preferable.

her husband did would be an exception. 22. Brandy sets in motion the functions of the body that fatigue or emotion *have* paralyzed. 23. We have the most highly wrought state of individualism *of all other* countries on the face of the globe. 24. *To fully understand* the position of the Acadians, we must go back and examine the previous forty years. 25. All Nova Scotia or Acadia, comprehended within its ancient boundaries, as also the city of Port Royal, *were* ceded to the English. 26. She said that she had *lain* the book on the table. 27. Four voted in the negative and one member was absent, *whom* it is claimed by the opposition would have also voted in the negative. 28. I won't go *without* one of the servants comes. 29. Neither Senators Dawes nor Hoar *were* in *their* seats to-day. 30. She was smaller in stature than *either* of her three sisters. 31. He *set* down again. 32. This is a *phenomena* common to an immense number of diseases. 33. The seventeenth century evidently had a *different* notion of books and women *than* that which flourishes in the nineteenth. 34. Other people have troubles, I suppose, as well as *me*. 35. Iago was Othello's ancient *and* in *whom* he placed the greatest confidence. 36. In intellectual and moral strength Maggie Tulliver is what George Eliot was; in physical beauty she is what George Eliot would have chosen to *have been*. 37. Hospitality was one of Addison's characteristics, and he rarely met a friend *but what* he asked him to his lodgings to have a talk over a bottle of wine. 38. The wealth of the many *make* a very little show in statistics; the wealth of the few *make* a great show in statistics. 39. There are points where in my mind Wordsworth reaches as *high, if not higher, than* any other poet of his time. 40. Presidents McCosh and Eliot, each of whom was a member of the university crew of *their* colleges, excelled in athletics. 41. Charlemagne patronized *not only* learned men, *but also* established

educational institutions. 42. Mrs. Jones, who is now eighty-four, gave her first ball more than sixty years ago, at her house in Bowling Green, *which* shows the rapid growth of the city. 43. A convent, a lunatic asylum, or a husband — *either* will do. 44. *One alumnae* recently pledged \$5000 for improvements in the opportunities for physical culture at Vassar, on condition that \$5000 should be raised by others. 45. He considered it his duty to remonstrate with a woman *whom* he plainly saw was very much out of place there. 46. Molière's plot and idea *is* often taken from other writers, *which* he does not attempt to deny. 47. Language of that sort, profane and illiterate, *and which* I am ashamed to repeat, could have been used only by a member of a very low *strata* of society. 48. The *then* monarchies are strongly in contrast with the *now* democratic governments. 49. A more startling *phenomena* than this upturned *strata* has never been observed in *geology's* whole history. 50. Much as I had hoped to *have seen* him, he don't seem *to in the least regret* missing me. 51. Neither his father nor *he were* willing to have anything to do with a man who treated them so shamefully. 52. I *neither* attempted to conceal from myself nor from him that the enterprise would be a dangerous one. 53. He had two *son-in-laws*. 54. Give me three *spoonsful*. 55. He owes six *months* interest. 56. It was a three *years* course. 57. *Mens'* shoes mended here. 58. The history of the epoch centres on the lives of *the king and queen*. 59. Mine is larger than *your's*. 60. She forgot *her's* but brought *theirs*. 61. There are three places open to me, but I don't care for *either* of them. 62. This is the man *as* saw the fire first. 63. *Can* I go this afternoon? 64. He left it *laying* on the ground. 65. How *finely* you look. 66. How *sweetly* it smells. 67. He went a different way *than* I did. 68. Why *don't* he come? 69. How *sadly* they must have felt. 70. Neither of them *are* coming.

71. Neither toil nor grief *have* killed him. 72. Nothing but misfortunes *await* me. 73. I don't believe that he said any more than he expected *to have said*. 74. He can choose *whoever* he pleases. 75. Everybody has gone except you and *I*. 76. *Who* did you see? 77. Between you and *I*, I can't understand it. 78. There is no sense in *me* going. 79. Is there any chance of the *legislature* passing such a bill? 80. I told those *who* I met. 81. A *bacteria* cannot be seen with the naked eye. 82. It was an interesting *phenomena*. 83. A lieutenant *and captain* were wounded. 84. *Sugar's* rise was not unexpected. 85. It is not *her's*. 86. The fire totally destroyed the building, *whose* contents alone were worth half a million dollars. 87. I never knew him to behave himself so *bad*. 88. She looked *beautifully*. 89. *Can* I borrow your pencil? 90. I *laid* down for a while. 91. He was found *laying* on the ground. 92. *Set* down here. 93. I *sat* the child on the grass. 94. I won't have *nothing* to say to you. 95. It was a conception founded mainly on his earlier work *and which* presents him as a refined and idyllic poet. 96. The writer, himself a scholar, *and whose* long and devoted labors have added to scientific knowledge, denies the fact. 97. A witness *who* the lawyer expected to be present was kept away. 98. She was engaged to a man *whom* they say is very wealthy. 99. No one has come except you and *I*. 100. No one but officers *were* allowed inside the lines. 101. Patience, as well as knowledge, *are* required in such an undertaking. 102. Neither the officer nor his companion *were* allowed to enter. 103. Every one should attend to *their* own affairs. 104. I should be obliged to you if you *will* help me in this matter. 105. The roads are bad and the weather disagreeable, *which* accounts for his absence.

42. *Shall and will*. — *Shall* and *will* are used with the infinitive to form (1) the future tenses of all verbs,

and (2) verb-phrases of various kinds. The distinction between *shall* and *will* in the future tenses and in these verb-phrases is a very delicate one, and should be carefully studied. The failure to make the distinction is generally regarded as a sign of imperfect education, though it is common among intelligent and educated people in the United States, Scotland, and Ireland, and is by no means unknown in England. Indeed, some philologists affirm that the distinction is an artificial one, and cannot be expected long to survive, in all its rigor, even in literary English. The student can, however, easily master the main differences between the uses of *shall* and *will*, if they are not already familiar to him, and it is his duty to do so.

43. *Shall and will in Future Tenses*. — The future tenses of all verbs employ *shall* in the first person, and *will* in the other two persons; e.g. "*I or we shall* go," "*you, he, or they will* go." This is the invariable usage in all expressions denoting merely a future state or action. It should be noticed that "*I shall* go" does not mean "*I am resolved to go*"; it is merely equivalent to "*I am going*." "*He will* go" does not mean "*he is willing to go*"; it is merely equivalent to "*he is going*."

EXERCISE 14

In which of the following sentences are *shall* and *will* used in forming future tenses?

1. I shall come if possible. 2. I will be there. 3. You shall not go. 4. You will come, I hope. 5. He shall not

go, I say. 6. He will be here by night. 7. They shall start early. 8. I will make no attempt of the sort. 9. I shall do nothing of the sort. 10. They will have a long journey.

44. *Shall* and *will* in Verb-phrases. — *Shall* and *will* are used to form verb-phrases in which the original meanings of *shall*¹ (obligation) and *will* (inclination) are prominent. In these verb-phrases the use of *shall* and *will* is exactly the opposite of that in the future tenses; that is, *will* is used with the first person, *shall* with the second and third persons. "*I will* go," then, is equivalent to "*I intend to go*"; "*you shall* go" or "*they shall* go" is equivalent to "*you or they are obliged to go*."

The distinction between the meaning of *shall* and *will* in the future tense and their meaning in verb-phrases is shown in the following table:—

FUTURE TENSE

I shall come	= I am going to come.
You will come	= You are going to come.
He will come	= He is going to come.
We shall come	= We are going to come.
You will come	= You are going to come.
They will come	= They are going to come.

¹ It may assist the pupil to bear in mind that *shall*, whether in a future tense or a verb-phrase, implies that the speaker is in control of the action expressed by the verb. It can be used, then, only (1) when he speaks of his own action, that is, in the first person; and (2) when he commands.

VERB-PHRASES

I will come	= I want to come.
You shall come	= You must come.
He shall come	= He must come.
We will come	= We want to come.
You shall come	= You must come.
They shall come	= They must come.

EXERCISE 15

In Exercise 14 substitute "going to" for *shall* and *will* when they are used in future tenses, and "must" or "intend to" when they are used in verb-phrases.

45. *Shall* and *will* in Questions. — In questions of the first person *will* is not used. We say "*shall* we go?" but not "*will* we go?" We may use *will*, however, when the verb is, as it were, quoted from a preceding affirmative statement; e.g. "we will go, won't we?" In questions of the second and third persons either *shall* or *will* is used, according to the answer expected. "*Shall* you go?" implies the answer "*I shall* (not)." "*Will* you go?" implies the answer "*I will* (not)."

EXERCISE 16

Insert *shall* or *will*:—

1. — we go if it rains? 2. — you believe me if I tell you? 3. — the prisoner succeed in escaping?
4. The question before us for decision is, — the prisoner be discharged? 5. — you be there? 6. — you meet me there? 7. — you be able to come? 8. —

we ask him to dinner? 9. — not you help me? 10. — not you ask him?

46. *Shall* and *will* in Dependent Clauses. — In a dependent clause representing a quotation, *shall* or *will* is used according as *shall* or *will* would be used if the words were actually quoted. We write, for instance, "I say that he *will* come," *i.e.* "I say, 'he will come.'" But we may write, "he says that he shall come" or "he says that he will come," with a difference in meaning. In "he says that he shall come," *shall come* is a future tense, for the meaning is "he says, 'I shall come.'" In "he says that he will come," *will come* is a verb-phrase, for the meaning is, "he says, 'I will come.'" It should be noticed that a clause is felt to represent a quotation when it follows *say*, *think*, *declare*, *maintain*, *hope*, *fear*, and similar words.

EXERCISE 17

Insert *shall* or *will*: —

1. We reply that we — be glad to accept the invitation.
2. He says he — not believe us.
3. The prisoner thinks that he — succeed in escaping.
4. The prisoner fears that he — not escape.
5. He doubts whether he — be able to come.

47. *Mistakes in the Use of shall and will.* — The most common mistakes in the use of *shall* and *will* are the following: —

- (1) The use of *will* for *shall* in the first person in

declarative sentences; *i.e.* "if I am not careful, I *will* fall"; that is, "if I am not careful, I intend to fall."

(2) The use of *will* for *shall* in questions of the first person; *e.g.* "*will* I go?" that is, "do I intend to go?" — a question which is absurd, because no one but the questioner can know his own intention.

(3) The use of *will* for *shall* in dependent clauses of the kind described in § 46; *e.g.* "I fear that I *will* not be able to go," "he fears that he *will* not be able to go," which mean, "I fear that I do not intend to be able to go," "he fears that he does not intend to be able to go."

It should be noticed that people who have spoken the language from infancy almost never use *shall* incorrectly for *will*. Their mistakes are almost invariably in the use of *will* for *shall*.

EXERCISE 18

I. Are *shall* and *will* used correctly in the following sentences?

1. We have decided that we *will* not be able to go.
2. It is likely that I *will* be gone before you return.
3. *Will* we attack the city to-night?
4. The Americans *will* be interested to learn from what sources our navy has been increased.
5. I do hope that you *will* be present.
6. I fear that we *shall* not arrive in time.
7. I hope that we *shall* not be late.
8. He declares that he *will* not go under any circumstances.
9. You *will* do nothing of the sort.¹
10. I fear that I *will* not return alive.

¹ A polite way of expressing a command.

II. In clauses referring to the future, *should* and *would* are used precisely like *shall* and *will*.¹ Are they used correctly in the following sentences?

1. I *would* like to hear his opinion.
2. I was afraid that we *would* freeze to death.
3. If we had to fight again soon, it is not likely that we *would* have trouble in obtaining recruits.
4. I feared that we *should* not arrive in time.
5. I hoped that we *would* be in time.
6. They said that they *would* not come.
7. *Would* you go if you were I?
8. *Should* you go, under the circumstances?
9. Under the circumstances he *should* certainly not risk a dollar.
10. In these days women *would* be happy at home.

III. In the following sentences should *shall* or *will* be used? Why? If both forms could be used, state what the difference in meaning would be.

1. No matter what you say, I — not go another step.
2. By to-morrow morning I — be far away.
3. I — not listen to you.
4. I — be glad to have you come.
5. You — not go: that was his explicit command.
6. You — be sixteen to-morrow.
7. You — not go, I hope, under any circumstances.
8. You — go, or you — be sorry for it.
9. Thou — not steal.
10. We — be there at eight.
11. We — be there at eight, I promise you.
12. We — be late, he says.
13. Unless they are fools, they — not go on any such errand.
14. It is my intention that they — start at once.
15. — we join them?
16. — not we go too?
17. — they be allowed to enter?
18. — you be allowed to enter?
19. — you join us?

¹ *Should* is also used to express duty or obligation, as in "he really *should* go"; and *would* to express habitual action, as in "he *would* often go."

CHAPTER V

THE SENTENCE: ITS GRAMMATICAL STRUCTURE

48. OUR METHOD OF PROCEDURE. — 49. THE SENTENCE, THE CLAUSE, AND THE PHRASE. — EXERCISE 19. — 50. SIMPLE, COMPLEX, AND COMPOUND SENTENCES. — EXERCISE 20. — 51. ANALYSIS OF SIMPLE SENTENCES. — EXERCISE 21. — 52. ANALYSIS OF COMPLEX AND COMPOUND SENTENCES. — EXERCISE 22. — 53. FUNDAMENTAL ERRORS IN THE CONSTRUCTION OF SENTENCES. — EXERCISE 23.

48. Our Method of Procedure. — The principles of rhetoric are of two sorts, — those that concern the choice of words and those that concern the arrangement of words. We shall assume for some little time that the pupil chooses the words best suited for his purpose, and confine ourselves for the moment to helping him to arrange his words in the most effective manner. Later we shall return to the matter of the choice of words.

49. The Sentence, the Clause, and the Phrase. — It is impossible to understand the rhetorical principles that govern the arrangement of words without having clearly in mind the grammatical principles that govern sentence-structure. It is of the utmost importance that the pupil should be able to analyze sentences readily, distinguishing modifiers from the

words or phrases they modify, and subordinate clauses from principal clauses. In order to make sure that the pupil is fully acquainted with the process of analysis, some time must be spent in reviewing certain essential parts of English grammar, beginning with the following points:—

(1) Groups of words containing a subject and a predicate are called clauses; *e.g. that he should be there; if he comes; whoever he is.*

(2) A principal, or independent, clause is one that makes by itself a complete statement; *e.g. I shall go.*

(3) A subordinate, or dependent, clause is one that is meaningless unless associated with a principal clause; *e.g. if I go.*

(4) A sentence must contain at least one principal clause; *e.g. "If he comes, I shall leave the room."*

(5) Groups of words that do not contain a subject and a predicate are called phrases; *e.g. at last, to conclude the matter.*

(6) Groups of words, whether clauses or phrases, may be classified as equivalent to nouns, verbs, adjectives, and adverbs. For example, in "*that he should be there* surprises me greatly," the italicized words form a noun-group, the subject of the verb *surprises*; in "*he could have gone*," a verb-group, of which *he* is the subject; in "*the watch that I bought*," an adjective-group, modifying *watch*; in "*I struck him by accident*," an adverb-group, modifying *struck*.

EXERCISE 19

I. In the following passage the words in certain groups are connected by hyphens. Tell which groups are phrases and which clauses.

"Within-our-beds awhile we heard
The wind that-round-the-gables-roared,
With now-and-then a ruder shock,
Which-made-our-very-bedsteads-rock.
We heard the loosened clapboards tost,
The boardnails snapping in-the-frost;
And on us, through-the-unplastered-wall,
Felt the light sifted snowflakes fall.
But sleep stole on as-sleep-will-do
When-hearts-are-light and [when]-life-is-new.

— WHITTIER: *Snow-Bound*.

II. In the following sentences pick out (a) the phrases, (b) the subordinate clauses.¹ Are they equivalent to nouns, verbs, adjectives, or adverbs?

1. That you were there is well known. 2. Bunyan has told us, with very pardonable vanity, that in New England his dream was the daily subject of the conversation of thousands. 3. He who hesitates is lost. 4. There I saw a sight that can be better described than [it can be] imagined. 5. The spot where I stood I remember distinctly. 6. As he walked on, he stopped his song. 7. If you are responsible for it, I advise you to be careful. 8. Seeing the hill, he stopped. 9. It is hard to understand you.

¹ If further practice be necessary, a similar exercise may be based on any of the passages quoted elsewhere in the volume.

III. Construct (1) three sentences consisting each of only one clause; (2) three consisting each of one principal and two subordinate clauses; (3) three consisting each of two principal and two subordinate clauses.

50. Simple, Complex, and Compound Sentences.—Sentences may be classified, according to their form, as (1) simple, (2) complex, or (3) compound.

(1) A simple sentence contains only a single statement, command, or question; *e.g.* (a) "the rain is falling;" (b) "rain and hail were pouring down;" (c) "it thunders and lightens terribly." It should be noticed that in a simple sentence there may be more than one subject, as in (b); more than one predicate, as in (c); or even both, as in (d), "the rain and hail began in an instant and poured down incessantly." Even in the last case, however, the form of a simple statement is preserved, for each subject applies to each verb, and *vice versa*.

(2) A complex sentence contains one simple or principal statement, command, or question, and one, or more subordinate clauses; *e.g.* "the rain fell so fast that we were drenched through before we could reach home."

(3) A compound sentence contains two or more principal statements, frequently united by conjunctions; *e.g.* "the rain descended, and the floods came, and the winds blew." Each principal statement may, however, be modified by subordinate clauses.

EXERCISE 20

I. Are the following sentences simple, complex, or compound? In the complex and compound sentences, point out the principal and subordinate clauses.

"In the short action and pursuit, the French lost fifteen hundred men, killed, wounded, and taken. Of the remainder, some escaped within the city, and others fled across the St. Charles to rejoin their comrades who had been left to guard the camp. The pursuers were recalled by sound of trumpet; the broken ranks were formed afresh, and the English troops withdrawn beyond reach of the cannon of Quebec. Bougainville, with his corps, arrived from the upper country, and, hovering about their rear, threatened an attack; but when he saw what greeting was prepared for him, he abandoned his purpose and withdrew. Townshend and Murray, the only general officers who remained unhurt, passed to the head of every regiment in turn, and thanked the soldiers for the bravery they had shown; yet the triumph of the victors was mingled with sadness, as the tidings went from rank to rank that Wolfe had fallen."

—PARKMAN: *Conspiracy of Pontiac*.

II. Write three complex sentences; a compound sentence with two principal clauses, each of which is modified by a subordinate clause; and two other compound sentences.

51. Analysis of Simple Sentences.—To analyze a simple sentence it is necessary to find (1) the subject, (2) the predicate, (3) the object or predicate complement, (4) the modifiers of the subject, (5) the modifiers of the predicate, (6) the modifiers of the object or predicate complement. Modifiers of the subject,

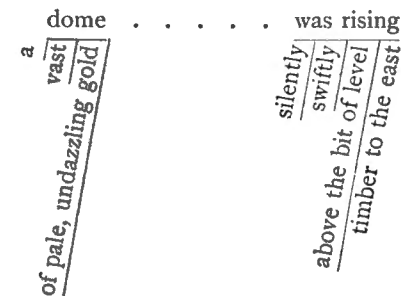
the object, or the predicate complement must be adjectival, answering the question "what kind of," and may be adjectives, adjective-phrases, or adjective-clauses. Modifiers of the predicate must be adverbial, answering the question "how," "when," "where," "to what degree," or "what for," etc., and may be adverbs, adverb-phrases, or adverb-clauses. The analysis of a sentence may be performed mentally, or indicated on paper by some convenient arrangement of lines or columns.

Take, for example, the sentence, "Above the level bit of timber to the east a vast dome of pale, undazzling gold was rising, silently and swiftly." Here (1) the subject is *dome*, (2) the predicate *was rising*; there is (3) no object. The subject is modified by (4) the article *a*, the adjective *vast*, and the adjective-phrase *of . . . gold*. The predicate is modified by (5) the adverbs *silently* and *swiftly*, and by the adverb-phrase *above the level bit of timber to the east*. This adverb-phrase may be further analyzed into the following parts: (a) the preposition *above*; (b) its object, the noun *bit*; (c) the modifiers of *bit*, viz. the article *the*, the adjective *level*, the two adjective-phrases *of timber* and *to the east*.

This analysis may be graphically represented in the following manner, by placing the subject, predicate, and object in separate columns. The modifiers of each are placed directly below it.

SUBJECT	PREDICATE	OBJECT
dome	was rising	<i>none</i>
Adjectives : a, vast Adjective-phrase : of . . . gold	Adverbs : silently, swiftly Adverb-phrase : above the level bit of timber to the east	<i>none</i>

Another convenient method of representation is the following, in which adjectives, adjective-phrases, adverbs, and adverb-phrases are placed on oblique lines joining the words or phrases they modify.



There is some danger that the pupil will learn to depend too much on graphical representations of analysis. These methods are often convenient in dealing with intricate sentences, but the student should make it his ambition to acquire the power of holding in his mind the mutual relations of the parts

of a sentence. He will find it of great advantage in the study of rhetoric and literature and of the grammar of other languages.

EXERCISE 21

Show, by one of the methods explained on page 65, the structure of the following simple sentences:—

1. Be not disturbed at trifles, or at accidents common or unavoidable. 2. With all his reflective habits, he never made up his mind on a subject. 3. His adherents accounted for this by the astonishing magnitude of his ideas. 4. He was exactly five feet six inches in height, and six feet five inches in circumference. 5. He daily took his four stated meals, appropriating exactly an hour to each. 6. "Proceed, culprit," said the Governor, twirling up his mustaches. 7. They sun themselves in the great man's light, and feel it to be their own element. 8. They cast the dignity of man from their downtrod selves upon the shoulders of a hero, and will perish to add one drop of blood to make that great heart beat, those giant sinews combat and conquer. 9. The world-wide swell of solemn music, with the clang of a mighty bell breaking forth through its regulated uproar, announces his approach. 10. He comes,—a severe, sedate, immovable, dark rider, waving his truncheon of universal sway, and passing along the lengthened line on the pale horse of the Revelation.

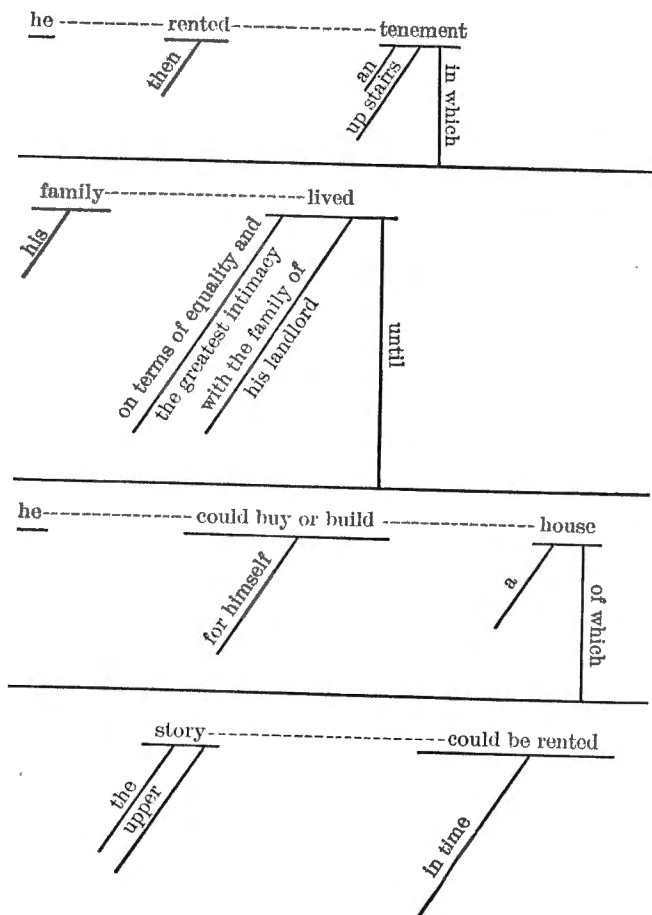
52. Analysis of Complex and Compound Sentences.—Complex sentences differ from simple sentences in having a clause or clauses as modifiers of the subject, predicate, or object. Take, for example, the complex sentence, "Then he rented an upstairs tenement,

in which his family lived on terms of equality and the greatest intimacy with the family of the landlord occupying the ground floor, until he could buy or build a house for himself, the upper story of which could in time be rented." Here *he* is the subject, not modified; *rented* is the predicate, modified only by *then*; *tenement* is the object, modified by the adjectives *an* and *upstairs*, and the adjective-clause which takes up the remainder of the sentence. The main structure of the sentence is so simple that it need not be represented by any scheme. The final clause, however, is intricate, and its analysis may be represented as follows:—

SUBJECT AND MODIFIERS	PREDICATE AND MODIFIERS
family	lived
Pronoun (possessive case, with force of adjective): his	Adverb-phrases: (1) on terms of equality and the greatest intimacy; (2) with the family of the landlord Adverb-clause: (3) until he could buy or build a house for himself

This graphical scheme so far makes clear the intricacy of the long adjective-clause that we can see further that in (2) *family* is modified by the participial adjective-phrase *occupying the ground floor*, and that in (3) *house* is modified by the adjective-clause *the upper story of which could in time be rented*.

The same analysis may also be shown as follows : —



Adjective-clauses and adverb-clauses are placed on lower lines parallel with the principal clause. On

the links between the lines are placed the connecting words or phrases.

Compound sentences can be divided at once into the simple or complex sentences that compose them. These simple or complex sentences can then be treated in the ways described above.

EXERCISE 22

Show, by the method explained on pages 66-68, the structure of the following sentences : —

"The boy, who was staggering under the weight of his melodious instrument, had been expecting this command, and without waiting for the midshipman to communicate the order, he commenced that short rub-a-dub air, that will at any time rouse a thousand men from the deepest sleep, and cause them to fly to their means of offence with a common soul. The crew of the *Ariel* had been collected in groups studying the appearance of the enemy, cracking their jokes, and waiting only for this usual order to repair to the guns ; and at the first tap of the drum, they spread with steadiness to the different parts of the little vessel, where their various duties called them. The cannon were surrounded by small parties of vigorous and athletic young men ; the few marines were drawn up in array with muskets ; the officers appeared in their boarding-caps, with pistols stuck in their belts, and naked sabres in their hands."

— COOPER : *The Pilot*.

53. Fundamental Errors in the Construction of Sentences. — Now that the pupil, by practice in analysis, has refreshed his knowledge of the relation of part to part in simple, complex, and compound sen-

tences, he cannot fail to understand the nature of certain fundamental errors. These errors are of four sorts: (1) errors in the construction of principal clauses; (2) errors in the construction of subordinate clauses; (3) errors in the relation of participial phrases to the words or phrases they modify; (4) errors in the relation of principal clauses to each other in compound sentences.

(1) A common error in the writing of the ignorant is the omission of (*a*) the principal verb, or of (*b*) the whole principal clause; *e.g.* (*a*) "Business training, in that it gives the editor an insight into the financial workings of a paper, with its possible income and its natural expenses." (*b*) "When, at the end of his journey, covered with dust and completely exhausted, the messenger stood at the foot of the low hills that separated the city from the sea."

It is, however, wholly proper to omit the verb when (*a*) it can be readily supplied by the mind from the context, or when (*b*) the group of words is rather an exclamatory phrase than a principal clause; *e.g.* (*a*) "First [let us consider], the points on the other side." (*b*) "At last." "To be sure." "A shout, a wild rush, a struggle, and the fort was taken."

(2) Writers not trained in the logical and grammatical analysis of sentences frequently destroy the sense of subordinate clauses by omitting essential words or confusing different constructions; *e.g.* (*a*) "It is proposed by General Garcia when each soldier leaves the service he shall obtain a certi-

fied statement of the amount of money due him." (*b*) "Although having been open less than a week, the gymnasium is already an established factor in the student's life." In (*a*) a *that* before *when* is essential to the sense and the grammatical structure. In (*b*) the writer confounds *having been open* and *although it has been open*.

(3) Participial phrases sometimes are made, grammatically, the modifiers of nouns or other words to which they do not logically relate; *e.g.* "Running as fast as possible, the burning building was at last reached." Here, grammatically, the *building* appears to be the thing that was running. The sentence should read, "Running as fast as possible, *they* at last reached the burning building." Compare § 31 (12).

(4) A fundamental error, likewise, is that which we may call the "comma sentence." When two or more principal clauses occur in the same sentence, they must, as a rule, be connected by conjunctions or separated by semicolons or colons. They should not be separated by commas. For example:—

[Correct.] "He was allowed to have no counsel in his defence, and his request to see Bonaparte was again refused."

[Correct.] "He was allowed to have no counsel in his defence; his request to see Bonaparte was again refused."

[Correct.] "He was allowed to have no counsel in his defence: even his request to see his brother, who was a lawyer, was sternly refused."¹

¹ For the difference in effect between a semicolon and a colon, see §§ 56 and 57.

[Incorrect.] "He was allowed to have no counsel in his defence, even his request to see his brother, who was a lawyer, was sternly refused."

The practice of separating by commas principal clauses in a compound sentence is allowable, however, in a series of comparatively simple clauses similar in construction; *e.g.* "I came, I saw, I conquered." "The birds sang sweetly, the river rippled by, the clouds sailed on."

Nothing, except habitual bad spelling, can give a stronger impression of illiteracy than the use of the comma in separating clauses which either should be made independent sentences, or, if they can be considered as belonging to the same sentence, should be separated by semicolons. The fault is particularly common among students who have not profited by their instruction in grammar.

EXERCISE 23

On the basis of what is stated in the preceding section, correct orally the mistakes in the following sentences:—

1. Although having been open for less than one week, the gymnasium is an established factor in the student's life.
2. The cause is obvious, recently some liquor-sellers were arrested and the chief of the tribe wanted to testify against them.
3. The climate of Porto Rico is comparatively good, better, indeed, than that of Cuba, consequently it will become a favorite resort during the winter for American tourists.
4. It is true that last year's Freshmen had to do various

foolish things and a few drank milk besides, but they always put up a good fight, in fact they drank milk because they were held down and the fluid poured in. 5. We are glad to note the liberal policy the authorities have adopted in laying down a set of rules for the use of the gymnasium, yet there is one regulation which should certainly be put into force, this is requiring visitors to keep off the floor. 6. But there is really no more reason for selecting that date than many others, take the twelfth of August when the American flag was raised over Honolulu, or further back to when Alaska was purchased, or further still to the date of the acquiring of Texas. 7. The season has been a disgrace both to the president of the League and to the men who took part in the games, hardly a day has passed without rowdyism. 8. From this time on he had a series of conflicts with the French. Until now, old and a captive, he has come to the end of his active career. 9. Thus the story ends, as many do, "they were married and lived happy ever after." 10. The Maules were a family of wood-choppers, the father very often turned an honest penny by his clever use of the hammer and the saw. 11. This University is cramped for room. Since, in the first place, it has not got room enough for a large dormitory, which is one of the elements of a college life. 12. Imagining a weak, effeminate, simple man, a good idea of Price is obtained. 13. A thorough coward, and, on the whole, a fellow to be pitied. 14. Having always felt a deep interest in astronomical inquiries, and without knowledge of the results of Newton and Laplace, this question was investigated by myself and by my staff. 15. The advantages of this compulsory physical course are, I might say, almost self-evident, while they were down at 49th Street, they had no gymnasium, and the physical education was entirely neglected. 16. The fellows as a result took but little exercise, in fact most of

them took absolutely none. 17. A man without any conscience, almost an assassin, one who delighted in cruelty and hesitated to do nothing so long as it would benefit himself. 18. It was not until I had finished the book when I could lay it down. 19. I now come to my third point, being the question of economic development. 20. At the game, however, there is a large crowd of anxious spectators who are watching for a lively scrap, the more roughness and brutality that is shown, the more the fun and the more the excitement for those looking on. 21. In the old cane rush everybody took part, each one looked out for himself and enjoyed an exhilarating good sport. 22. Losing my way in the forest, it was dinner-time when I reached home. 23. There are several changes that should be made in the Freshman course. That the entrance examination should be so conducted as to require only the subjects which the student intends to pursue during his college education. 24. Take any of the large universities, such as Yale or Harvard, we find that they cover many times more ground than Columbia does. 25. This year many of the old favorites have again entered the ring also many new men. Among the latter several Freshmen from whom great things were expected. 26. Catching the train at last, it seemed that his trials were ended.

CHAPTER VI

PUNCTUATION

54. THE THEORY OF PUNCTUATION. — 55. THE PERIOD. — EXERCISE 24. — 56. THE SEMICOLON. — EXERCISE 25. — 57. THE COLON. — EXERCISE 26. — 58. THE COMMA. — EXERCISE 27. — 59. THE QUESTION MARK. — 60. THE EXCLAMATION POINT. — 61. PARENTHESES AND BRACKETS. — 62. THE DASH. — 63. THE APOSTROPHE. — 64. QUOTATION MARKS. — 65. ITALICS. — 66. THE HYPHEN. — EXERCISE 28. — 67. CAPITALS. — EXERCISE 29.

54. *The Theory of Punctuation.* — Punctuation is a system for indicating, by various points, the grammatical structure of written language. A period, for instance, shows that a group of words constitutes a declarative sentence. In punctuating, the student should bear in mind that his object is to divide words into groups according to their grammatical relations.

55. *The Period.* — The period is used (1) to mark the end of sentences, or (2) to show that a letter or combination of letters is not a real word but an abbreviation. With regard to the use of the period to mark the end of a sentence, it is only necessary to say that the failure to indicate the close of a sentence in this way is a plain sign of illiteracy. See § 53 (4). The pupil is already familiar with common abbreviations of English words, and he will have little or no difficulty in ascertaining the meaning of any with which he is not yet acquainted. With abbreviations

viations of foreign words he may have more difficulty. In the following list are given those he should certainly be able to understand and use. The list also includes a few abbreviations of English words.

A.B. or B.A. (Latin, <i>Artium Baccalaureus</i>), Bachelor of Arts.	e.g. (Latin, <i>exempli gratia</i>), for example.
A.D. (Latin, <i>anno domini</i>), in the year of our Lord.	etc. (Latin, <i>et cetera</i>), and so forth.
ad lib. (Latin, <i>ad libitum</i>), at pleasure.	H.R.H., His Royal Highness.
A.M. (Latin, <i>Artium Magister</i>) or M.A., Master of Arts.	ibid. (Latin, <i>ibidem</i> , "in the same place"), a term used in footnotes, in reference to a book just mentioned.
æt. (Latin, <i>ætate</i>), aged.	i.e. (Latin, <i>id est</i>), that is.
a.m. (Latin, <i>ante meridiem</i>), before noon.	inst. (Latin, <i>mense instante</i>), the present month.
B.C., before Christ.	LL.B. ¹ (Latin, <i>Legum Baccalaureus</i>), Bachelor of Laws.
B.S., Bachelor of Science.	LL.D., Doctor of Laws.
C.E., Civil Engineer.	M. (Latin, <i>meridies</i>), noon.
Cf. (Latin, <i>confer</i>), compare.	M. (French, <i>Monsieur</i>), Mr.
C.O.D., collect on delivery.	M.A., Master of Arts.
D.C.L., Doctor of Civil Law.	M.D. (Latin, <i>Medicinæ Doctor</i>), Doctor of Medicine.
D.D., Doctor of Divinity.	Mgr. (French, <i>Monseigneur</i>), an ecclesiastical title.
Dele (Latin, meaning "erase"), a term used in correcting proof.	Mlle. (French, <i>Mademoiselle</i>), Miss.
D.G. (Latin, <i>dei gratia</i>), by the grace of God.	MM. (French, <i>Messieurs</i>), used as the plural of M.
D.V. (Latin, <i>deo volente</i>), God willing.	

¹ The double letter denotes that the word was in the plural. Cf. MS. and MSS.

Mme. (French, <i>Madame</i>), Mrs.	P.S. (Latin, <i>post scriptum</i>), postscript.
M.P., Member of Parliament.	Q.E.D. (Latin, <i>quod erat demonstrandum</i>), which was to be proved.
MS., manuscript.	q.v. (Latin, <i>quod vide</i>), which see.
MSS., manuscripts.	sculp. (Latin, <i>sculpsit</i>), he sculptured or engraved it.
Ph.D. (Latin, <i>Philosophiæ Doctor</i>), Doctor of Philosophy.	S.P.Q.R. (Latin, <i>Senatus Populusque Romanus</i>), the Senate and the Roman people.
N.B. (Latin, <i>nota bene</i>), mark well.	stet. (Latin, "let it stand"), used in proof or MS.
pinx. (Latin, <i>pinxit</i>), he painted it.	ult. (Latin, <i>ultimo</i>), last month.
p.m. (Latin, <i>post meridiem</i>), after noon.	vid. (Latin, <i>vide</i>), see.
p.p.c. (French, <i>pour prendre congé</i>), to take leave.	viz. (Latin, <i>videlicet</i>), to wit, namely.
pro tem. (Latin, <i>pro tempore</i>), for the time being.	
prox. (Latin, <i>proximo</i>), next month.	

EXERCISE 24

Construct sentences illustrating the use of the abbreviations mentioned in the preceding section.

56. The Semicolon. — Semicolons have two uses:—

(1) To separate the principal clauses in a compound sentence, when no conjunction is used. When a conjunction is used, the separation is frequently marked by a comma; but a semicolon (as in this sentence) is sometimes used when there is a more decided break between the parts of the sentence, or when the sentence is long and contains many commas.

(2) To separate clauses or phrases from each other in a series of similar phrases or subordinate clauses, when commas would not be sufficient to indicate clearly where each clause or phrase began and ended.

Examples:—

(1) He received only ten guineas for this stately, vigorous poem; but the sale was rapid and the success complete.

There was now a sound behind me like a rushing blast; I heard the clatter of a thousand hoofs; and countless throngs overtook me.

When his men had thus indemnified themselves, in some degree, for their late reverses, Cortes called them again under their banners; and, after offering up a grateful acknowledgment to the Lord of Hosts for their miraculous preservation, they renewed their march across the now deserted valley.

(2) We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with inherent and inalienable rights; that among these are life, liberty, and the pursuit of happiness; that to secure these rights governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundations on such principles and organizing its powers in such form, as to them shall seem most likely to effect their happiness.

EXERCISE 25

(1) Find five sentences in which the principal clauses are separated by semicolons. (2) Find five sentences in which semicolons are used to separate a series of similar phrases or subordinate clauses.

57. **The Colon.**—The colon indicates that what follows it is an explanation or specification of what precedes it. It is used:—

(1) To introduce a list, a quotation, or an explanatory proposition. When the quotation or proposition begins a new paragraph, a dash is usually placed after the colon, as in the second sentence of this section.

(2) In a compound sentence in which the principal clauses are not connected by a conjunction, to show that the following clause explains or illustrates the preceding clause.

(3) After such phrases of address as *Dear Sir*,¹ *Ladies and Gentlemen*, etc.

Examples:—

(1) He provided himself with the following books: Worcester's dictionary, a Latin grammar, an atlas, and a Bible.

We hold these truths to be self-evident: that, etc. See example under § 56 (2) above.

He read, on a marble tablet in the chapel wall opposite, this singular inscription: "Look not mournfully into the past."

(2) I am no traveller: it is ten years since I have left my village.

The general refused to believe him: the risk was too great.

EXERCISE 26

Find five examples of (1), five of (2), and three of (3).

¹ At the beginning of a letter, *Dear Sir* may be followed by (1) a comma, (2) a comma and a dash, or (3) a colon. It should never be followed by a semicolon. (3) is more formal than (2) and (1).

58. **The Comma.** — As we have seen, the period is used to close a declarative sentence, and the semicolon and colon to mark off the greater divisions of a sentence. The office of the comma is to point off the smaller divisions of a sentence. It is used in the following ways:—

(1) In a compound sentence, to separate the different clauses, when there is not a sufficient break in the thought to make a semicolon necessary. See above, § 56 (1).

He rested himself in the Chancellor's room till the debate commenced, and then, leaning on his two relatives, he limped to his seat.

His exertions redeemed his own fame, but they effected little for his country.

(2) To separate the different parts of a compound predicate, unless the connection between them is very close.

The slightest particulars of that day were remembered, and have been carefully recorded.

He lost the thread of his discourse, hesitated, repeated the same words several times, and was so confused that, in speaking of the Act of Settlement, he could not recall the name of the Electress Sophia.

I see and hear you.

(3) In a complex sentence in which the dependent clause precedes, to separate the dependent clause from the principal clause. When the dependent clause follows, the comma is, as a rule, not needed.

If you are wise, you will trust him implicitly.
Although I saw him, I could not wait.
I would not stop until he called out to me.

(4) To mark off a relative clause that does not actually restrict the meaning of its antecedent. Notice the difference between (a) "he sent me the very book which I wanted," and (b) "he sent me your book, which I shall be glad to return to you." In (a) the relative clause is equivalent to an adjective, limiting *book*. In (b) the relative clause is equivalent to an additional principal clause, "and I shall be glad to return it."

He sympathized with the distress of the race from which he sprang.

He was welcomed by loud huzzas, in which the very magistrates of the city joined.

The union, which a few months before had seemed all powerful, was now dissolved.

The only bond of union which remained was now dissolved. (Notice the difference between this sentence and the preceding.)

(5) In general, to indicate the beginning and end of a group of words, whether a phrase or a clause, which is so long or important that it is necessary that the mind should regard it separately.

Within the fort and its precinct, the English exercised, by permission of the native government, an extensive authority, such as every great Indian landowner exercised within his own domain.

The natives, who composed a considerable part of these

little garrisons, had not yet been trained in the discipline of Europe, and were armed, some with swords and shields, some with bows and arrows.

Proceeding in this way, they subdued the insurgents.

(6) To mark off adverb-phrases when they open a sentence, or are not closely connected with the context. Short adverb-phrases occurring in their usual places and closely connected with the context are, however, not marked off by commas.

On his arrival in England, he found himself an object of general interest and admiration.

With rare delicacy, he refused to receive this token of gratitude.

The case was heard, according to the usage of the time, before a committee of the whole house.

From a child he had hated the English.

He refused with emphasis this token of gratitude.

(7) To mark off adverbs and adverb-phrases which have a connective force. Notice the difference between (a) "you see, then, that you have been misled," and (b) "you then saw that you had been misled."

This, on the other hand, was his purpose.

My mission, too, is one of peace.

He recalled, however, his motive.

(8) To mark off words or phrases (a) in direct address or (b) in apposition. Notice, however, that in expressions like "the Emperor William," *William* is rather a noun limited by *Emperor* than a noun in apposition with *Emperor*.

(a) I do not understand you, sir.

I apologize, ladies and gentlemen, for my apparent discourtesy.

(b) His romantic novel, the *Castle of Otranto*, is now unread.

He is like me in this, that he cannot resist entreaty.

(9) To separate similar words or phrases used, in a series, in the same construction, and not joined by conjunctions.

It was done quickly, neatly, artistically.

It was done quickly and neatly.

He was a big, hearty, happy fellow.

The horse was a quiet, sensible old beast. [Here *quiet* and *sensible* limit *old beast*, not *beast* alone.]

He was gay and jovial, gloomy and despondent, as the weather indicated.

If the members of the series are joined by conjunctions, commas are unnecessary. When, however, a conjunction joins the last two members of the series, the comma is employed.¹

Bread and butter.

She was good and true and beautiful.

They visited Rome, Florence, and Venice.

(10) To separate the subject from the predicate, *but only* when it would otherwise be hard for the reader to understand the construction of the sentence.

¹ The usage of many writers and publishers, however, is to omit commas in such cases; that is, they prefer "*a, b and c*" to "*a, b, and c*." The latter usage, as described above, is followed in this book.

Whatever is, is.

The tattered soldiers who were finally rescued from a danger so pressing and so extraordinary, numbered scarcely a hundred.

(11) To indicate the omission of words logically necessary to the construction.

One was tall ; the other, short.

Admission, twenty-five cents.

(12) Before a direct quotation. See the more formal use of the colon, § 57, 1.

He kept crying, "On ! on !"

As he fell, he heard some one say, "There goes another."

(13) In dates, addresses, as in the following examples :—

Jan. 1, 1899.

Dr. C. H. Smith, Salem, Essex County, Mass.¹

EXERCISE 27

1. Find three sentences illustrating each of the uses described in the preceding section. 2. Give reasons for the punctuation of the extract on pages 124-126. 3. Write a short passage from dictation, paying especial attention to punctuation.

59. The Question Mark.—The question mark is placed at the end of every direct question. It is not used with indirect questions.

¹ On an envelope it is becoming customary to omit all punctuation at the end of lines, except periods after abbreviations.

Shall I go?

I ask you, "Shall I go?"

I asked whether I should go.

60. The Exclamation Point.—The exclamation point is used after exclamatory words, phrases, and sentences. When an exclamatory sentence begins with an interjection, it is usually sufficient to place a comma after the interjection and to reserve the exclamation point until the end of the sentence. When an unemphatic interjection begins a declarative sentence, it is frequently possible to omit the exclamation point entirely. As a rule *O* is used only in vocative expressions.

Help ! You rascal ! Be off with you !

Ah, you are back again !

Oh, what a mess I have made of it !

Oh, I didn't see you.

Hear me, O King ! Oh ! I am wounded !

61. Parentheses and Brackets.—Parentheses are used to inclose explanatory matter which is independent of the grammatical construction of the sentence. Brackets have the same general office, but are generally used only to inclose corrections, explanations, or similar matter, introduced by the author into the statement of some one else.

Prescott (1796-1859) was a brilliant historian.

It is said (and I can believe that it is true) that many still believe in witches.

It was at that moment [10 A.M.], the colonel goes on to say, that his superior officer [General Smith] met him.

62. The Dash. — The dash is used to indicate a sudden change in thought or construction. Two dashes have the general effect of parentheses.

Yes — no — I scarcely know what to say.

You were saying that —

I suppose — but why should I tell you?

His father, his mother, his brothers, his sisters, — all are dead.

At last he succeeded in opening the box and found in it — nothing.

He had two constant motives — love of man and love of God.

The two motives — love of man and love of God — were constant.

63. The Apostrophe. — The apostrophe is used (1) to indicate the omission of a letter or letters, (2) in forming the possessive case, and (3) (sometimes) in forming the plurals of letters and figures.

Don't, shan't, o'er, John's, horses', his abc's.

64. Quotation Marks. — Double inverted commas indicate that the inclosed matter is a quotation. Single inverted commas indicate a quotation within a quotation. Double quotation marks are also sometimes used to indicate the title of a book, magazine, or newspaper, or the name of a ship. See also § 65.

"To be or not to be."

"Sir," said I, "you insult me."

The word "coward" has never been applied to me.

This was his reply: "I tell you that he said only last night, 'You will never see me again.'"

This "History of English Literature" is worth reading.

The wreck of the "Polar Star."

65. Italics. — The term "italics" refers to a special kind of type used in printing; thus, *italics*. Ordinary type is referred to as "roman." In writing, a single line drawn underneath a word is understood to be the equivalent of italics. Italics are used for (1) words especially emphasized, (2) words from a foreign language, and, sometimes, as in this volume, (3) names of books, newspapers, magazines, and ships. See § 64.

To his amazement, he saw *footprints*.

The carriage rolled away from the *porte-cochère*.

His *History of English Literature*.

The wreck of the *Polar Star*.

66. The Hyphen. — The hyphen is used as follows:—

(1) Between the parts of some compound words, *son-in-law*, *simple-hearted*, *vice-president*. With regard to many words, usage varies. The tendency is to omit the hyphen and write the words as one, *e.g.* *football*, *horsecar*. Compound numerals and fractions retain the hyphen, *e.g.* *twenty-nine*, *one hundred and thirty-first*, *two-thirds*.

(2) To separate two vowels which are not pronounced together, *e.g.* *pre-eminent*, *co-operation*. The diæresis is frequently used for the same purpose, *e.g.* *preëminent*.

(3) To mark the division of a word at the end of a line. Usage varies as to the way in which many words shall be divided. The subject can be best studied by noticing the practice of good printers.

The pupil may bear in mind, however, (a) that he should not divide words of only one syllable; (b) that he should be guided by pronunciation; (c) that syllables should begin, if possible, with a consonant. For example, *photog-raphy*, *Napo-leon*, *litera-ture*.

EXERCISE 28

Find, or make up, three illustrations each of proper uses of the question mark, the exclamation point, parentheses, brackets, the dash, dashes, the apostrophe, double quotation marks, single quotation marks, italics, the hyphen.

67. Capitals. — The pronoun *I* and the interjection *O* are written with capital letters. Capital letters are used at the beginning of words as follows: —

(1) The first word of a sentence, a line of poetry, and a direct quotation.

Capitals are used in various ways.

"Making his rustic reed of song

A weapon in the war with wrong."

His last words were: "Mother is coming."

"Run," he said, "there is still time."

(2) Names and titles of the Deity and personal pronouns referring to Him, *c.g.* *the Almighty*, *the Holy Spirit*, *I pray that He will aid me*.

(3) Proper nouns and adjectives, including names of streets, the months, the days, races, sects, parties, nations, and parts of the country. For example, *John Smith*, *Broadway*, *New York City*, *February*, *Sunday*, *Christmas*, *Indian*, *Episcopalian*, *Democrat*,

English, *the South*. Notice that *negro* and *gypsy* are not begun with capital letters.

(4) Personal titles, whenever they are equivalent to proper nouns. In compound titles, each part begins with a capital.

The President and the Governor of Rhode Island are here.
The Attorney-General of the United States.

For titles of books, see § 16.

(5) Personified nouns, and names of great events or bodies of men.

"While fallow Autumn fills thy lap with leaves."

It was a cool day in autumn.¹

At the beginning of the Revolutionary War.

While the Legislature is sitting.

EXERCISE 29

I. Construct sentences containing in all twenty words that should be begun with capital letters.

II. Which words in the following sentences should begin with capitals? Why?

1. He added, with a look of curiosity, "you must be a stranger." 2. "I like," said he, "to lie down upon the grass." 3. In 1827 he entered the senate, serving there until the president appointed him secretary of state. 4. At length I reached fourth street. 5. It was easter morning. 6. He has always voted the republican ticket. 7. There are more negroes in the south than in the west. 8. No one imagined that he would make a good emperor. 9. The king died on tuesday. 10. I shall see you this summer.

¹ Notice that the names of the seasons do not begin with capitals unless they are personified.

CHAPTER VII

THE SENTENCE: ITS RHETORICAL STRUCTURE

68. RHETORICAL STRUCTURE A QUESTION OF JUDGMENT AND TASTE. — 69. THE FIRST ESSENTIAL: THE GRAMMATICAL STRUCTURE MUST BE EVIDENT. — 70. WHEN THE GRAMMATICAL STRUCTURE IS MOST EVIDENT. — 71. RULE FOR AVOIDING INTRICATE CONSTRUCTIONS. — EXERCISE 30. — 72. THE SECOND ESSENTIAL: A SENTENCE MUST NOT BE TOO LONG. — 73. THE GOOD SHORT SENTENCE. — 74. A SERIES OF SHORT SENTENCES. — 75. THE GOOD LONG SENTENCE. — 76. THE BAD LONG SENTENCE. — 77. RULE AS TO THE LENGTH OF SENTENCES. — EXERCISE 31. — 78. THE EFFECTIVE USE OF SHORT AND LONG SENTENCES IN COMBINATION. — EXERCISE 32. — 79. THE THIRD ESSENTIAL: THE FORM OF THE SENTENCE SHOULD OFTEN STIMULATE THE READER. — 80. THE PERIODIC SENTENCE AND THE LOOSE SENTENCE: DEFINITIONS. — EXERCISE 33. — 81. HOW TO MAKE A LOOSE SENTENCE PERIODIC. — EXERCISE 34. — 82. THE GOOD PERIODIC SENTENCE. — EXERCISE 35. — 83. THE BAD PERIODIC SENTENCE. — 84. THE GOOD LOOSE SENTENCE. — EXERCISE 36. — 85. SUSPENSION OF THOUGHT EVEN IN THE LOOSE SENTENCE. — EXERCISE 37. — 86. THE BAD LOOSE SENTENCE. — EXERCISE 38. — 87. RULE AS TO THE PERIODIC AND THE LOOSE SENTENCE. — EXERCISE 39. — 88. THE FOURTH ESSENTIAL: PARALLEL STRUCTURE. — EXERCISE 40. — 89. RULE AS TO PARALLEL STRUCTURE. — 90. THE VALUE OF IMITATION. — EXERCISE 41. — 91. IMITATIVE PRACTICE IN SENTENCE BUILDING. — EXERCISE 42. — 92. SUMMARY. — EXERCISE 43.

68. *Rhetorical Structure a Question of Judgment and Taste.* — In the preceding chapter we discussed the laws of grammatical construction, — laws which, to insure correctness, must be followed in every sentence. But sentences may be grammatically correct and yet be obscure or ineffective. We must now see how

sentences may not only be correct but satisfy the judgment and the taste.

69. *The First Essential: the Grammatical Structure must be Evident.* — The essential parts of a sentence are, grammatically, the subject and the predicate. It must not be forgotten that these parts of a sentence are essential to its grammar only because they are essential to its thought. With very few exceptions, all thoughts that are expressed in language must be expressed in just this way, — by an assertion made by means of a verb about a something which is represented by a noun or its equivalent. It is therefore of the utmost importance that sentences should be constructed in such a way that these essential parts — the subject and the predicate — shall stand out clearly, for they are the parts on which the thought chiefly depends and to which the mind must be mainly directed.

70. *When the Grammatical Structure is most Evident.* — It is obvious that the most satisfactory sentence, from this point of view, is the simple sentence. In the simple sentence, unless there are many modifying phrases, it is almost impossible for the subject and the predicate not to stand out clearly. Next in order come the short complex sentence and the short compound sentence; and last the more intricate complex and compound sentences. As an illustration of the value of the more simple sentence-forms in making thought clear, notice the ease with which the mind grasps the essential elements of the thought in

(a) below, and the difficulty, comparatively speaking, with which the same process is carried on in (b).

(a) "Such language, in letters the most private, never meant to be seen by other eyes than those to which they were addressed, gives touching testimony to the sincere piety of his [William of Orange's] character. No man was ever more devoted to a high purpose, no man had ever more right to imagine himself, or less inclination to pronounce himself, entrusted with a divine mission. There was nothing of the charlatan in his character. His nature was true and steadfast. No narrow-minded usurper was ever more loyal to his own aggrandizement than this large-hearted man to the cause of oppressed humanity. Yet it was inevitable that baser minds should fail to recognize his purity. While he exhausted his life for the emancipation of a people, it was easy to ascribe all his struggles to the hope of founding a dynasty. It was natural for grovelling natures to search in the gross soil of self-interest for the sustaining roots of the tree beneath whose branches a nation found its shelter. What could they comprehend of living fountains and of heavenly dews?"

—MOTLEY: *The Rise of the Dutch Republic*.

(b) "Authors shall be ranked here [in the procession of life], whom some freak of Nature, making game of her poor children, had imbued with the confidence of genius, and strong desire of fame, but has favored with no corresponding power; and others, whose lofty gifts were unaccompanied with the faculty of expression, or any of that earthly machinery, by which ethereal endowment must be manifested to mankind. All these, therefore, are melancholy laughing-stocks. Next, here are honest and well-intentioned persons, who by a want of tact — by inaccurate perceptions — by a distorting imagination — have been kept

continually at cross purposes with the world, and bewildered upon the path of life. Let us see if they can confine themselves within the line of our procession. In this class, likewise, we must assign places to those who have encountered that worst of ill success, a higher fortune than their abilities could vindicate; writers, actors, painters, the pets of a day, but whose laurels wither unrenewed amid their hoary hair; politicians, whom some malicious contingency of affairs has thrust into conspicuous station, where, while the world stands gazing at them, the dreary consciousness of imbecility makes them curse their birth hour."

—HAWTHORNE: *Mosses from an Old Manse*.

71. Rule for avoiding Intricate Constructions. — The following rule will be of great service to the inexperienced writer in helping him to avoid intricate constructions: —

Until you have attained considerable skill in framing sentences, use only simple sentences, and complex and compound sentences in which there are only one or two subordinate clauses.

EXERCISE 30

The following sentences are intricate. Rewrite them, expressing the same ideas in shorter sentences, more simple in structure.

[The first sentence, for example, may be changed as follows: "Where the slopes came together to form a basin, the water lay in the hollow of the rocks. The lake was at first concealed by the clouds that hung over the surface. As the process went on, however, it came into view in the clear light of the sun."]

1. As the process went on the lake, which had at first been concealed by clouds hanging over the surface of the

water that lay in the hollow of the rocks, where the slopes came together to form a basin, came into view in the clear light of the sun. 2. The men, thinking it strange that they should have forgotten one of such evident authority, dressed as he was in the official costume of the day and bearing an imposing looking staff which suggested official dignity, turned aside and began to converse with each other in low tones. 3. They urged him to read the article he had just written, though it had not been prepared for just such an audience, the old trait that his friends always counted on of doing whatever he thought others wished was once more shown. 4. And here let me caution persons grown old in active business, not lightly, not without weighing their own resources—since there may be danger in it—to forego their customary employment all at once. 5. Among the strange fancies he had at the beginning of his freedom—fancies strange and various and unaccountable as are our dreams and the visions of the night which come to us without discoverable cause, though psychologists tell us that each one really has its cause, was the belief that he had already spent a long time in searching for the missing papers. 6. When we first looked up, we saw approaching a man whose grave face and heavy eyes betokened the serious thought which is, if not the province, at least the habit, of such scholars as live within the limits of the university town, he had a book in his hand, however, and with his eyes fixed on this was quite unconscious of our presence. 7. Much as she had been disposed to like him she could not think without anger, hardly without contempt, on that easiness of temper, that want of proper resolution, that now made him not only serve his designing friends, but even sacrifice his own inclinations, harmless as these were to their happiness. 8. Wealth is not a sign of aristocracy, on the contrary the true aristocratic element, the best bred and refined, who

come from a good old stock which has endured and been strengthened through years and centuries, are seldom rolling in riches, it is those who suddenly become rich that force themselves before the public and call themselves the aristocracy. 9. To be able to write a clear, truthful, and logical essay; to be able to deliver it in a masterly way before a learned and critical body of men and women is one of the greatest pleasures which helps to pay a man for his many hard-spent hours acquiring the thoughts of great men while pushing aside the chaff of lesser men. 10. Being the younger son of an Englishman of title, it would have been considered below his rank to have engaged in the honorable branches of mercantile or commercial interests for which he was well suited; he had tried unsuccessfully the various professions which offered to him, and having no patrimony he fell into a mode of life which, though kindly and simple in character, had nothing broad or ennobling in it and so became dwarfed and narrow. 11. During Marner's early life, he belonged to a religious sect whose beliefs were entirely foreign to those of an inhabitant of New England; practising his religion in everything he did, which is quite foreign to the average Yankee farmer, who on Sunday goes to church with his family, and becomes apparently thoroughly religious, but on Monday, or rather as soon as his store suit is off, he believes in the survival of the fittest, and does not scruple to stick a man with a broken-down horse or if need be to sell wooden nutmegs. 12. But the government which has protected us so far, which has guarded our interests, encouraged our endeavors, avenged our wrongs, which has grown and grown great through all the changes that have come to us in our history—which to be sure is not of long duration but still has lasted for more than a century—will not fail us now. 13. A paragraph is one distinct part of a story that is composed of

one or more sentences, all of which relate to the general thought treated by the paragraph, but which is distinct from the thoughts expressed in the other paragraphs of the story. 14. The elements too have to be considered, for light objects can be photographed better on a dull day than they can on a bright day, as also in the case of dark objects which take a better picture on a bright day than on a dark day. 15. The engineers wished to be absolutely sure of the safety of the structures they designed, and since there were few physical measurements that had been made with mathematical accuracy, they, calculating the strongest possible strains that could be brought to bear upon their structures by ordinary forces, multiplied the result by six, and made the bridge or building strong enough to bear the sixfold load. 16. Then the piles of snow and ice, littering the streets uncared for by an inefficient force of street-cleaners under a criminally negligent Superintendent of Street-cleaning, bred the germs and spread the disease which has become so prevalent and distasteful to New Yorkers — grippe. 17. What better could be done for those weary and world-worn spirits? — for him whose career of perpetual action was impeded and harassed by the rarest of his powers and the richest of his acquirements? — for another who had thrown his ardent heart from earliest youth into the strife of politics, and now, perchance, began to suspect that one lifetime is too brief for the accomplishment of any lofty aim? — for her on whose feminine nature had been imposed the heavy gift of intellectual power, such as a strong man might have staggered under, and with it the necessity to act upon the world? — in a word, for any body, than to throw the spell of a tranquil spirit over him? 18. It was no other than that universally accredited character so constantly referred to in all seasons of intense cold or heat; he that remembers the hot Sunday and the cold Friday; the witness of a past age whose

negative reminiscences find their way into every newspaper, yet whose antiquated and dusky abode is so overshadowed by accumulated years and crowded back by modern edifices that none but the Man of Fancy could have discovered it, in short, that twin brother of Time and great-grandsire of Mankind, and hand-and-glove associate of all forgotten men and things — the Oldest Inhabitant. 19. In the afternoon my friend asked me if I should like to take a walk; of course I was delighted with the proposal and we had soon started, as we went along the highway I was surprised to find that from every hedge or fence there were two or three heads peering out that I feared had evil designs upon my friend which I at once mentioned to him but he did not seem to be very much concerned about his safety. 20. The tiny income that was gained by renting one of the unused apartments to a daguerreotype artist who had lately come to town, insufficient as it was to meet even the modest requirements that were needed by such a simple woman as the Miss Hepzibah that we have seen, had to be increased by the opening of a small store.

72. The Second Essential: A Sentence must not be too Long. — In order to impress a reader favorably, a sentence must not be too long. The different effects produced by long and by short sentences will be discussed in the following sections.

73. The Good Short Sentence. — Short sentences are most natural and effective when we are treating a subject simply and rapidly. The virtue of the short sentence is that it gives one's writing simplicity and rapidity of movement, as may be seen from the first passage quoted in § 70.

74. A Series of Short Sentences. — A succession of very short and very simple sentences, however, has the effect of a passage from a child's primer. The thought seems to move on only by jerks and starts, and the reader is tantalized by getting only a small part of an idea at a time. Notice the effect of such a succession of sentences in the following passage, taken from an abridged translation of Victor Hugo's *Ninety-Three*: —

"They lay down side by side on the seaweed bed. The beggar fell asleep immediately. The marquis, although very tired, remained thinking deeply for a few moments. To lie on that bed was to lie on the ground. He could hear a strange buzzing underground. We know that sound stretches down into the depths; he could hear the noise of bells. The tocsin was still sounding. The marquis fell asleep. It was daylight when he awoke. The beggar was standing up — not in the den — but without, on the sill. The sun shone upon his face. He indicated a point in the horizon. 'I am going that way.' He pointed in the opposite direction. 'Go you this way.' A moment after, he disappeared among the trees. The marquis arose and departed in the direction which he had indicated.

"It was that charming hour called in the old Norman peasant dialect 'the song-sparrow of the day.' The finches and the hedge-sparrows flew chirping about. The marquis passed out of the thicket and found himself at the fork of the road, marked by the stone cross. The placard was still there. He remembered that there was something at the bottom which he had not been able to read the evening before. He went up to the pedestal of the cross. Under the signature there were yet two other lines in small characters."

75. The Good Long Sentence. — The advantage of the long sentence is that by it we are able to state in the same breath, as it were, or at least in the same grammatical unit, a complete idea, with all its necessary modifications. The following sentences, for example, although considerably longer than those which one would usually write, would have distinctly lost in force had they been broken up into shorter sentences: —

(a) "On this question of principle, while actual suffering was yet far off, they raised their flag against a power, to which, for purposes of foreign conquest and subjugation, Rome, in the height of her glory, is not to be compared, — a power which has dotted over the surface of the whole globe with her possessions and military posts, whose morning drum-beat, following the sun, and keeping company with the hours, circles the earth with one continuous and unbroken strain of the martial airs of England."

— DANIEL WEBSTER: *The Presidential Protest*.

(b) "Let their last feeble and lingering glance rather behold the gorgeous ensign of the republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original lustre, not a stripe erased or polluted, nor a single star obscured, bearing for its motto, no such miserable interrogatory as 'What is all this worth?' nor those other words of delusion and folly, 'Liberty first and Union afterwards'; but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart, Liberty and Union, now and for ever, one and inseparable!"

— DANIEL WEBSTER: *Second Speech on Foote's Resolution*.

76. The Bad Long Sentence. — Unless, however, one's hand is skilful, the long sentence is likely either to be obscure or to impress the reader with its length and intricacy. The following quaint sentence from Cotton Mather's *Magnalia* (1702), for example, would nowadays be broken up into several sentences : —

"In June next ensuing, a great thunder-storm arose out of the northwest ; after which (the hemisphere being serene), about an hour before sunset a ship of like dimensions with the aforesaid, with her canvas and colors abroad (though the wind [was] northerly), appeared in the air coming up from our harbor's mouth, which lies southward from the town, seemingly with her sails filled under a fresh gale, holding her course north, and continuing under observation, sailing against the wind, for the space of half an hour."

77. Rule as to the Length of Sentences. — In general, the long sentence should be used with great moderation. Often unnecessarily complicated, it overstrains the attention of the reader, who at the end of the sentence can sometimes scarcely remember what the beginning was. The inexperienced writer will profit by observing the following rule : —

Unless for very good reasons, do not allow a sentence to exceed thirty words.

EXERCISE 31

I. Write a composition of about ten sentences, in which most of the sentences shall not contain more than twenty words, but in which one sentence shall be considerably longer.

II. Break up each of the following long sentences into two or more short sentences : —

1. The weather has to-day the feeling of early spring, while only last Wednesday it was clear and crisp, a typical winter day ; the sky was clear, a good brisk breeze was blowing, and everywhere there were signs of hurrying bundles of humanity, to-day there seems to be little life in the air, the sky is clouded over, and people go about their work in a half-listless, languid fashion. 2. This kind of weather takes people unprepared for they dare not change their weight of clothing and thus they go about feeling uncomfortable all day, food is liable to spoil because merchants and buyers are not prepared, disease germs are bred in such weather, and we see what trouble and inconvenience one bad day will put a whole city to. 3. If you take about twenty pieces of zinc and place them in the pickle-bottle and cover them with the acid, putting the cork in snugly, bubbles of gas, driving out the water which was already in the flask, will soon fill the bottle in the basin. 4. If he should ever be upon the water and through some accident or carelessness be thrown into the water, unless he had near at hand a friend that could swim, his life would not be worth much ; and his friend, if he could not swim, would have the sorrow of seeing him drown, and would then wish for a knowledge of the art of swimming. 5. Good influence, right thought, true feeling, would seem almost of necessity to be obliged to lie in pools here and there upon the great expanse of human life, wherever they found the most sensitive and susceptible minds ; great districts of humanity being totally unreachd, instead of the great broad fields being watered through and through. 6. After that I had accomplished and finished divers histories, as well of contemplation as of other historical and worldly acts of great conquerors and princes, and also certain books of ensamples

and doctrine, many noble and divers gentlemen of this realm of England came and demanded wherefore that I have not made and imprinted the noble history of the Saint Greal, and of the most renowned Christian king, first and chief of the three best Christian kings, King Arthur, which ought most to be remembered amongst us Englishmen before all other Christian kings; for it is notoriously known through the universal world, that there be nine worthy and the best that ever were, that is to wit three Paynims, three Jews, and three Christain men. 7. The said noble gentlemen instantly required me to imprint the history of the said noble king and conqueror King Arthur, and of his knights, with the history of the Saint Greal, and of the death and ending of the said Arthur; affirming that I ought rather to imprint his acts and noble feats than of Godfrey of Boloine or any of the other eight, considering that he was a man born within this realm, and king and emperor of the same; and that there be in French divers and many noble volumes of his acts, and also of his knights. 8. It was a great pleasure to receive your letter, I have just read it over again for I had forgotten the name of the people you met at that luncheon, but now as I think of it again, I believe they are the very same family I met two winters ago at Lakewood when I was there so long. 9. Miss Toosey used to sit on the left-hand side of the church in a pew which had been rented by her for many years, and which being directly in front of the church-wardens' seat, where these two officials sat, was within easy reach of their long tithing-rods, though Miss Toosey was far from dreading any touch of them. 10. For the rest, respecting religions, governments, sciences, arts, you will find that on the whole you can know nothing, judge nothing; that the best you can do, even though you may be a well-educated person, is to be silent and strive to be wiser every day, and to

understand a little more of the thoughts of others, which so soon as you try to do honestly you will discover that the thoughts even of the wisest are very little more than pertinent questions. 11. Ruskin says that a newspaper may be proper at breakfast time, but it is not reading for the whole day, and, though bound up in a volume, a book which gives such a pleasant account of the inns and roads and weather last year at such a place or gives the real circumstances of certain events, however valuable for occasional reference, may not be in the real sense of the word a "book" at all, for a book is not a talked thing but a written thing and written with a view of permanence. 12. We drove first to Daytona along a beautiful river-road — we thought that was rather nice but the climax was reached when we crossed the Halifax and came home on the beach, which was a most wonderful sight, the moonlight streaming down, the ocean roaring, on one side within a few feet of us and high sandbanks on the other. 13. We have had one lesson in bicycle riding and expect to try again next week, didn't make much of a success of it and really don't care about learning, as we wouldn't care for it north, but every one rides here, the roads seem specially made for it, and we are advised on all sides to learn. 14. My next and last example shall be that under-valuer of money, the late Provost of Eton College, Sir Henry Walton — a man with whom I have often fished and conversed, a man whose foreign employments in the service of this nation, and whose experience, learning, wit, and cheerfulness made his company to be esteemed one of the delights of mankind; this man, whose very approbation of angling were sufficient to convince any modest censurer of it, this man was also a most dear lover and a frequent practicer of the art of angling; of which he would say, "'Twas an employment for his idle time, which was then not idly spent; for angling was, after tedious study,

a rest to his mind, a cheerer of his spirits, a diverter of sadness, a calmer of unquiet thoughts."

78. The Effective Use of Short and Long Sentences in Combination. — It is often wise to follow up and complete short pithy sentences of statement or assertion with longer sentences of explanation, illustration, or limitation, and to sum up a long sentence or a series of long sentences in one or two short sentences. Notice how skilfully this is done in the following extracts from Macaulay's *Essay on Hampden*: —

(a) "We have read this book with great pleasure, though not exactly with that kind of pleasure which we had expected. We had hoped that Lord Nugent would have been able to collect, from family papers and local traditions, much new and interesting information respecting the life and character of the renowned leader of the Long Parliament, the first of those great English commoners whose plain addition of Mister has, to our ears, a more majestic sound than the proudest of feudal titles. In this hope we have been disappointed; but assuredly not from any want of zeal or diligence on the part of the noble biographer."

(b) "Hampden determined to leave England. Beyond the Atlantic Ocean, a few of the persecuted Puritans had formed, in the wilderness of Connecticut, a settlement which has since become a prosperous commonwealth, and which, in spite of the lapse of time and of the change of government, still retains something of the character given to it by its first founders."

(c) "The tide of public affairs was even now on the turn. The king had resolved to change the ecclesiastical constitution of Scotland, and to introduce into the public worship of that kingdom ceremonies which the great body of the Scotch regarded as popish."

(d) "Charles had now a last chance of regaining the affection of his people. If he could have resolved to give his confidence to the leaders of the moderate party in the House of Commons, and to regulate his proceedings by their advice, he might have been, not, indeed, as he had been, a despot, but the powerful and respected king of a free people. The nation might have enjoyed liberty and repose under a government with Falkland at its head, checked by a constitutional opposition under the conduct of Hampden. It was not necessary that, in order to accomplish this happy end, the king should sacrifice any part of his lawful prerogative, or submit to any conditions inconsistent with his dignity. It was necessary only that he should abstain from treachery, from violence, from gross breaches of the law. This was all that the nation was then disposed to require of him. And even this was too much."

(e) "What was his purpose? Is it possible to believe that he had no definite purpose, that he took the most important step of his whole reign without having for one moment considered what might be its effects? Is it possible to believe that he went merely for the purpose of making himself a laughing-stock; that he intended, if he had found the accused members, and if they had refused, as it was their right and duty to refuse, the submission which he illegally demanded, to leave the House without bringing them away? If we reject both these suppositions, we must believe, and we certainly do believe, that he went fully determined to carry his unlawful design into effect by violence, and, if necessary, to shed the blood of the chiefs of the Opposition on the very floor of the Parliament House."

EXERCISE 32

I. Write three short compositions of six sentences each. Let the first begin with short sentences and

close with a long sentence. Let the second begin with a comparatively long sentence and close with short sentences. Let the third combine long and short sentences in whatever way the writer pleases.

II. Find in your reading several examples to illustrate the principle stated in the preceding section.

79. **The Third Essential: the Form of the Sentence should often Stimulate the Reader.** — Loose structure tends to fatigue the mind; periodic structure tends to stimulate the mind. On the student's knowledge of this principle, and on his skill in applying it, depends to a great degree his success in writing forcible English.

80. **The Periodic Sentence and the Loose Sentence: Definitions.** — In a periodic sentence the grammatical structure is not complete until at the very end. This is equivalent to saying that a periodic sentence does not make sense until the last word is reached. In a loose sentence there is at least one place before the end where the grammatical structure is complete. Examples:—

(a) "A perfectly healthy sentence, it is true, is extremely rare." [Periodic: *sentence* is the subject; *is* is the verb. As the verb is one of incomplete predication, and requires *rare* to complete the construction, the grammatical structure is concluded only with the last word of the sentence.].

(b) "For the most part we miss the hue and fragrance of the thought; as if we could be satisfied with the dews of the morning or evening without their colors, or the heavens without their azure." [Loose: *we* is the subject, *miss* the

verb, and *hue* the object. With *hue* the grammatical structure of the sentence is complete.]

(c) "There, too, hung a tattered and shrivelled roll |¹ of canvas, which on inspection proved to be the forcibly wrought picture of a clergyman, in wig, band, and gown, holding a Bible in his hand." [Loose: the grammatical structure is completed by *roll*. The sentence could be brought to a stop at that point and still make a complete statement.]

(d) "The original had been pastor | of the parish more than a century ago, a friend of Whitefield, and almost his equal in fervid eloquence." [Loose: *pastor* completes the grammatical structure, though the phrase *of the parish* may be considered as necessary to the sense. In that case the sentence is loose after *parish*.]

(e) "The beams and rafters, roughly hewn, and with strips of bark still on them, and the rude masonry of the chimneys, made the garret look wild | and uncivilized — an aspect unlike what was seen elsewhere in the quiet and decorous old house." [Loose: *wild* completes the grammatical structure.]

(f) "How gently, too, did the sight of the Old Manse, best seen from the river, overshadowed with its willow and all environed about with the foliage of its orchard and avenue, — how gently did its gray, homely aspect rebuke the speculative extravagances of the day." [Periodic: the grammatical structure closes with *extravagances*, but the final phrase is virtually indispensable to the sense.]

(g) "Under an absolute despotism, such as that of the Sultan of Morocco or the Khalifa of the Sudan, under which all property is held only at the will of the ruler, and every distinction or public station proceeds solely from him,

¹ In these and other examples of sentence-structure, we shall use a vertical line to indicate the spot at which a sentence becomes loose.

and may be at any moment withdrawn by him, a kind of equality may exist among all the subjects of the despot." [Periodic.]

EXERCISE 33

In the passage quoted on pages 124-126, which sentences are loose and which periodic?

81. How to make a Loose Sentence Periodic. — The following examples will show how simple a matter it usually is to make a loose sentence periodic: —

LOOSE

He had an unusually happy life, in spite of some grievous disappointments and bereavements.

He had taught himself how to be idle elegantly, but he had never planned how to earn his own living.

I closed the door behind me softly and sped swiftly down the street.

Still he pressed forward, waving his sword and cheering his soldiers to the attack, but a third shot lodged deep within his breast.

Abandon your plan or comply with my wishes.

The soldier was brave and he was discreet.

PERIODIC

In spite of some grievous disappointments and bereavements, he had an unusually happy life.

Though he had taught himself how to be idle elegantly, he had never planned how to earn his own living.

Closing the door behind me softly, I sped swiftly down the street.

As he still pressed forward, waving his sword and cheering his soldiers to the attack, a third shot lodged deep within his breast.

Either abandon your plan or comply with my wishes.

The soldier was not only brave but discreet.

EXERCISE 34

I. Change the following loose sentences into periodic sentences, taking such slight liberties with the sense as is necessary for that purpose: —

1. After the second night at Goliad, Benjamin and I started to make the remainder of the journey alone. 2. We reached Corpus Christi just in time to avoid "absence without leave." 3. We met no one — not even an Indian — during the remainder of our journey, except at San Patricio. 4. A new settlement had been started there in our absence of three weeks, induced possibly by the fact that there were houses already built, while the proximity of troops gave protection against the Indians. 5. On the evening of the first day out from Goliad we heard the most unearthly howling of wolves, directly in our front. 6. The prairie grass was tall and we could not see the beasts, but the sound indicated that they were near. 7. To my ear it appeared that there must have been enough to devour our party, horses and all, at a single meal. 8. The part of Ohio that I hailed from was not thickly settled, but wolves had been driven out long before I left. 9. Benjamin was from Indiana, still less populated, where the wolf yet roamed over the prairies. 10. He understood the nature of the animal and the capacity of a few to make believe there was an unlimited number of them. 11. He kept on towards the noise, unmoved. 12. I followed in his trail, lacking moral courage to turn back and join our sick companion. 13. If Benjamin had proposed returning to Goliad, I should not only have "seconded the motion" but have suggested that it was very hard-hearted in us to leave Augur sick there in the first place; but Benjamin did not propose turning back. 14. Finally he did speak, and asked me: "Grant, how many wolves do you think there are in that pack?"

15. I knew where he was from, and suspected that he thought I should overestimate the number. 16. I determined to show my acquaintance with the animal by putting the estimate below what possibly could be correct, and answered: "Oh, about twenty," very indifferently. 17. He smiled and rode on. 18. In a minute we were close upon them, and before they saw us. 19. There were just *two* of them after all. 20. They were seated upon their haunches, with their mouths close together, and they had made all the noise we had been hearing for the past ten minutes. 21. I have often thought of this incident since, when I have heard the noise of a few disappointed politicians who had deserted their associates. 22. There are always more of them before they are counted.

II. Change the following periodic sentences into loose sentences:—

1. When we consider the magnitude of the prize we contended for, the doubtful nature of the contest, and the favorable manner in which it has terminated, we shall find the greatest possible reason for gratitude and rejoicing.
2. The citizens of America, placed in the most enviable condition, as the sole lords and proprietors of a vast tract of continent, comprehending all the various soils and climates of the world, and abounding with all the necessities and conveniences of life, are now, by the late satisfactory pacification, acknowledged to be possessed of absolute freedom and independency.
3. Whichever statement we receive, the sum, combined with that obtained at Caxamalca, might well have satisfied the cravings of the most avaricious.
4. The sudden influx of so much wealth, and that, too, in so transferable a form, among a party of reckless adventurers little accustomed to the possession of money, had its natural effect.

82. **The Good Periodic Sentence.**—The advantage of the periodic sentence is that its essential characteristic—the suspension of the sense—serves to excite the attention and interest of the reader. For this purpose, it is enough that the structure be periodic, whether the sentence itself be long or short. Examples:—

(a) "The eloquent voice, on which the souls of the listening audience had been borne aloft as on the swelling waves of the sea, at length came to a pause."

—HAWTHORNE: *The Scarlet Letter*.

(b) "When in the course of human events it becomes necessary for one people to dissolve the political bands which have connected them with another and to assume among the powers of the earth the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation."

—JEFFERSON: *Declaration of Independence*.

(c) "Every one has heard the story which has gone the rounds of New England, of a strong and beautiful bug which came out of the dry leaf of an old table of apple-tree wood, which had stood in a farmer's kitchen for sixty years, first in Connecticut, and afterward in Massachusetts,—from an egg deposited in the living tree many years earlier still, as appeared by counting the annual layers beyond it; which was heard gnawing out for several weeks, hatched perchance by the heat of an urn.¹ Who does not feel his faith in a resurrection and immortality strengthened by hearing of

¹ This sentence and the following are loose and are here quoted only to make clear the thought of the third sentence.

this? Who knows what beautiful and winged life, whose egg has been buried for ages under many concentric layers of woodenness in the dead dry life of society, deposited at first in the alburnum of the green and living tree, which has been gradually converted into the semblance of its well-seasoned tomb,—heard perchance gnawing out now for years by the astonished family of man, as they sat round the festive board,—may unexpectedly come forth from amidst society's most trivial and handselled furniture, to enjoy its perfect summer life at last!"

—THOREAU: *Walden*.

(*d*) "And, O my brethren, O kind and affectionate hearts, O loving friends, should you know any one whose lot it has been, by writing or by word of mouth, in some degree to help you thus to act; if he has ever told you what you knew about yourselves, or what you did not know; has read to you your wants or feelings, and comforted you by the very reading; has made you feel that there was a higher life than this daily one, and a brighter world than that you see; or encouraged you, or sobered you, or opened a way to the inquiring, or soothed the perplexed; if what he has said or done has ever made you take interest in him, and feel well inclined towards him; remember such a one in time to come, though you hear him not, and pray for him, that in all things he may know God's will, and at all times he may be ready to fulfil it."

—NEWMAN: *The Parting of Friends*.

EXERCISE 35

Write a composition of five sentences which shall each be at least twenty words in length and periodic in structure.

83. The Bad Periodic Sentence. — The long periodic sentence is inappropriate when it is obscure or merely

produces a pompous effect. In (*a*), for example, the grammatical construction is so long held in suspense that the reader has difficulty in grasping the sense. In (*b*) the words so long reserved for the climax are unworthy of their place, and are laughable rather than impressive.

(*a*) "Much as a story which, passing from mouth to mouth, and securing a slight exaggeration at each repetition, comes round to the original narrator in a form scarcely to be recognized; so, by a little improper influence on the part of the land-owners, a little favoritism on the part of members of Parliament, a little intriguing of lawyers, a little manoeuvring by contractors and engineers, a little self-seeking on the part of directors, a little understatement of estimates and overstatement of traffic, a little magnifying of the evils to be avoided and the benefits to be gained, it happens that shareholders are betrayed into ruinous undertakings by grossly untrue representations, without any one being guilty of more than a small portion of the fraud."

(*b*) "Through great, low-lying fields of golden grain, over which the evening breezes swept with impetuous, light feet, blending the radiant yellow of the corn and the bright blood-red of the poppies in a glorious arabesque of gold and green and scarlet, past dark-green woods and gently rising knolls of grassy green, away round moss-lichened boulders topped by dark-green firs, through which gleamed the red berry of the rowan, circling round towering crags, from whose frowning peaks ivy-mantled ruins of hoary castles stood out boldly against the glorious autumn sky, the river stole."

84. The Good Loose Sentence. — The loose sentence lacks all pomposity of structure and is appropriate in simple, unaffected writing, especially in narrative.

The thought runs along easily and naturally. The writer makes his principal statement first, instead of reserving it for the end, and is then at liberty to expand, define, limit, or illustrate it by successive phrases or clauses. The following illustrations show how well adapted the loose sentence is to ordinary uses:—

1. "At a little before ten, the British could see that Montcalm was preparing to advance, and, in a few moments, all his troops appeared in rapid motion. 2. They came on in three divisions, shouting after the manner of their nation, and firing heavily as soon as they came within range. 3. In the British ranks, not a trigger was pulled, not a soldier stirred; and their ominous composure seemed to damp the spirits of the assailants. 4. It was not till the French were within forty yards that the fatal word was given, and the British muskets blazed forth at once in one crashing explosion. 5. Like a ship at full career, arrested with sudden ruin on a sunken rock, the ranks of Montcalm staggered, shivered, and broke before that wasting storm of lead. 6. The smoke, rolling along the field, for a moment shut out the view; but when the white wreaths were scattered on the wind, a wretched spectacle was disclosed; men and officers tumbled in heaps, battalions resolved into a mob, order and obedience gone; and when the British muskets were levelled for a second volley, the masses of the militia were seen to cower and shrink with uncontrollable panic. 7. For a few minutes, the French regulars stood their ground, returning a sharp and not ineffectual fire. 8. But now, echoing cheer on cheer, redoubling volley on volley, trampling the dying and the dead and driving the fugitives in crowds, the British troops advanced and swept the field before them. 9. The ardor of the men burst all restraint. 10. They broke into

a run, and with unsparing slaughter chased the flying multitudes to the gates of Quebec. 11. Foremost of all, the light-footed Highlanders dashed along in furious pursuit, hewing down the Frenchmen with their broadswords, and slaying many in the very ditch of the fortifications. 12. Never was victory more quick or more decisive."

—PARKMAN: *Conspiracy of Pontiac*.

EXERCISE 36

1. Mark with a single line the spots at which the sentences quoted in the preceding section become loose. 2. Write a speech of about ten sentences in length. Be careful that each sentence rings well, — that it satisfies your taste as you read it aloud. 3. Mark the place at which each sentence in your theme becomes loose.

85. **Suspension of Thought even in the Loose Sentence.**—Even in the loose sentence, however, the interest is often stimulated by partly periodic structure. This is done in four ways:—

(1) By dividing the *phrases* that modify the subject and predicate in a simple sentence, and placing one or more of them in a periodic position. Compare, for instance, the two forms of the same sentences given in (a) and (b) below.

(a) 1. "In a long ramble of the kind on a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill Mountains. 2. Panting and fatigued, he threw himself, late in the afternoon, on a green knoll. 3. From an opening between the trees he could overlook all the lower country for many a mile of rich woodland."

(b) 1. Rip had unconsciously scrambled to one of the highest parts of the Kaatskill Mountains in a long ramble

of the kind on a fine autumnal day. 2. He threw himself, late in the afternoon, on a green knoll, panting and fatigued. 3. He could overlook all the lower country for many a mile of rich woodland from an opening between the trees.

(2) By placing one or more *clauses* in a periodic position, allowing other phrases or clauses to follow the principal statement. Notice, for instance, the italicized clauses in the following sentences:—

1. *As he was about to descend*, he heard a voice from a distance, holloing, "Rip Van Winkle! Rip Van Winkle." 2. *While Governor Manco, or "the one-armed," kept up a show of military state in the Alhambra*, he became nettled at the reproaches continually cast upon his fortress, of being a nestling-place of rogues. 3. *When within a few yards of the cover*, he fitted an arrow to the bow with the utmost care, while the antlers moved, as if their owner had snuffed an enemy in the tainted air.

(3) By inserting *parenthetical* phrases or clauses in periodic positions. Compare the two forms of the same sentences given below:—

1. It is true, indeed, that in the beginning we aimed not at independence. 2. The war, then, must go on. 3. Let me not, however, lose the historian in the man. 4. These, I say to myself, are but frail memorials of mighty men. 5. Already, as I observed at the close of my last book, they had awakened the attention of the mother-country.

1. It is true that in the beginning we aimed not at independence, indeed. 2. The war must go on, then. 3. Let me not lose the historian in the man, however. 4. These are but frail memorials of mighty men, I say to myself. 5. Already they had awakened the attention of the mother-country, as I observed at the end of my last book.

(4) By giving a periodic form to one or more of the members of a compound sentence. A compound sentence must necessarily be loose, but its members may be fully or partly periodic. In the following examples the periodic part of each member is printed in italics:—

1. *Though rather shy and distrustful of this new acquaintance*, Rip complied with his usual alacrity; and *mutually relieving one another*, they clambered up a narrow gully, apparently the dry bed of a mountain torrent. 2. *Banished, moreover, by the pitiless English persecution*, the Puritans, *exiles and poor in a foreign land*, a colony in Holland before they were a colony in America, were compelled to self-government, to a common sympathy and support, to bearing one another's burdens; and *so, by the stern experience of actual life*, they were trained in the virtues most essential for the fulfilment of their august but unimagined destiny. 3. *Early in the century a score of settlements beyond the Alleghanies bore the name of Salem*, the spot where first in America the Puritans of Massachusetts Bay set foot; and *in the dawn of the Revolution the hunters in the remote valley of the Elkhorn*, hearing the news of the 19th of April, called their camp Lexington.

EXERCISE 37

1. Find, from your own reading, three instances of the employment of each of the four methods described in the preceding section. 2. Construct five other instances of the employment of each method. 3. Write a composition of about ten loose sentences, in each of which one at least of the methods is employed.

86. **The Bad Loose Sentence.**—As has been shown in the preceding sections, there is no objection, in

the abstract, to the use of the loose sentence. As a rule, however, it is at its best when it is not entirely loose, — when it is partly periodic in its structure. It is likely to be at its worst when it is entirely loose, — when the grammatical structure is completed early in the sentence, and all the rest is a mere series of complementary phrases and clauses, as in the following example: —

I saw clearly a large deer|, who was feeding quietly|, when he was disturbed by the noise of a twig|, which was broken by the tread of my friend|, who had accompanied me against my will on this trip|, which was the last I could make|, for my vacation was drawing to a close.

EXERCISE 38

Reconstruct the following loose sentences: —

1. Some people would not think of going into a gymnasium unless they were compelled, nor would they exercise their bodies, preferring to stay in the house and take life easy. 2. The students begin to study about October first and work pretty hard till Christmas, when comes a much needed rest, as both the brain and the eyes have become tired by that time. 3. Perhaps he might have chosen to belong to that school without a master, in the hope of being at least original, since there were no works of art to imitate nor rules to follow, — that is, if he could have revoked his life and prearranged his destiny. 4. Yesterday the sun was as bright and warm as any one could wish, for the sun was out bright and the air was as warm as early spring, in fact it reminded one of spring very much, inasmuch as the walking was exceptionally muddy, the frost coming out of the ground. 5. It is absolutely necessary for the pupils to have

some exercise after sitting still all day, in order to preserve their health, for is not health the basis of all life? 6. Of course health without knowledge would make a man helpless also, so the combination of the two, health and knowledge, should be looked to in the schools to make sure that the pupils get a proper amount of it. 7. Two old ladies come first, arm in arm, stooping slightly, walking very slowly, carrying small black parasols. 8. A comparatively young man has just passed escorting an old lady, evidently mother and son; a pleasant sight to see a man strong and proud helping his mother to worship in her old age in the house of God. 9. Next comes along a widow, by her dress and careworn face, generally near the last, because of her manifold duties at home; she can scarcely spare the time. 10. And so they come until the walk is deserted and all is quiet, until, even at this distance, I hear the swell of the organ, and the sound of the singers tells me that the service has begun. 11. When Sunday morning comes people usually think of going to church if the weather is good and they feel like it. 12. They walk along leisurely to their churches and go in one by one at first until the service is nearly ready to begin when the people come in great crowds to church. 13. On the ocean we have those huge, swift, palatial steamships, an outcome of the old-fashioned sailing vessels, which made ocean travel tedious and a dangerous undertaking, so that comparatively few ever ventured to cross the sea. 14. When the farm came into Hank's possession he was disheartened at finding it mortgaged, thinking he would never be able to raise it, so he did not work it systematically, consequently the profits were small, but they sufficed for his wants, so he was contented. 15. Now eject all air from the tire, inject some cement by means of the tool accompanying the repair kit, draw out the tool and force in the rubber plug shaped like a mushroom, head first,

by means of a pair of pincers which generally accompany the repair kit.

87. Rule as to the Periodic and the Loose Sentence. —

We are now in a position to sum up the results of our discussion of the periodic and the loose sentence in the following rule: —

Give force to your sentences by making a large proportion of them periodic, either as a whole or in part.

EXERCISE 39

1. Choose, from your own reading, ten sentences which seem to you particularly well made. State whether each is wholly periodic, partly periodic, or wholly loose. 2. Write a composition of about ten sentences, paying particular attention to their form. State, at the end of the composition, whether each sentence is wholly periodic, partly periodic, or wholly loose.

88. The Fourth Essential: Parallel Structure. — We have seen that it is well frequently to stimulate the reader's mind by the use of the periodic form. It is also well to make the reader's task easier and his pleasure greater by expressing similar ideas in similar ways. The mind naturally expects that clauses or phrases which are parallel in thought shall be parallel in form. It is better to write "girls that whistle and hens that crow," or "whistling girls and crowing hens," than "girls that whistle and crowing hens." The kind of sentence-building in which similar ideas are expressed in similar forms may be called parallel, or balanced structure. It is well illustrated in the

following sentences, in which the beginning of each of a set of parallel phrases or clauses is indicated by the same number: —

"If ignorance and corruption and intrigue (1) control the primary meeting and (1) manage the convention and (1) dictate the nomination, the fault is (2) in the honest and intelligent workshop and office, (2) in the library and the parlor, (2) in the church and the school. (3) When these are as constant and faithful to their political rights as the slums and the grog-shops, the pool-rooms and the kennels; (3) when the educated, industrious, temperate, thrifty citizens are as zealous and prompt and unfailing in political activity as the ignorant and venal and mischievous, or (3) when it is plain that they cannot be roused to their duty, then, but not until then — if ignorance and corruption always carry the day — there can be no honest question that the republic has failed. But let us not be deceived. While good men sit at home, (4) not knowing that there is anything to be done, nor (4) caring to know; (4) cultivating a feeling that politics are tiresome and dirty, and politicians vulgar bullies and braves; (4) half persuaded that a republic is the contemptible rule of a mob, and (4) secretly longing for a splendid and vigorous despotism — then remember (5) it is not a government mastered by ignorance, it is a government betrayed by intelligence; (5) it is not the victory of the slums, it is the surrender of the schools; (5) it is not that bad men are brave, but that good men are infidels and cowards."

—G. W. CURTIS: *The Public Duty of Educated Men.*

Sentences like those just quoted, in which parallel structure predominates, and one part of which is balanced, as it were, against another part, are frequently called balanced sentences.

EXERCISE 40

I. Find, from your own reading, five sentences in which the structure is noticeably parallel.

II. Write a short composition, of which five sentences shall be noticeably parallel in structure.

III. In the following sentences, make phrases and clauses that are parallel in thought parallel also in form : —

1. The physical training a man gets in this as in football makes him strong, and teaches him perseverance, stability, and how to think quickly. 2. Automobiles and bicycles are slowly crowding out the horse and carriage, for people find them less trouble, less expensive, and of much greater speed. 3. The only exercise these children get is walking twice a day the few short blocks to school and the games on Saturdays and at recess time. 4. A few years ago the cars were drawn by horses, they were badly lighted, kerosene-oil lamps were used, poorly heated by a stove in the middle of the car, and extremely uncomfortable. 5. The gymnasium also gives a marked advantage to Columbia and its students, since the physical development of its students is increased, their intellectual powers are bettered, and consequently their progress in their studies. 6. After the middle of the week, the terrible strain and want of sleep begin to show visible effects in the hallucinations which the men have and by their crazy actions in general. 7. So we drove along, on one side the ocean roaring within a few feet of us, and high sandbanks on the other. 8. To live a quiet peasant girl in the little village of Domrémy, to find herself at the head of victorious legions, marching on to victory, and then death at the stake, — this was the history of Jeanne D'Arc. 9. Hoping to finish the work in a short time and

also that it might not be called for, he put off writing his theme until the day before it was due. 10. Much space is given to a review of a new book published by some Western house and which we have not seen mentioned elsewhere.

11. After all is it not strange that noble and moving deeds make so little permanent impression upon us, and how quickly we really forget their occurrence. 12. The suggestion has been made that it is practically impossible for a man to prepare eight good sermons each month, and let him limit himself to a single effort. 13. The nurse moved about the room swiftly, without noise, and deftly. 14. Thinking that he should find Mary at the house, and in the expectation of arranging matters satisfactorily, George strolled in leisurely fashion up the street. 15. One of the girls ran down the street, called "Fire!" as she passed the group of loungers, and a faint puff of smoke was seen rising from the schoolhouse.

89. **Rule as to Parallel Structure.** — We may now add another rule to our list : —

Add to the clearness and force of your sentences by making frequent use of parallel structure.

90. **The Value of Imitation.** — We have now carefully explained several methods by which sentences may be made clear and effective. The pupil who has mastered the theory of these methods will be greatly helped in this fundamental element of his composition work. He will also be greatly helped by reading over and over again a pleasing passage from a good writer, getting in his mind the sound and rhythm of the sentences, and then trying to imitate, in a general way, that sound and that rhythm.

EXERCISE 41

Read aloud, several times, the following narrative of Braddock's defeat, then write, (1) a composition of about ten sentences on the march, (2) one on the ambuscade, (3) one on the defeat. Do not hesitate to use Parkman's words or phrases, from time to time, in the first composition, if necessary. In the second and third compositions use your own words to a greater extent. Try to make all your sentences "ring" in the same way that Parkman's do.

"It was past noon of a day brightened with the clear sunlight of an American midsummer, when the forces of Braddock began, for a second time, to cross the Monongahela, at the fording-place which to this day bears the name of their ill-fated leader. The scarlet columns of the British regulars, complete in martial appointment, the rude backwoodsmen with shouldered rifles, the trains of artillery and the white-topped wagons, moved on in long procession through the shallow current, and slowly mounted the opposing bank. Men were there whose names have become historic. Gage, who, twenty years later, saw his routed battalions recoil in disorder from before the breastwork on Bunker Hill; Gates, the future conqueror of Burgoyne; and one destined to a higher fame, — George Washington, a boy in years, a man in calm thought and self-ruling wisdom.

"With steady and well-ordered march, the troops advanced into the great labyrinth of woods which shadowed the eastern borders of the river. Rank after rank vanished from sight. The forest swallowed them up, and the silence of the wilderness sank down once more on the shores and waters of the Monongahela.

"Several engineers and guides and six light horse men led the way; a body of grenadiers under Gage was close behind, and the army followed in such order as the rough ground would permit, along a narrow road, twelve feet wide, tunnelled through the dense and matted foliage. There were flanking parties on either side, but no scouts to scour the woods in front, and with an insane confidence Braddock pressed on to meet his fate. The van had passed the low grounds that bordered the river, and were now ascending a gently rising ground, where, on either hand, hidden by thick trees, by tangled undergrowth and rank grasses, lay the two fatal ravines. Suddenly, Gordon, an engineer in advance, saw the French and Indians bounding forward through the forest and along the narrow track, Beaujeau leading them on, dressed in a fringed hunting-shirt, and wearing a silver gorget on his breast. He stopped, turned, and waved his hat, and his French followers, crowding across the road, opened a murderous fire upon the head of the British column; while, screeching their war-cries, the Indians thronged into the ravines, or crouched behind rocks and trees on both flanks of the advancing troops. The astonished grenadiers returned the fire, and returned it with good effect; for a random shot struck down the brave Beaujeau, and the courage of the assailants was staggered by his fall. Dumas, second in command, rallied them to the attack; and while he, with the French and Canadians, made good the pass in front, the Indians from their lurking places opened a deadly fire on the right and left. In a few moments, all was confusion. The advance guard fell back on the main body, and every trace of subordination vanished. The fire soon extended along the whole length of the army, from front to rear. Scarce an enemy could be seen, though the forest resounded with their yells; though every bush and tree was alive with incessant flashes; though the lead

flew like a hailstorm, and the men went down by scores. The regular troops seemed bereft of their senses. They huddled together in the road like flocks of sheep; and happy did he think himself who could wedge his way into the midst of the crowd, and place a barrier of human flesh between his life and the shot of the ambushed marksmen. Many were seen eagerly loading their muskets, and then firing them into the air, or shooting their own comrades in the insanity of their terror. The officers, for the most part, displayed a conspicuous gallantry; but threats and commands were wasted alike on the panic-stricken multitude. It is said that at the outset Braddock showed signs of fear; but he soon recovered his wonted intrepidity. Five horses were shot under him, and five times he mounted afresh. He stormed and shouted, and, while the Virginians were fighting to good purpose, each man behind a tree, like the Indians themselves, he ordered them with furious menace to form in platoons, where the fire of the enemy mowed them down like grass. At length, a mortal shot silenced him, and two provincials bore him off the field. Washington rode through the tumult calm and undaunted. Two horses were killed under him, and four bullets pierced his clothes; but his hour was not come, and he escaped without a wound. Gates was shot through the body, and Gage also was severely wounded. Of eighty-six officers, only twenty-three remained unhurt; and of twelve hundred soldiers who crossed the Monongahela, more than seven hundred were killed and wounded. None suffered more severely than the Virginians, who had displayed throughout a degree of courage and steadiness which put the cowardice of the regulars to shame. The havoc among them was terrible, for of their whole number scarcely one-fifth left the field alive."

—PARKMAN: *The Conspiracy of Pontiac*.

91. Imitative Practice in Sentence Building.—Pupils may get excellent practice in sentence building by putting together in their own way the rough elements obtained by the analysis of a well-constructed sentence, and then comparing their results with the original. These, for instance, are the elements of which was made the opening sentence in the extract from Parkman quoted in the preceding section. To put these together for oneself and then to compare the result with the original is to gain a real insight into the balance and rhythm and force which that great author gave to every sentence he wrote.

It was past noon. The day was brightened with the clear sunshine of an American midsummer. The forces of Braddock began to cross the Monongahela. It was for the second time. It was at the fording-place which to this day bears the name of their ill-fated leader.

It was past noon of a day brightened with the clear sunlight of an American midsummer, when the forces of Braddock began, for a second time, to cross the Monongahela, at the fording-place which to this day bears the name of their ill-fated leader.

EXERCISE 42

I. Bring to the class room a copy of a thoroughly well-constructed sentence, chosen from your own reading, and an analysis, similar to that given in the first column above, of the same sentence. The members of the class should then exchange analyses, and spend five or six minutes in framing them into sen-

tences. The original sentences should then be read and the results compared. The purpose of this exercise is to encourage the pupil to learn sentence structure by imitation, — an excellent method.

II. Construct good sentences from the analyses given below¹:—

1. It was an evil hour for Canada. Samuel de Champlain departed from the hamlet of Quebec. He went to follow a war-party of Algonquins against their hated enemy, the Iroquois. It was the twenty-eighth of May, 1609. 2. He ascended the Sorel. He passed the rapids at Chambly. He embarked on the lake which bears his name. He steered southward with his savage associates, toward the rocky promontory of Ticonderoga. With him were two French attendants. 3. They moved with all the precaution of Indian warfare. At length they descried a band of the Iroquois. They were approaching through the gloom. They were in their large canoes of elm-bark. Night was closing in. 4. The discovery was mutual. It was announced by wild yells from either side. 5. The Iroquois hastened to the shore. All night long the forest resounded with their discordant war-songs and fierce whoops of defiance. 6. Day dawned. The fight began. 7. The Iroquois bounded from tree to tree. They pressed forward to the attack. Champlain advanced from among the Algonquins. He stood full in sight before them, with his strange attire, his shining breastplate, and features unlike their own. They saw the flash of his arquebuse. They beheld two of their chiefs fall dead. They could not contain their terror. They fled for shelter into the depths of the wood. 8. The Algonquins pursued. They slew many in the flight. The victory was complete.

¹ Parkman, *Conspiracy of Pontiac*, chapter 3.

92. Summary.—What has been said in this chapter may be summarized thus. A well-constructed sentence must, as a rule, have the following characteristics:—

- (1) Its structure should be evident.
- (2) In many cases its structure should be partly or wholly periodic.
- (3) In many cases some of its parts should be parallel in form.

EXERCISE 43

I. Write three compositions of about ten sentences each, explaining, in your own words, the three points mentioned in the preceding section.

II. Correct and improve the following sentences:—

1. Here weary travellers lay aside their burdens, here careworn toilers forget the duties of the workaday world, here students, weary of the endless search for knowledge, put aside the thought of bookish lore, and this is the place where all are young and happy. 2. He still went to the post-office every day from force of habit, and wishing to persuade himself that he had not quite lost hope. 3. Yet the decision had been rendered and he knew his failure and that his rival was triumphant. 4. He returns the slide to the camera with the air of a man who has completed a hard task, just as if he did not know the picture was not good and the baby must be brought again to sit for its picture. 5. The foregoing is the smallest part of the work for the photographer, as the picture has yet to be developed and printed, which is the most difficult and slowest part of the operation. 6. It is best to be dependent on no one at any time, and especially in time of danger; especially is this true for the man who cannot swim, as he has to leave himself to the mercy of others, and in case of shipwreck

promptness is the only thing that will save, for as that old proverb says, the man who hesitates is lost. 7. The ambition of a great conqueror to widen his dominions never allows him to take his ease until there are no lands left to conquer, yet he knows not why. 8. Silas Marner was a man with prominent, short-sighted brown eyes, and much bent. 9. You may be sure that however good you may be, you have faults; that however dull you may be, you can find out some of them; and that even if they are slight you had better try to cure them. 10. The writer became acquainted with his genial host, and smoking one of his good Havanas, and while he sipped a glass of Tokay, heard all about the opening of the café. 11. This and much more he told of the beginning, and of to what proportions his venture had grown, but we had not long to talk. 12. The bamboo is used in a variety of ways,—building material, cooking utensils, eaten, the fibres twisted into rope, and many others. 13. He was popular enough, for he was one of those taking fellows, young, good-looking, and that had lots of money. 14. His writings covered many fields,—criticism, history, scientific, philosophical, biography. 15. Aside from learning to swim because of the healthy exercise and the enjoyment there is something more to be considered, and that is that only once in your life may the art be necessary, but that one time may save your life.

CHAPTER VIII

THE SENTENCE: ITS RHETORICAL STRUCTURE (*continued*)

93. THE FIFTH ESSENTIAL: UNITY.—94. LACK OF UNITY IN SUBSTANCE: TOO MUCH IN A SENTENCE.—EXERCISE 44.—95. LACK OF UNITY IN FORM.—96. INTRICATE CONSTRUCTION.—97. CHANGE OF CONSTRUCTION.—98. THE UNITY OF THE COMPLEX SENTENCE.—EXERCISE 45.—99. THE SIXTH ESSENTIAL: EMPHASIS.—EXERCISE 46.—100. THE SEVENTH ESSENTIAL: COHERENCE.—101. INCOHERENCE.—102. INCOHERENCE DUE TO FALSE POSITION.—EXERCISE 47.—103. INCOHERENCE DUE TO A FAULT IN THE USE OF REFERENCE WORDS OR CONJUNCTIONS.—104. FALSE REFERENCE: PRONOUNS.—EXERCISE 48.—105. FALSE CONNECTION: PARTICIPLES.—106. FALSE CONNECTION: CONJUNCTIONS.—EXERCISE 49.—107. SUMMARY.—EXERCISE 50.

93. The Fifth Essential: Unity.—A sentence has unity when it expresses clearly a single idea, excluding all that does not have directly to do with that idea. In the following passage, for instance, it is evident that the first, second, and third sentences each make a distinct point as to the character of a certain morning, and the fourth and fifth sentences each a distinct point with regard to the actions of the author.

“When I awoke in the morning, a brilliant autumnal sun was shining in at my window. The merry song of birds mingled sweetly with the sound of rustling leaves and the gurgle of the brook. The vintagers were going forth to their toil; the winepress was busy in the shade, and the

clatter of the mill kept time to the miller's song. I loitered about the village with a feeling of calm delight. I was unwilling to leave the seclusion of this sequestered hamlet; but at length, with reluctant step, I took the cross-road through the vineyard, and in a moment the little village had sunk again, as if by enchantment, into the bosom of the earth."

—LONGFELLOW: *Outre-Mer*.

94. Lack of Unity in Substance: too much in a Sentence. — Sometimes the substance of a sentence lacks unity; it consists of two thoughts rather than one. Notice the following examples: —

(a) [Bad.] The perpendicular height of the falls is fifty feet; the immensity and awfulness of the scene make us marvel at the handiwork of the Creator. [Here are two ideas: (1) that the falls are fifty feet high; (2) that the scene is extraordinarily impressive. These two ideas are not dependent on each other: the falls may be fifty feet high, and still not awful.]

(a) [Good.] The perpendicular height of the fall is fifty feet. The immensity and awfulness of the scene make us marvel at the handiwork of the Creator.

(a) [Good.] Although the perpendicular height of the falls is only fifty feet, the immensity and awfulness of the scene make us marvel at the handiwork of the Creator. [Here there is only one idea: that, in spite of the fact that the falls are not very high, the scene is impressive.]

(b) [Bad.] It is just a year since the foundations were laid, and the cost of the whole building and its furnishings is five hundred thousand dollars. [Here there are two ideas: (1) that the building was completed in a certain time; (2) that it cost a certain amount. These two ideas are not dependent on each other and do not belong in the same sentence.]

(b) [Good.] It is just a year since the foundations were laid. The cost of the whole building and its furnishings is five hundred thousand dollars.

(b) [Good.] Although only a year has passed since the foundations of the building were laid, five hundred thousand dollars have already been expended on it. [Here there is only one idea.]

(c) [Bad.] This discovery of Harvey's 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. [Two ideas.]

(c) [Good.] This discovery of Harvey's is perhaps the most important that has ever been made in the science of medicine. The next at which we shall look is that of respiration.

EXERCISE 44

Rewrite the following sentences, taking care that each of your sentences contains only one main idea, and that that stands out plainly: —

1. It was the funeral of an old man, once great as his noble face showed, but in the latter years of his life his mind had gone back to the time when his mother cared for him. 2. Then every one began teasing them and telling others to hit them, and the people called Beëlzebub, the head man of the fair, and he came quickly and commanded some of his best friends to have the travellers beaten, covered with mud, and put into a cage where every one could see and taunt them, and all the while Beëlzebub sat looking at them and laughed. 3. When Odysseus heard this, he was very angry and walked with very long strides toward the palace; when he got there he went in and put on his best clothes, and took a bag of salt, and went out and harnessed

an ox and an ass together to a plough, and then he began to plough the sand, scattering salt on each furrow. 4. We are glad to note the very liberal policy the authorities have adopted in not laying down a set of rules and restrictions for the use of our new gymnasium, yet there is one regulation which we feel should certainly be put in force; this is the requiring of the boys to take shower baths before entering the swimming pool. 5. For the next few years the College has plenty of room, but if we look far into the future we shall see that the grounds will soon be covered, then where shall we go for more room? 6. During the college year there are in all about thirty days vacation, which when added to the summer vacation, leaves little more than half a year for college work, which is entirely too short a time for the important work of a college student to be done in. 7. Tom, though in love with Rose himself, has conspired to bring them together again, showing his love to be entirely noble and disinterested. 8. There are fine bits of description throughout, which take the place of illustrations, and in style it may be compared with any of Scott's works. 9. The main purpose is to see how far one can ride during seven consecutive days, thus it usually turns out that the best-trained man and one who has the hardest constitution, will win. 10. This statement will appeal to most persons; for the bare sight of the competitors at the end of the race will convince in most cases the looker-on that this style of racing is not human, and that it does not promote cycle-racing, but that it is brutal and degrading. 11. A competition like the six-day races, in which skill or ability has no part, but in which exhaustion and fatigue decide the winner, can no more be called a sport fit for the present century than bull-fighting or six-day foot races, and hence ought to be abolished. 12. Of course the excitement was much more intense in a cane rush as

every one participated, therefore as the excitement increased, the contestants became wild, and thus often things were done which would not be done in a less exciting contest. 13. Their descent was along a narrow and winding path, from which the Tengis could be distinctly seen; not only the lake was seen by the Chinese soldiers, however, but also thousands and even millions of human beings were seen rushing into the shallow water, and madly drinking the polluted liquid. 14. Suddenly becoming alarmed, however, he turned toward the gate; it was too late, it was shut. 15. His eldest son, George, was very unfortunate, travelling all around the continent in search of a living, being a tutor, servant, and selling himself for a slave. 16. All these instruments tend to exercise the body, but what is more necessary than all these gymnastics is obedience. 17. There are a great many objections raised to this plan; it will certainly increase the taxes; some of our statesmen declare that we shall soon develop into a power, and that if we have a standing army, we shall not stop at the Philippines, but seek other colonies. 18. That romanticism is more interesting than the realism which is prevalent, I grant; but it seems to me that the realism of which we think is only superficial, and naturally the discussion or narration of the common will be interesting, but the point which I wish to make is that if the inner lives of the majority of the human race were disclosed, we should have romances and even tragedies in abundance. 19. The entire grounds of the university consists of a comparative small number of acres, which are covered by a few of the necessary buildings, but the most necessary part of the college, the campus, is lacking. 20. We only hope that the money resulting from the sale of the property may be employed in the purchase of the large field opposite the library, and with dormitories erected in each corner of it, do not doubt but that a very great increase of students will

be noticeable next year. 21. At the given signal a wrestle began for the mastery of the stick and with each man trying to keep both feet on the ground and both hands on the stick there was not likely to be any personal damage. 22. Many of our wild animals are nocturnal in their habits, and but seldom leave their lair during the daytime, therefore it would be quite a task for naturalists to ascertain their secret habits, resorting to all the secrecy imaginable. 23. He wished now to claim her as his bride, and went to her father's court to inquire of her whereabouts, and on being told that she had set up a woman's college, the Prince with two friends, Florian and Cyril, went in search of her. 24. Dr. Prinrose was a prosperous vicar, with all the necessities and many of the luxuries of life and was accustomed to take things easy, until one day when his fortunes suddenly failed, and he was left almost penniless, with a family, accustomed to having almost everything they desired, on his hands to support. 25. But the family of the *Vicar of Wakefield* was one of the best contented among themselves, in prosperity and adversity that could be found anywhere, so that they seemed to have perfect faith in the statement that the righteous are never forsaken.

95. Lack of Unity in Form. — Sometimes the *form* of a sentence lacks unity; the matter expressed constitutes a single idea, but the form does not allow the idea to appear clearly and definitely. This may be due to one of several causes.

96. Intricate Construction. — See also § 69. Compare the pairs of sentences below. In the former of each pair the structure is so intricate that the unity of the idea is obscured; in the latter the structure is simplified, and unity is secured.

(a) [Bad.] Early in the morning of May 1, long before sunrise, Admiral Dewey, with his fleet of eight ships, consisting of the *Olympia*, which was the flagship, the *Boston*, the *Petrel*, the *Concord*, the *Philadelphia*, the *Baltimore*, the *Raleigh*, and the revenue cutter *McCulloch*, silently entered the harbor of Manila, and was not detected by the Spaniards until he was well past the forts guarding the entrance. [This sentence treats of a single idea, Dewey's entering the harbor of Manila; but there are so many details to be stated that the central fact is obscured. In such cases it is better to divide the idea into several smaller ideas, and to express each clearly and simply in a sentence.]

(a) [Good.] Long before sunrise on the morning of May 1, Admiral Dewey silently entered the harbor of Manila. His fleet consisted of eight ships, etc. Not until he was well past the forts guarding the entrance did the Spaniards detect him.

(b) [Bad.] However, this defeat was no dishonor to Cervera, as he did the most manly thing to do under the circumstances, and even though he is censured by his own countrymen his conduct will always be considered with admiration and respect, and he will hold an honored place in the hearts of the justice-loving people against whom he so bravely fought.

(b) [Good.] However, defeat was to Cervera no dishonor. Under the circumstances, he did the most manly thing there was to do. Even though he is censured by his own countrymen, his conduct will always be considered with admiration, and he will hold, etc.

97. Change of Construction. — Unless the thought makes it necessary, it is unwise to change the construction in the course of a complex or compound

sentence. If the sentence concerns A, and A is the subject of the first clause, let A, and not some other person or thing, be the subject of the other clause or clauses. Notice the difference in this respect between the sentences in each of the pairs below. Compare § 88, on parallel structure.

(a) [Bad.] Suddenly she thought she heard something move behind her, but nothing could be seen.

(a) [Good.] Suddenly she thought she heard something move behind her, but she could see nothing.

(b) [Bad.] After showing this remarkable production, these words were once more pointed out, and the poet offered to explain them.

(b) [Good.] After showing this remarkable production, the poet pointed out these words, and offered to explain them.

98. The Unity of the Complex Sentence. — It should be noticed that the complex sentence, which necessarily has only a single principal verb, has naturally more unity than a compound sentence, which must have at least two principal verbs, and hence must include at least two statements.

EXERCISE 45

Rewrite the following sentences, improving them as much as possible:—

1. A deep sense of obligation to my country and an American's duty to defend an insulted, threatened, and struggling American colony, planted as righteously and firmly on the North Pacific Isles as our pilgrim fathers established themselves on Plymouth Rock, demand that I

shall make an answer to the astounding misrepresentations and untruths of Commissioner Blount's report on Hawaiian affairs, a copy of which I first obtained with difficulty, Saturday evening, November 25. 2. Most of my men were married, and had families of from five to fourteen children, after discharging those men on a Saturday night when they would receive their pay, their wives would come to me with one child on their arm and another tugging at their dress and ask me with tears in their eyes, what their husbands were discharged for, and the little babies would look at me as if I was robbing them of their bread and butter, they told me that their husbands worked so long for me and that they never worked anywhere else, it would be the cause of breaking up their little home and separating their little family, which I found to be true, as in a short while there was a Gerry Agent at my office and would ask me about family so and so, I would tell him they were a good family, but times were very hard and I had to let him go. 3. Hobson offered a plan which he thought would settle the matter, and this was the plan; to blow up the Merrimac in order to obstruct the passage of Cervera's fleet. 4. Dr. McCosh was a Scotchman by birth, and before he came to this country he had achieved widespread fame as a philosophical writer, an organizer of the Free Church, and a professor in Queen's College, Belfast, where he wrote his *Intuitions of the Mind Inductively Investigated* which gave him a leading position as a metaphysical writer. He came to this country in 1868, having been elected president of Princeton College, which position he held until 1888, when he retired owing to his age, and Dr. Patton was elected as his successor. 5. Mr. Taylor was questioned in regard to the accuracy of the statement contained in the despatch yesterday from San Sebastian to the *Temps* of Paris, purporting to give the substance of the interview which took

place on Sunday last between Minister Woodford and the Duke of Tetuan, the Spanish Minister of Foreign Affairs, in which General Woodford is said to have insisted upon the necessity of terminating the war in Cuba, and to have declared that if it is not terminated by the end of October the United States will feel justified in taking measures to secure the independence of Cuba. 6. On investigation it was found that the hoppers were attacked by a small blue fly, with white wings, which deposited several eggs on the hopper that soon hatched small white worms, which ate the hoppers' vitals and killed them. 7. But fortune changed, and Miss Hepzibah found herself, after so many years of penury and want, snugly ensconced in a large estate with plenty to last her throughout her mortal life, and to leave to her relatives and those who had been kind to her while living enough to make them comfortable while they remained on earth. 8. First he was very much confused at the terrible whirl and turmoil, which used to make him almost speechless; he gradually overcame this weakness, however. 9. But there are numerous example of fellows who have found, after spending the first few weeks in neglecting their studies, that it pays to keep up to the standing of the class; for it is after only a few weeks when he is obliged to take examinations, and, then, when he has failed in passing them, he is confronted with an enormous amount of work in order to regain his lost standing. 10. And they seem to know the subjects which they teach, the fact which has most weight with me, for, although I cannot bear a disagreeable teacher, a teacher who does not understand the thing he is supposed to teach is fully as objectionable, if not more so. 11. It is more likely in most cases that they have no command over their vocabularies, and when they wish to talk at length they begin very nicely, but when they have travelled along smoothly until their vocabularies are exhausted they

begin to fill in the unpleasant gaps with halting expressions, "don't you know," and others, just as useless. 12. His life has been a strange one; once a prisoner, he was held in great esteem, and upon the death of his master, succeeded to his estates and power. 13. Gladstone's greatness involves many noble qualities, and chief among these qualities is his perseverance, to which is due his greatness as a statesman. 14. The President did not wish for war; most of the people did; and after a long time of debating Congress decided that war there must be, and Mr. McKinley sent out a call for volunteers. 15. Great Britain cannot offer a market for the sugar of the West Indian colonies while the continent pays a bounty on the best sugar produced in her countries, thus offering it to Great Britain and the world for next to nothing, unless she imposes a heavy duty on sugar imported from the continent, or induces the continent to withdraw the bounty.

99. The Sixth Essential: Emphasis.—In a well-made sentence the more important parts should be so placed as to occupy conspicuous or emphatic positions. The emphatic positions are, especially, the beginning and the end, either of a sentence or of a clause. Compare the following examples:—

(a) [Bad.] His wife, a hard woman of the world, never cared for him, and the expression on her face was one more of joy and relief than of sorrow and remorse as she looked at him for the last time. [Here it is not *the last time* that is important, but *joy and relief*.]

(a) [Good.] His wife, a hard woman of the world, never cared for him, and the expression on her face, as she looked at him for the last time, was one less of sorrow and remorse than of joy and relief.

(*b*) [Bad.] The interest one takes in this novel centres in the stirring times and events there set forth more than in anything else.

(*b*) [Good.] The interest one takes in this novel centres, more than in anything else, in the stirring times and events there set forth.

(*c*) [Bad.] Arcite manages to escape and become employed in the king's service so he could see Emily. In the meantime Palamon is trying to escape and finally succeeds.

(*c*) [Good.] In order to see Emily, Arcite manages to escape and become employed in the king's service. Palamon, in the meantime, succeeds in escaping.

EXERCISE 46

Rewrite the following sentences, correcting or improving the emphasis in each:—

1. Far more important is this local election, which will show whether we are to retain the power that we have gained by so much toil, than the national election. 2. At last, he was found in a travelling theatrical company, by his father. 3. From this I think that it would have been much more advisable if the new site of Columbia had been bought in some other part of the state, where land is of less expense—say, at Irvington or somewhere on Long Island. 4. What fun they would have in keeping their dignified bearing and also a proper adjustment of the cap and gown, when the wind was whistling between buildings as it is this morning, for instance. 5. No longer paying any attention to the approach of the Russians, they rush down into the lake crazed by the heat. 6. He therefore urged that a new calculation be made, since the latest one is incorrect, incomplete, and unsatisfactory in many ways.

100. The Seventh Essential: Coherence.—Last of all, it is essential to a well-made sentence that the relations between the parts of the sentence shall be clearly indicated. When the parts of a sentence are so placed that their relation to each other is clearly evident, and when each part supplements the other parts in thought and form, we say that the sentence is coherent,—that is, that it is a whole made up of well-adjusted parts.

101. Incoherence.—Incoherence, or lack of proper adjustment in the parts of a sentence, is due to one of two causes: (1) a fault in the placing of the parts; or (2) a fault in the use of words that bind the parts of a sentence together, or that refer from one part of a sentence to another,—that is, a fault in the use of conjunctions or pronouns.

102. Incoherence due to False Position.—The first great cause of incoherence is the false position of (1) words, (2) phrases, and (3) clauses. The principle involved is in each case the same,—namely, that, in an uninflected language like English, we depend largely upon the position of words, phrases, and clauses, for our knowledge of their relations. The parts of a sentence that are the most closely related in thought must, as a rule, stand nearest each other.

Examples:—

(*a*) [Bad.] The exercises harden *not only* the muscles but also train the mind.

(*a*) [Good.] The exercises not only harden the muscles but also train the mind.

(b) [Bad.] There have been several *mass-meetings* held in the gymnasium for this purpose, *which* have been largely attended.

(b) [Good.] Several mass-meetings, which have been largely attended, have been held in the gymnasium for this purpose.

(c) [Bad.] Tin horns were blown by youths in their teens, with the wildest enthusiasm, *all of whom were unable to vote*.

(c) [Good.] Tin horns were blown, with the wildest enthusiasm, by youths in their teens, all of whom were unable to vote.

EXERCISE 47

Improve the following sentences:—

1. When we reached the *Oregon*, I alighted from the rowboat and climbed up the side of the war-ship, which was swinging at anchor, by a sort of ladder. 2. A war-ship seems to the visitor a miniature world, which acts of its own accord, with everything for the welfare and comfort of its occupants aboard, bent on destruction. 3. Some plan must be agreed on by which questions that may be submitted to the convention, of jurisdiction, shall be decided. 4. When through her course in the gymnasium, the student not only is healthy but also is agile and graceful. 5. If the voters throughout the state would consider this, they would realize the necessity of not only voting down the governor but the whole ballot. 6. In voting for Smith they are neither helping the Democrats nor the Republicans. 7. At a dinner of famous literary men and journalists who had won distinction, given by two prominent publishers, I met the author I admire most. 8. It is, therefore, reasonable to suppose that in the near future it will not be necessary to instruct college students in the first rudiments

ments of their native language, matters which they should have mastered long ago, as in the past. 9. There is a very promising lot of candidates who are trying for the crews, both the Freshman and 'Varsity. 10. Theseus, the king of Athens, was returning home after many victories with his wife.

103. Incoherence due to a Fault in the Use of Reference Words or Conjunctions.—We have seen how the false position of words, phrases, or clauses may destroy the sense or effectiveness of the sentence by obscuring the relation between the various parts of the sentence. It now remains to be seen how a similar result is brought about by false reference and false connection, *i.e.* by a clumsy or incorrect use of pronouns and conjunctions.

104. False Reference: Pronouns.—The following examples illustrate incoherence due to faults in the use of pronouns:—

(a) He told the coachman that he would be the death of him if he did not take care what he was about and mind what he said. [Does *he* refer throughout to the same person or to different persons?]

(b) Description plays very little part in the book, and *those* that do occur are not interesting. [*Those* what?]

(c) If an individual or a corporation had managed an undertaking as this has been managed, *they* would have been discredited years ago. [To what plural noun can *they* refer? Cf. § 37.]

(d) The most important question that has ever come up for debate, to *which* the majority is opposed, and from *which* the workingman shrinks, is this. [*Which* is too far from its antecedent. Corrected: The most important ques-

tion that has ever come up for debate, a question to which the majority is opposed, and from which the workingman shrinks, is this.]

EXERCISE 48

Correct the following sentences:—

1. He proposed a glass of soda water, to which I assented.
2. The *Merrimac* having been stripped of everything except her machinery, two torpedoes were placed under her hull, which would sink the ship.
3. Here were long planks, placed across horses, which were used as mess-tables.
4. A few years ago I had from fifty to sixty men working for me and now I have only ten, which shows the falling off of trade.
5. His wife had a deadly fear of snakes, which no persuasion could diminish.
6. There is no doubt that the University should have more land. They should buy the next block.
7. For a family such as was that of Dr. Primrose to come down to almost nothing and yet keep up their pride and spirits, is incredible.
8. Again while blockading harbors she was frequently called upon to defend herself against forts and gunboats, which she always did gallantly.
9. No semblance of a slip occurred in the case of any one of us, though had it occurred the worst consequences could hardly have been avoided.
10. Once raised to the dizzy height of absolute power, the use that was made of it depended solely on the character of the emperor.

105. False Connection: Participles.—As the adjective form of the verb, the participle must modify a noun or its equivalent. A participial phrase or clause is thus connected with the rest of the sentence by the participle. Incoherence may occur in the following ways:—

- (1) The participle may not modify grammatically

the noun or pronoun which it should modify according to the sense. See § 53 (3).

(2) The nominative absolute with a participle is sometimes used in English, with the force of a causal clause,¹ but it is not nearly so common as in Latin, and should be used sparingly. It is particularly awkward when it follows the principal clause; *e.g.* "My teachers in this new school were first-class instructors, *two having had* a call within the last two years to teach in colleges."

106. False Connection: Conjunctions.—In no way can the sense or structure of a sentence be made more incoherent than by an indefinite use of connectives. The pupil should make sure, especially in complex sentences, that the relations between the clauses are clearly indicated. He should be particularly on his guard against the careless use of the relative adverb *so*.² *So* is properly used to introduce a clause of result; *e.g.* "I sent him word early *so* [or *so that*] he could get away in time." It is also sometimes used, especially in conversation, with the force of "consequently"; *e.g.* "I did not find him, *so* I went

¹ For example, "The sun having long since sunk in the west, we returned hastily home."

² *While* is too often loosely used. It is certainly best used to indicate that two processes are going on at the same time; *e.g.* "I will do this *while* you are doing that." It may also have the sense of "although"; *e.g.* "*while* I believe you, I can scarcely realize that you are telling the truth." It is least well used when it is merely equivalent to "and" or "but," or when it may be omitted without changing the sense; *e.g.* "Olivia was boisterous, *while* Sophia was quiet and reserved."

on." But there is so strong a feeling that *so* is loosely used when it does not plainly introduce a clause of result that careful writers regularly avoid it in the construction illustrated above, preferring "*As* [or *since*] I did not find him, I went on."

EXERCISE 49

Correct the incoherence of the following sentences¹:—

1. In both countries the law of society demands that only a few be permitted to prosper while the great "other half" must struggle for a mere existence. 2. In reply to your letter of the 27th in regard to roast beef, we first began packing it twenty-five years ago. 3. Answering your question in regard to foreign ingredients and scraps being used in putting up this meat, will say that we used nothing but good, wholesome, sound beef. 4. This assured her that she was being watched, so very slowly she left the room. 5. In the cities all is uncertainty, therefore money is not invested, and business is not transacted, so men have no work. 6. The "gym" proper is on the ground floor, taking up half the oval; the other half being given up to dressing rooms. 7. One afternoon, while walking along a business avenue, my attention was attracted by a crowd. 8. The time is short, so I will confine myself entirely to important matters. 9. The chief opinion among newspaper editors was that the bill was harmful to the press, while politicians thought it would benefit the public. 10. He had been employed to assist in arranging the house for its mistress and had contrived this hiding-place for the pur-

¹ To do this it will sometimes be necessary to make the structure parallel (see § 88), or to recast the thought in two or more sentences.

pose of rifling my aunt's strong box when everybody in the house should be asleep, having secreted himself there. 11. The school is easy of access, being near to the station. 12. Having been informed that the Spanish fleet was hugging the coast of Spain, and that a large army was to be sent to Cuba, it became the Admiral's duty to return to Havana. 13. After his marriage to my aunt he gradually dwindled away, my aunt's mind being too much for him. 14. The athletic grounds being several miles distant is a great drawback. 15. The result aimed at not only was to make England the manufacturing centre of the world, but also that these products should be carried in English ships. 16. The principal products which their ships brought to England were timber, tallow, and hides, from the Baltic regions, and from Norway they brought pitch and fish.

107. Summary.—What has been said in this chapter may be summarized thus. A well-constructed sentence must have the following characteristics:—

- (1) Its parts, when taken together, must express one, and only one, idea (Unity).
- (2) Its parts must be so arranged that the important parts will stand in prominent places (Emphasis).
- (3) Its parts must be so shaped and arranged that their relation to each other, both in form and in sense, is perfectly clear (Coherence).

EXERCISE 50 (Review)

Correct or improve the following sentences:—

1. She lived alone in the House of the Seven Gables, with small means and having too much pride to accept assistance. 2. Owing to the fact that the company will appear in many new places next season with the exception of a new cover and a few additions, there is little change

from the pamphlet used during last season. 3. The psalms of David breathe forth the sweetest spirit of antiquity; but go to the opera and see what men have lowered music to. 4. After having visited all the publishers in the city, who each in turn told him that his poem was not worth publishing, in a manner which was far from being polite, so he had to do it himself. 5. When once people begin to say, "to-morrow will do," they are very apt to forget it or have something happen to prevent them on the other days, and it is not necessary to show to every upright man in the state that this election is one of momentous importance and it is their duty to register, for they cannot vote without doing it. 6. I suggest three essentials for a rhetoric course. All can be easily instituted. A competent instructor, a one-hour course, and consultations on essays. 7. Still the end sought cannot be reached until efficient teachers are found, as rules and regulations are only one third, the teacher may be considered another third, and the student the remaining third in the process of education. 8. Nothing happened of importance after that, until nearly two months later. Then the battles of San Juan Hill and El Caney, the great naval victory of Santiago and finally the capture of Santiago itself. 9. We went to the fire down the street in the old store next to the Gardner house that has been empty so long, but everything was quiet again by the time we got there and we had to come home, which was just what we might have expected, for it's always our luck. 10. It should be known that the limits of the Paris Exposition grounds are fixed by inflexible boundaries—streets, avenues, boulevards, business houses and private residences—and are situated in the centre of the city, thus making it impossible to extend the grounds in order to secure more space with which to satisfy the demands of a foreign country, so that the additional allotment of space made to the United

States—after the whole amount had been apportioned out to the various nations of the earth—required more than an ordinary effort upon the part of the French exposition authorities, and demonstrates their generosity and good feeling toward us as a nation. 11. The first two named only went to the top: the others remained below. 12. He not only lent me his carriage, but also his horses. 13. A few individuals have headed the movement from the first and given it consistency and dignity, among whom I can mention none more influential than our honored president. 14. He often recalled the first time that he drove over this beautiful country with his wife who has since gone to heaven in a buggy. 15. I studied the lives of these authors and the works of each, but spending most of my time on Milton and Shakespeare. 16. I remember seeing him in 1860 when he was a mere child and that even then his peculiar characteristics were already well developed. 17. And we respectfully request Ladies and Gentlemen intending to purchase to allow us the privilege of trying on a pair; to see and feel this shoe upon the foot, is to make a customer for us. 18. Henry Smith, attorney for the Merimac valley navigation company, stated in behalf of that company the objections to the proposed buoy, and the construction of a fender pier was strenuously advocated by him.

CHAPTER IX

WORDS: VOCABULARY

108. PLAN OF PROCEDURE.—109. THE EXTENT OF THE ENGLISH VOCABULARY.—110. THE INDIVIDUAL VOCABULARY.—111. HOW TO INCREASE THE INDIVIDUAL VOCABULARY.—EXERCISE 51.

108. *Plan of Procedure.*—Now that we have seen how words are arranged in sentences, we must notice what kinds of words are most serviceable.

109. *The Extent of the English Vocabulary.*—We have already seen the dangers attending the use of words that are not, strictly speaking, English words, and the use of words in senses not properly English. But other points about words still remain to be considered. Granted that all our words are English and are used in proper English senses, what sort of words shall we use,—of what words shall our vocabularies consist? English has, by the accidents of history, a total vocabulary of more than three hundred thousand words. To the primitive Anglo-Saxon of our Germanic ancestors were first added, by slow degrees, words from the Celtic, the Danish, and the Latin. The conquest of England by the Normans—Scandinavians who spoke French—resulted in the addition of a large French vocabulary to the homely treasures of the Anglo-Saxon tongue—and created

our English language. And then, as civilization grew, and as knowledge of antiquity and intercourse with other nations increased, came new ideas and experiences, new arts and sciences, and a multitude of new words from Latin and Greek, as well as from Italian, Spanish, Portuguese, Dutch, Hebrew, Arabic, Hindustani, Persian, Malay, and other languages. With a vocabulary so large and rich as that of English, what are we to do? In this chaos of strange and familiar words, how are we to pick and choose?

110. *The Extent of the Individual Vocabulary.*—When we examine the situation, however, we find that no one knows or uses all these three hundred thousand words, any more than he knows or makes friends with all the people in the city where he lives. Even Shakspeare's vocabulary had not more than fifteen thousand words, and that of Milton, and that of the English Bible, is each less than seven thousand. We need not be ambitious, then, to know or use all the words in the dictionary. What we should try to do is to increase our vocabularies until they are adequate to our needs; and that, it is to be feared, they are not now. Communication of some sort can be carried on with even a very small number of words. A foreigner may manage to make known his ordinary wants with scarcely more than a hundred; the average vocabulary of the Italian opera is said to be less than a thousand. But a small stock of words is a cruel limitation on one's thinking, and especially on one's talking or writing. To have only a few words at our

command means that we have curtailed ourselves in much that makes life worth living, — in freshness and keenness of sensation, and in breadth and depth of thought. The difference between a wide-awake, energetic man, with an acute, well-disciplined mind, and a dull or stupid man, is largely due to a state of mind of which the best sign is a limited or hackneyed vocabulary. The dull man does not discriminate; he lumps a dozen things together under one name: all things which are at all alike are to him exactly alike. He does not trouble himself to distinguish among them. *Nice, fine, good*, for instance, do duty for a score of adjectives with more special meanings.

111. How to Increase the Individual Vocabulary. — The following advice will aid students in enlarging their vocabularies: —

(1) If possible, get a sound elementary knowledge of Latin, not only because the study of Latin trains the mind, but because Latin is the basis on which a large number of important English words is formed.

(2) Use new words, even if it takes an effort to do so, until they become familiar to you.

(3) Read as much as you can in good English authors of all kinds. Read carefully; do not skip or pass lightly over words the meanings of which you only half know or do not know at all.

(4) In all your writing try to express yourselves exactly; realize what it is which you want to express, and do not be satisfied until you have found the word or words that express your meaning adequately.

(5) Beware of using the same words too constantly. A hackneyed vocabulary, or the careless and unnecessary repetition of a word in a single sentence or in several successive sentences, detracts greatly from the force of what you write.

(6) Write frequently. It is by use that a vocabulary grows rich and keeps vigorous.

(7) Have a good dictionary by you and use it frequently.¹

EXERCISE 51

I. Read carefully the following passage, under-scoring the words with which you are not so familiar as to use them naturally. Make sure of the meaning of these words, and construct sentences which will illustrate their use.

"Although as boys we had been even intimate associates, yet I really knew little of my friend. His reserve had been always excessive and habitual. I was aware, however, that his very ancient family had been noted, time out of mind,

¹ Worcester's Dictionary, the International, the Century, and the Standard are the best English dictionaries for ordinary use, and at least one of them should be accessible in every school library. The Century has the advantage of giving a number of examples under each word, illustrating the precise sense which usage gives to it. This plan is followed much more elaborately in the largest and best dictionary of the language, the New English Dictionary. The great size of this work, which after many years of labor still remains incomplete, prevents it from being used largely by younger students, but it is to be hoped that teachers will see that their school libraries and town libraries possess it, and from time to time refer pupils to it, with a view to giving them a clear idea of the extent and variety of the English vocabulary, and the numerous shades of meaning to which usage gives authority.

for a peculiar sensibility of temperament, displaying itself, through long ages, in many works of exalted art, and manifested of late in repeated deeds of munificent yet unobtrusive charity, as well as in a passionate devotion to the intricacies, perhaps even more than to the orthodox and easily recognizable beauties, of musical science. I had learned, too, the very remarkable fact that the stem of the Usher race, all time-honored as it was, had put forth at no period any enduring branch; in other words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variation, so lain. It was this deficiency, I considered, while running over in thought the perfect keeping of the character of the premises with the accredited character of the people, and while speculating upon the possible influence which the one, in the long lapse of centuries, might have exercised upon the other—it was this deficiency, perhaps, of collateral issue, and the consequent undeviating transmission from sire to son of the patrimony with the name, which had, at length, so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the 'House of Usher'—an appellation which seemed to include, in the minds of the peasantry who used it, both the family and the family mansion." — POE: *The Fall of the House of Usher*.

II. Criticise the vocabulary of the following passages:—

(a) "The wind even took up the sand and gravel, and carried it away with the snow. On the side it piled up the snow till the houses were almost covered up. No one ventured out, even on snow-shoes; but the wind came in where it could, and sifted in the fine snow about windows and under doors: and the snow that came down the chimneys melted and stained the walls."

(b) "The next step is to put this photograph into words. Care should be used in the selection of words. A few well-selected, expressive words are a great deal more valuable in description than two or three pages of words that are not forcible, and not characteristic of the subject."

(c) It is not of that class of writing that finds a lasting place in literature that I am speaking, for that is attainable by few among us; but of writing that, while not necessarily possessing an elegant and artistic literary finish, is nevertheless capable of conveying to its readers in a straightforward and simple manner the idea that we wish them to grasp.

III. Choose at random a page from an unabridged dictionary, and notice (1) how many of the words there defined you know the meaning of, and (2) how many you actually use in speech or composition.

CHAPTER X

WORDS: TOO MANY; TOO FEW

112. TOO MANY WORDS.—113. HOW TO SECURE COMPACTNESS.—

114. TOO FEW WORDS.—115. THE SCALE OF COMPOSITION.—

EXERCISE 52.—EXERCISE 53.

112. *Too Many Words*.—One of the most important principles of rhetoric is also one of the most obvious: we should not use more words than those which express our meaning adequately. Obvious as it is, this principle is one of the hardest to put into practice. The habit of writing compactly, of going straight to the point, of saying just what one has to say and then of stopping, is not easy to acquire. The opposite and more frequent habit, the vice of using too many words, usually appears in one of three forms:—

(1) *Useless repetition* of an idea, as in the following sentence, "Hence the *universal* testimony which all the nations of the earth have conspired to give to some few works of genius." Here the relative clause merely repeats the idea of *universal*.

(2) *Useless words*, which, though not repeating any preceding thought, add nothing to the sense. For example, (a) can, by the omission of superfluous words, be reduced to (b).

(a) One hundred dentists sat in Berkeley Hall last night and listened to a paper by Dr. Smith on the subject of the development of the enamel in the teeth.

(b) In Berkeley Hall last night Dr. Smith lectured to one hundred dentists on the development of the enamel.

(3) *Useless details, or prolixity*. Prolixity is most easily illustrated by the rambling story, in which unnecessary facts obscure the real point.

113. *How to Secure Compactness*.—Compactness in writing is to be secured chiefly by keeping uppermost in mind the precise point which the writer wishes to make.¹ To this end, any piece of writing should be carefully planned, so as to avoid useless detours. Economy of time for both the reader and the writer demands that the writer should stick closely to his point, and should reach it by simple and natural steps. If prolixity can be avoided, mere wordiness can be easily dealt with by the combined efforts of the teacher and the pupil. When, how-

¹ The following verses from the *Atlanta Constitution* contain the proper dogma in a somewhat unconventional form:—

"When you've got a thing to say,
Say it! Don't take half a day.
When your tale's got little in it,
Crowd the whole thing in a minute.
Life is short—a fleeting vapor;
Don't you fill the whole blamed paper
With a tale which, at a pinch,
Could be cornered in an inch!
Boil her down until she simmers;
Polish her until she glimmers.
When you've got a thing to say,
Say it! Don't take half a day."

ever, a theme is prolix, the best thing to do with it is to destroy it. Correction will not help it much.

114. Too Few Words. — Young writers are often as likely to use too few words as too many. It is not, of course, sufficient to state what you mean in a bare, disconnected fashion; you must be sure that your reader understands you fully, and for that purpose you must add, by way of explanation, illustration, or expansion, whatever details are necessary to make your whole meaning quite clear. "Brevity," said an old and experienced lawyer, "is sometimes overrated. The number of a man's words should be like the length of a blanket, — enough to cover the bed and to tuck in besides."

In the following examples (*a*) represents a statement of fact so incomplete that its bearing is not easily seen; (*b*) is the same statement in an expanded and more comprehensible form: —

(*a*) "President Eliot has entered upon a crusade, which, I think, is a step in the right direction. He proposes that certain of the languages be commenced before entering the high school, so that on entering college one will have finished all preliminary work on them."

(*b*) "President Eliot has started a movement which is, I think, in the right direction. He has proposed, in a recent article and in several addresses before educational bodies, that the pupil should begin the study of one or perhaps two foreign languages — French, German, Latin, or Greek — in the grammar school, at least a year before entering the high school. By the time he enters the high school, then, the student will have finished much of the elementary work in

the languages which he, or his parents for him, shall have chosen. Before he leaves the high school he will, under this system, have obtained such a mastery over them as to read them, to understand them when spoken, and to express himself, to a certain degree, in them."

115. The Scale of Composition. — Faults with regard to the number of words are often caused by failure to notice the scale on which a piece of writing is to be done. The battle of Bunker Hill can be described in a sentence or in ten thousand words. In treating any subject it is important that we should notice the physical limits of our work, that is, to what space we are restricted. With these limits in mind it is usually not difficult to decide into how much detail it is necessary to go in any given part of our essay.

EXERCISE 52

Rewrite the following passages in fewer words: —

1. What the outcome of the Peace Conference will be is as yet a matter of doubtful conjecture, but one thing is sure, and that is that the conference will gain time for the Czar.
2. England has been acknowledged for the past four or five centuries to be the ruler of the ocean, the greatest naval power in the world; and indeed this seems to be true.
3. After long weeks of waiting, after many nights passed in sleepless watchfulness, the Spanish fleet finally steamed forth on a day in the early part of July when the sun was sending down his rays with all the fierceness of a tropic climate.
4. The Confederacy had been very successful in its warfare on the sea, and with the introduction of the *Merrimac* it had almost turned the fortunes of the South against the

North. Hitherto all the vessels of both sides had been made of wood with no protection against shot or shell. But when the *Merrimac* was turned out with its protecting coat of iron, it was well-nigh invincible, and none of the ordinary wooden war-ships had any chance against it. It destroyed some of the North's finest vessels, and every one trembled at what it might do. 5. The library owns many costly and valuable works which are not shown except by special permission. 6. On February 15, 1898, while our battle-ship *Maine* was anchored in Havana harbor, it was blown up and destroyed, and nearly two hundred and fifty sailors and men on board lost their lives. 7. Prior to Burke's speech for many years the American people had resented and objected to many bills which the English Parliament had passed relative to the American colonies, until it reached its culminating point in revolution and the loss to England of the American colonies. The Navigation Act, the Stamp Act, the tax on tea, the Boston Port Bill, and lastly the quartering of troops in America, irritated and aroused the people to the sense of their wrongs, until, pressed and oppressed beyond all endurance, they revolted, and after years of struggle won their independence. 8. This defeat ruined the Spanish power, and from this time it steadily declined. 9. Ellsworth climbed to the tower or roof and captured the flag, and the men proceeded down the stairs, when they met on the landing the owner of the flag, who, without a word of warning, shot Ellsworth dead through the heart with a shot-gun which he carried in his hand. Thus in the very beginning of what promised to be a glorious life Ellsworth was cut off in the prime and health of manhood. 10. On the other hand, the firing of the guns of the *Constitution* was excellent, and almost every shot took effect. The masts of the *Guerrière* were in a tottering condition, and some of them fell, dragging the

Guerrière up, so that she came alongside of the *Constitution*. 11. Finally, when the smoke had at last cleared, and the roar of the cannon had ceased, and the terrible silence, broken only by the lapping of the waves and groans of dying men, seemed to enwrap everything, the fleet of the Spaniards, once so proud and mighty, lay scattered along the rock-strewn beach, with their sides rent with gaping holes, dismantled, and smoking where the American shells had ignited their woodwork.

EXERCISE 53

Increase the number of words in the following passages until the thought is adequately expressed:—

[SUGGESTIONS. — 1. The short statements seem unrelated: supply connections and amplifying phrases to show that the colonies were ready for freedom because (a) they no longer needed the protection of England, which had been necessary in time of war; and (b) England had neglected to maintain strong royal authority, and had permitted popular government. 2. Show that in 1775 it was necessary to decide on a policy of colonial government (sentences 1 and 2); and prepare for the statement of Burke's attitude by telling what alternatives were presented. 3. What is meant by "rather condensed"? What connection is there between the brevity of the prescribed sonnet-form and the kinds of themes for which it is most used? 4. We are not told that the Spanish Armada leaves the English coast. Make less abrupt transition to "the harbor of Calais." 5. Show the relation of the parenthetical clause to the assertion. 6. Show fully the relation of cause and effect existing between the conditions of imprisonment and the death of the prisoners. 7. Where were the fortifications built, and why did Colonel Prescott stop to build them on Bunker

[Breed's] Hill? These questions occur to one who reads the paragraph. 8. Make definite the inference that the retention of the same ministers in office for so long a time shows their great influence over the king.]

1. The colonies were in a state ripe for freedom. The French and Indian Wars were over. The colonies felt no need of England for protection. They had been neglected by England. Their governments were chiefly popular. 2. Burke's speech was given to the English Parliament in the year 1775. The time had come when some government must be decided upon for the colonies, and Burke did his best to persuade Parliament toward reconciliation. 3. The sonnet is a short poem consisting of one stanza of fourteen lines. It is usually rather condensed, on account of its definite limits. It is often used for subjective poetry, and is useless for any narrative. 4. The fleet was first sighted from the English coast on July 19, 1588. The English ships sent out to intercept the Spanish vessels were so much lighter and smaller that they would get around a large Spanish ship like a flock of king-birds around an eagle, and after destroying her would go after another. And so it continued for some time, the Spaniards sustaining severe losses. Then when the Spanish fleet was in the harbor of Calais, the English sent fire-ships against it, and almost destroyed it. 5. The subject on which he was going to speak was a very important one—it was just a week before the battle of Lexington—as the American colonies were very valuable possessions. 6. His orders were carried out. The poor men were thrown into a dungeon about forty feet square. The windows were small; it was the height of the Indian summer; and when the guards came back in the morning only twenty-three prisoners out of one hundred and forty-three were left alive. 7. On his way to Charlestown, Colonel Prescott came to a hill, called Bunker Hill,

which sloped down gently to the south. All that night, and till eleven the next day, he kept his men at work building fortifications. 8. George III. was really king only in name, for he was ruled by his ministers. He had had six ministers in office twenty years.

CHAPTER XI

KINDS OF WORDS

116. LONG WORDS AND SHORT WORDS. — 117. ANGLO-SAXON WORDS AND LATIN WORDS. — 118. THE ANGLO-SAXON ELEMENT IN ENGLISH. — 119. THE LATIN ELEMENT IN ENGLISH. — 120. THE CHOICE BETWEEN THE TWO ELEMENTS. — EXERCISE 54. — 121. SIMPLE WORDS AND AFFECTED WORDS. — EXERCISE 55. — 122. SPECIFIC OR DEFINITE WORDS. — EXERCISE 56.

116. Long Words and Short Words. — Long words should not be used because they are long words, nor short words merely because they are short. If the word you want to express your meaning exactly is a long word, use it, but do not hunt for long and pompous words. As a rule, say what you have to say as simply as possible, preferring, for the sake of brevity, short words to long words.

Notice, for instance, the simplicity and directness of the following passage, an effect largely produced by the use of short words: —

"And when they told it to Jotham, he went and stood in the top of Mount Gerizim, and lifted up his voice, and cried, and said unto them, Hearken unto me, ye men of Shechem, that God may hearken unto you. The trees went forth on a time to anoint a king over them; and they said unto the olive tree, Reign thou over us. But the olive tree said unto them, Should I leave my fatness, wherewith by me they honor God and man, and go to be promoted over the trees? And

the trees said to the fig tree, Come thou, and reign over us. But the fig tree said unto them, Should I forsake my sweetness, and my good fruit, and go to be promoted over the trees? Then said the trees unto the vine, Come thou, and reign over us. And the vine said unto them, Should I leave my wine, which cheereth God and man, and go to be promoted over the trees? Then said all the trees unto the bramble, Come thou, and reign over us. And the bramble said unto the trees, If in truth ye anoint me king over you, then come and put your trust in my shadow: and if not, let fire come out of the bramble, and devour the cedars of Lebanon." — *Judges ix. 7-15.*

117. Anglo-Saxon Words and Latin Words. — Closely connected with the difference in effect between short words and long words is that between words of Anglo-Saxon origin and words of Latin origin. Of the difference between these two kinds of words it is essential that the pupil should have a clear idea.

118. The Anglo-Saxon Element in English. — The original inhabitants of England belonged to the Celtic race, were called Britons, and spoke a language somewhat like Welsh. They were conquered by the Romans, who made Britain a province of the Roman Empire, built roads and towns, and carried on mining and a considerable commerce. The great bulk of the Celtic population, however, was uninfluenced by Roman civilization, and only slight traces of Latin were left in the British language. In the fifth century, when the Roman military occupation ceased, the island relapsed into its previous condition of barbarism, and was in the course of a century overrun

and conquered by three closely allied Low German tribes,—the Jutes, the Saxons, and the Angles. The Britons were driven into the west and north of the island. Those who remained under English rule were made slaves. The different dialects spoken by the conquering tribes then became the language of the country. Anglo-Saxon or Old English is the English used before the French-speaking Normans conquered the island and changed the language so radically. It belongs to the Teutonic family of languages and is closely akin to the languages of the Germans, Dutch, and Scandinavians.

119. The Latin Element in English.—The Norman conquerors of England (eleventh century) were Scandinavians by origin, but they had been for a century and a half settled in North France, had intermarried with the people of the country, and spoke a dialect of the French language. For a century and more after the settling of the Normans in England, there were two languages spoken there,—French by the Normans, English by the native English population. Gradually, however, the two parts of the population became less distinct, and the two languages were fused into one. The new English which the amalgamated population spoke we call Middle English, because it is the second of the three great historical divisions of the language, *i.e.* Old English, Middle English, and Modern English. Middle English is most familiar to us through Chaucer, who wrote in the fourteenth century, and was the greatest writer of

the period. Middle English is distinguished from Old English by the loss of some of the older forms of inflection and by the addition of a very large number of words derived from the French. The importance of this last fact is great. Though our language is the English language, there are more words in it of foreign than of English origin. Many of these words come directly from the Latin, which has had a strong influence on English, but an even greater number come to us indirectly, through the French, which, on account of the supremacy of the Normans and on account of the close relations for centuries between France and England, exercised a very powerful influence on the English vocabulary. Now, the French vocabulary comes, in great measure, from the Latin, so that the majority of English words are directly or indirectly of Latin origin. In such a sentence, for instance, as “the majority of secondary schools do not prepare pupils for entrance to college,” *majority, secondary, schools, prepare, pupils, entrance, college*, all come, directly or indirectly, from the Latin. The smaller words, however, such as we use in almost every sentence we make,—*the, for, that, and, but*, for instance,—as well as a large number of our common, homely words, are of native origin. In the line, “It was the schooner *Hesperus* that sailed the wintry sea,” for example, all the words, except *Hesperus*, are native English words.

120. The Choice between the Two Elements.—There is a prevalent theory that we should as far as pos-

sible use words of Anglo-Saxon rather than of Latin origin. The former are, as a rule, short, homely, common words, and are especially appropriate in simple writing, that deals with plain, tangible matters. The latter are frequently longer, less homely in their associations, and are peculiarly adapted to elaborate or precise distinctions of thought. Neither class should be used to excess, and neither can be neglected.

The peculiar effect of simplicity and strength that comes from the use of Anglo-Saxon words is perhaps best shown by the following extract from Bunyan's *Pilgrim's Progress*, in which by far the greater part of the words are of Anglo-Saxon origin:—

"Then said Christian to his fellow, 'Now I call to remembrance that which was told me of a thing that happened to a good man hereabout. The name of the man was Little-faith, but a good man,¹ and he dwelt in the town of Sincere. The thing was this: At the entering in at this passage, there comes down from Broad-way Gate a lane called Dead Man's Lane,—so called because of the murders that are commonly done there; and this Little-faith, going on pilgrimage, as we do now, chanced to sit down there, and slept. Now there happened, at that time, to come down the lane, from Broad-way Gate, three sturdy rogues, and their names were Faint-heart, Mistrust, and Guilt (three brothers), and they, espying Little-faith where he was, came galloping up with full speed. Now the good man was just awake from his sleep, and was getting up to go on his journey. So they came up all to him, and with threatening language bid him stand. At this Little-faith looked as white as a clout, and

¹ We should write nowadays, "but he was a good man," etc.

had neither power to fight or fly.¹ Then said Faint-heart, Deliver thy purse. But he making no haste to do it² (for he was loth to lose his money), Mistrust ran up to him, and thrusting his hand into his pocket, pulled out thence a bag of silver. Then he³ cried out, Thieves! Thieves! With that Guilt, with a great club that was in his hand, struck Little-faith on the head, and with that blow felled him flat to the ground, where he lay bleeding as one that would bleed to death. All this while the thieves stood by. But, at last, they hearing⁴ that some were upon the road, and fearing lest it should be one Great-grace, that dwells in the city of Good-confidence, they betook themselves to their heels, and left this good man to shift for himself. Now, after a while, Little-faith came to himself, and, getting up, made shift to scabble on his way. This was the story.'"—BUNYAN: *Pilgrim's Progress*.

The opposite effect, an effect of dignity and grandeur, is illustrated by the passage from Poe quoted on pages 155, 156. The long words there employed are mostly words of Latin origin, as indeed are most of the long words in our language. A happy balance between these two effects,—both of which are secured, as we have seen, by the use of different parts of the English vocabulary,—may be seen in the passage quoted on page 124. It is such a vocabulary, containing both the vigorous Anglo-Saxon words and the more sonorous Latin words, that the student is advised to acquire.

¹ "Power neither to fight nor fly."

² This construction is now rarely used. See p. 147.

³ The pronoun is ambiguous.

⁴ See note 2, above.

EXERCISE 54

I. With the assistance of the teacher, find the words of Latin origin in the following passage. Can you think of any words of Anglo-Saxon origin that are nearly synonymous?

"But the fierce old hag began to get angry and show a glimpse of her diabolic nature (like a snake's head, peeping with a hiss out of her bosom), at this pusillanimous behavior of the thing which she had taken the trouble to put together.

"'Puff away, wretch!' cried she, wrathfully. 'Puff, puff, puff, thou thing of straw and emptiness! thou rag or two! thou meal bag! thou pumpkin head! thou nothing! Where shall I find a name vile enough to call thee by? Puff, I say, and suck in thy fantastic life along with the smoke; else I snatch the pipe from thy mouth and hurl thee where that red coal came from.'" — HAWTHORNE: *Feathertop*.

II. Chose ten common names of tools or farm implements. Are they of Latin or Anglo-Saxon origin? Are the names of the parts of speech of Latin or Anglo-Saxon origin? Why?

121. Simple Words and Affected Words. — A frequent vice of young or untrained writers is that sometimes technically known as "fine writing," that is, the habit of writing about plain matters in an affected manner. It has its roots in a mistaken idea that in order to produce any impression we must write with great solemnity or pomposity. The following extract from Lowell's preface to the *Biglow Papers* will give the best idea of what "fine writing" is, how common it is, and how absurd it is: —

"It had long seemed to me that the great vice of American writing and speaking was a studied want of simplicity, that we were in danger of coming to look on our mother-tongue as a dead language, to be sought in the grammar and dictionary rather than in the heart. . . . While the school-master has been busy starching our language and smoothing it flat with the mangle of a supposed classical authority, the newspaper reporter has been doing even more harm by stretching and swelling it to suit his occasions. A dozen years ago I began a list, which I have added to from time to time, of some of the changes which may be fairly laid at his door. I give a few of them as showing their tendency, all the more dangerous that their effect, like that of some poisons, is insensibly cumulative, and that they are sure at last of effect among a people whose chief reading is the daily paper. I give in two columns the old style and its modern equivalent.

OLD STYLE

Was hanged.

When the halter was put round his neck.

A great crowd came to see.

Great fire.
The fire spread.

House burned.
The fire was got under.

Man fell.

NEW STYLE

Was launched into eternity.

When the fatal noose was adjusted about the neck of the unfortunate victim of his own unbridled passions.

A vast concourse was assembled to witness.

Disastrous conflagration.
The conflagration extended its devastating career.

Edifice consumed.
The progress of the devouring element was arrested.
Individual was precipitated.

A horse and wagon ran
against.

The frightened horse.
Sent for the doctor.

The mayor of the city in
a short speech welcomed.

I shall say a few words.

Began his answer.
Asked him to dine.
A bystander advised.

He died.

This list of Lowell's, drawn up many years ago,
still holds good; the fault he ridicules is still preva-

A valuable horse attached
to a vehicle driven by J. S.,
in the employment of J. B.,
collided with.

The infuriated animal.
Called into requisition the
services of the family physi-
cian.

The chief magistrate of the
metropolis, in well-chosen
and eloquent language, fre-
quently interrupted by the
plaudits of the surging multi-
tude, officially tendered the
hospitalities.

I shall, with your permis-
sion, beg leave to offer some
brief observations.

Commenced his rejoinder.
Tendered him a banquet.

One of those omnipresent
characters who, as if in pur-
suance of some previous ar-
rangement, are certain to be
encountered in the vicinity
when an accident occurs,
ventured the suggestion.

He deceased, he passed
out of existence, his spirit
quitted its earthly habitation,
winged its way to eternity,
shook off its burden, etc."

lent, and is especially characteristic of the lower
grades of American speech and composition.

EXERCISE 55

What are the equivalents in plain English of the
following passages?

1. "'I am under the impression,' said Mr. Micawber, 'that your peregrinations in this metropolis have not as yet been extensive, and that you might have some difficulty in penetrating the arcana of the Modern Babylon in the direction of the City Road—in short,' said Mr. Micawber, in another burst of confidence, 'that you might lose yourself.—I shall be happy to call this evening, and instal you in the knowledge of the nearest way.'"

2. Ex-Prize Fighter John L. Sullivan, at present posing before the dazzling footlights as one of the heroes in an interesting dramatic performance, was tendered a reception in the City of Shoes last night that ought to make him a pronounced success in the dramatic world.

3. Tremont Temple was filled from gallery to platform yesterday with all the pedagogues of Middlesex County.

4. Cheer after cheer rent the air as the Republican nominee, the successful aspirant for Senatorial honors, ascended the platform and, with his face wreathed in smiles, bowed his acknowledgments.

5. Her lithe, willowy figure, mirror-like eyes, and ivory teeth, together with her profusely luxuriant, deep auburn tresses, made her a pretty Juliet, and secured her a grand ovation.

6. Those present were mostly prominent business gentlemen, who all say that they had an elegant time. Previous to the festivities the band discoursed sweet music. The exercises themselves finished as they had commenced, with

a collation and a brief performance in the shape of blue fire and roman candles.

7. In Newburyport, the place of his nativity, he engaged in commerce, erected a residence, and attained a high degree of popularity among his fellow-townsmen.

8. As the bright portion of the moon diminished, those who could view the spectacle from an elevation could perceive the waters of the bay, that glittered so gayly in the earlier evening, assume a darker hue, the lights of the city shine out more brightly, and the faint stars that had shrunk from sight in the presence of the queenly moon, now sparkle as if pleased at their unexpected opportunity.

9. Tremont Temple presented yesterday afternoon a wonderful scene, filled as it was, with an immense audience of men and women, gathered to hear Lady Henry Somerset, the flower of England's Christian womanhood, preach to the great dual convention of the World's and the National Woman's Christian Temperance Union its annual sermon.

10. "The representatives of the Republicans of the United States, assembled in general convention on the shores of the Mississippi River, the everlasting bond of an indestructible republic, whose most glorious chapter of history is the record of the Republican party, congratulate their countrymen on the majestic march of the nation under the banners inscribed with the principles of our platform in 1888, vindicated by victory at the polls, and prosperity in our fields, workshops, and mines, and make the following declaration of principles."¹

11. The bar-room of the Commercial Hotel at an early

¹ Contrast the above, from a rhetorical point of view, with the following: "The representatives of the Democratic party of the United States, in National Convention assembled, do reaffirm their allegiance to the principles of the party as formulated by Jefferson, and exemplified by the long and illustrious line of his successors in Democratic leadership from Madison to Cleveland."

hour yesterday morning was enlivened by as animated an event known as a "scrap" as has occurred in some time. One of the participants appreciated at the finish that a lemon-squeezer was a great deal harder than his head, which was generously cut, while the wielder of the acidulous weapon paid for amusing himself with it by getting adorned with a pair of woe-hued optics. The other casualties were unimportant, and no police court vengeance has been invoked.

122. Specific or Definite Words. — Words relating to a large class of objects, *e.g.* *bird*, *horse*, are sometimes called generic or general (from the Latin, *genus*). Words relating to a single object or to a comparatively small class of objects, *e.g.* *robin*, *my canary bird*, *Peter*, *colt*, *the old gray mare*, are called specific (Latin, *species*). It should be noticed that writing is more vivid when specific words are used, for then the mind is furnished with a more definite picture. The difference between general and specific terms is thus the same, at bottom, as that between an essay dealing with an abstract principle, *e.g.* with the theory of evolution, and a novel dealing with particular persons and events. The more definite writing is, up to a certain point, the more it is, as a rule, likely to be understood and remembered.

Notice, for instance, the following description: —

"A great roofless palace crowned the hill, and the marble of the courtyards and the fountains was split and stained with red and green, and the very cobblestones in the courtyards where the king's elephants used to live had been thrust up and apart by grass and young trees. From the palace you could see the rows and rows of roofless houses

that made up the city, looking like empty honeycombs filled with blackness; the shapeless block of stone that had been an idol in the square where four roads met; the pits and dimples at street corners where the public wells once stood, and the shattered domes of the temples with wild figs sprouting on their sides." — KIPLING: *The Jungle Book*.

Change the specific terms here to general terms, — change *roofless* to *half-demolished*, *hill* to *elevation*, *marble* to *stone*, etc., and you will notice how much the passage has lost in vividness.

EXERCISE 56

I. Compare, in point of effectiveness, the two descriptions following. Note that both mention substantially the same features of the scene.

1. A great number of bearded men, in dark garments and old-fashioned hats, intermixed with women, some bare-headed and others covered, was assembled in front of a wooden edifice which had a heavy door of wood and metal.

2. A throng of bearded men, in sad-colored garments, and gray, steeple-crowned hats, intermixed with women, some wearing hoods and some bareheaded, was assembled in front of a wooden edifice, the door of which was heavily timbered with oak, and studded with iron spikes.

II. Substitute general terms for the specific nouns and verbs italicized. What is the effect? Are there other specific words in this passage?

"Sand-strewn caverns, cool and deep,
Where the winds are all asleep;
Where the spent lights *quiver* and *gleam*,
Where the salt *weed sways* in the stream,

Where the sea-beasts, *ranged* all round,
Feed in the *ooze* of their pasture-ground;
Where the sea-snakes *coil* and *twine*,
Dry their *mail* and *bask* in the *brine*;
Where great *whales* come *sailing* by,
Sail and sail, with unshut eye,
Round the world for ever and aye."

— ARNOLD: *The Forsaken Merman*.

III. Point out the specific words in the following descriptions. Try to analyze, as far as possible, their effect.

1. "The sun was going down on the Carquinez woods. The few shafts of sunlight that had pierced their pillared gloom were lost in unfathomable depths, or splintered their ineffectual lances on the enormous trunks of the redwoods. For a time the dull red of their vast columns, and the dull red of their cast-off bark which matted the echoless aisles, still seemed to hold a faint glow of the dying day. But even this soon passed. Sight and color fled upwards. The dark interlaced tree-tops, that had all day made an impenetrable shade, broke into fire here and there; their last spires glittered, faded, and went utterly out. A weird twilight that did not come from the outer world, but seemed born of the wood itself, slowly filled and possessed the aisles. The straight, tall, colossal trunks rose dimly like columns of upward smoke. The few fallen trees stretched their huge length into obscurity, and seemed to lie on shadowy trestles. The strange breath that filled these mysterious vaults had neither coldness nor moisture; a dry, fragrant dust arose from the noiseless foot that trod their bark-strewn floor; the aisles might have been tombs, the fallen trees enormous mummies; the silence the solitude of a forgotten past."

— BRET HARTE: *In the Carquinez Woods*.

2. "The charmed sunset lingered low adown
 In the red west : thro' mountain-clefts the dale
 Was seen far inland, and the yellow down
 Bordered with palm, and many a winding vale
 And meadow, set with slender galingale :
 A land where all things always seemed the same!"

—TENNYSON: *The Lotus-Eaters*.

IV. Give five specific terms that fall under each of the general terms given below:¹—

Sound; ship; country; fiction; art.

V. Rewrite the following sentences, using specific terms instead of general:—

1. The animal came toward him from the woods. 2. Some forms of art were helped by the spirit of the sixteenth century. 3. People went into the building.

VI. Select from your own reading several passages in which specific terms are used effectively, and one passage or more in which general terms are used with better effect than specific words would have.

¹ For example, light: gleam, twinkle, flash, glare, glow.

CHAPTER XII

PARAGRAPHS

123. PLAN OF PROCEDURE.—124. THE IMPORTANCE OF THE PARAGRAPH.—125. THE PARAGRAPH BY ITSELF.—126. UNITY, EMPHASIS, AND COHERENCE.—127. UNITY.—128. THE TEST OF UNITY.—EXERCISE 57.—129. EMPHASIS.—130. THE TOPIC SENTENCE.—131. THE SUMMARY SENTENCE.—132. THE DEVELOPMENT OF THE PARAGRAPH.—EXERCISE 58.—133. COHERENCE.—134. COHERENCE: THE PLAN.—135. COHERENCE: SEQUENCE.—136. COHERENCE: CONNECTIVES.—137. LACK OF COHERENCE: CONNECTIVES.—EXERCISE 59.

123. Plan of Procedure.—We have now seen the necessity of choosing satisfactory words and the necessity of combining them into correct and pleasing sentences. It remains for us to learn how sentences may be combined into paragraphs, and paragraphs into longer compositions. The word, the sentence, the paragraph, and the whole composition may be properly regarded as an ascending series. A sentence combines words; a paragraph, sentences; and a whole composition, paragraphs.

124. The Importance of the Paragraph.—From one point of view, a paragraph is a group of sentences in which a single topic is developed. But as a paragraph is usually one of a series of paragraphs, together constituting a whole composition, it is, from another point of view, a logical division of a larger

topic, treated separately. When we see a paragraph, therefore, we suppose that the sentences in it are placed together because we can thus best understand and appreciate the logical development of the author's thought.

125. The Paragraph by Itself. — We shall see later (Chapter XIII) what principles govern the paragraph when it is a logical part of a larger piece of writing. We are now concerned with the paragraph standing by itself. If we turn to the editorial page of a good newspaper, we shall see that there are several short articles there of a paragraph each. These one-paragraph editorials will serve as good examples of paragraphs complete in themselves. They are really little essays. Each has as its basis a single definite idea, and this idea, omitting all unnecessary details, it expresses in not more than two hundred words or so. The idea thus expressed must be a simple one, — a single point, in fact, which the writer thus impresses clearly on the reader's mind. If we compare these one-paragraph editorials with the more important editorials, or "leaders," which consist usually of several paragraphs, we shall understand how important it is that larger ideas, or ideas involving several "points," each of which needs separate explanation or discussion, should be expressed in a series of paragraphs rather than in a single paragraph. At this stage in his training it is necessary that, so far as possible, the student should confine his compositions to single paragraphs, each

complete in itself, trying in each to make one point and one point alone, and to make that point so clear and striking that one cannot help understanding its meaning and appreciating its force.¹

126. Unity, Emphasis, and Coherence. — In discussing the arrangement of words in a sentence, we made use of three principles of composition, — unity, emphasis, and coherence. These three principles apply equally well to the paragraph, or, indeed, to any piece of writing which may be considered as complete in itself. Unity demands that words be so arranged as to express a single idea; emphasis, that they be so arranged as to give prominence to the more important parts of the idea; coherence, that they be so arranged that their mutual relations can be clearly and quickly recognized. In other words, every piece of good writing must centre about a single point (unity); that point must stand out clearly (emphasis); all the necessary details bearing on the point must be so arranged and bound together that they shall form a chain, as it were, of thought (coherence).

127. Unity. — Unity demands that a paragraph express a single idea.

Examples: —

(a) "It is evident that the United States Government does not intend to let the claim against Turkey fall into abeyance through lack of energy. Another despatch has been sent to our Minister at Constantinople, asking him to urge more

¹ After studying this section the student should do the writing required in Exercise 57, part I.

positively upon the Sultan the necessity of making a formal and direct reply to our request for payment. Meanwhile the Porte has again approached the United States with a proposition to pay the \$100,000 indirectly and by a subterfuge; Mr. Cramp, the shipbuilder, has been offered repair contracts on two old Turkish warships at a high price, with the understanding that he should pay the \$100,000 (or less) claimed by those whose property was destroyed during the Armenian riots. Naturally, our Government altogether declines to sanction such a proceeding; in time Turkey may learn that the United States is not concerned so much for the comparatively small sum of money involved as for the public acknowledgment that American citizens have been ill-treated and deserve indemnity and reparation."

— *The Outlook*, June 2, 1900.

(b) "The effect of the news of Mafeking's¹ relief on the ordinarily sober, phlegmatic Londoners was remarkable. The streets were instantly thronged with multitudes waving flags, cheering, and singing. All night long and the day following great crowds surrounded and serenaded the royal residences — Buckingham Palace, Marlborough House, and St. James's Palace — together with Colonel Baden-Powell's residence, Charterhouse School, where he was educated, and the Mansion House, the official residence of the Lord Mayor. The display of enthusiasm was greater even than that which greeted the news of the relief of Ladysmith; the scenes were unprecedented in the annals of the metropolis. The event was also remembered religiously; on Saturday a solemn Te Deum service was held at St. Paul's Cathedral, and on Sunday the national anthem and hymns of thanksgiving were sung in every church."

— *The Outlook*, May 26, 1900.

¹ See page 36.

(c) "It was a burning hot day. Yan was wandering in pursuit of birds among the endless groves and glades of the Sandhill wilderness about Carberry. The water in the numerous marshy ponds was warm with the sun heat, so Yan cut across to the trail spring, the only place in the country where he might find a cooling drink. As he stooped beside it, his eye fell on a small hoof-mark in the mud, a sharp and elegant track. He had never seen one like it before, but it gave him a thrill, for he knew at once it was the track of a wild deer."

— SETON-THOMPSON, *The Trail of the Sandhill Stag*.

The first example treats of a demand made on Turkey by the United States; the second, of the enthusiasm in England at the relief of Mafeking; the third, of a boy's first sight of a deer's track. The first and second examples are one-paragraph editorials. All treat a single idea with great definiteness.

128. The Test of Unity. — A paragraph has unity, as a rule, if it can be summed up in a single sentence. The paragraphs quoted in the preceding section, for instance, can be summed up as follows: —

(a) This is the status of the claim of the United States against Turkey.

(b) The relief of Mafeking was thus enthusiastically celebrated in London.

(c) Under such circumstances the young hunter first saw the track of a deer.

It will be found impossible, or at least exceedingly difficult, to sum up any of the following paragraphs in a single sentence: —

(1) "Of all the uncertain and capricious powers which rule our earthly destiny, Fortune is chief. Who has not

heard of the poor being raised up, and the rich being laid low? Alexander the Great said he envied Diogenes in his tub, because Diogenes could have nothing less. We need not go far for an instance of fortune. Who was so great as Nicholas, the Czar of all the Russians, a year ago, and now he is fallen, fallen from his high estate, without a friend to grace his obsequies. The Turks are the finest specimens of the human race, yet they too have experienced the vicissitudes of fortune. Horace says that we should wrap ourselves in our virtue when fortune changes. Napoleon, too, shows us how little we can rely on fortune; but his faults, great as they were, are being redeemed by his nephew, Louis Napoleon, who has shown himself very different from what we expected, though he has never explained how he came to swear to the Constitution, and then mounted the imperial throne. From all this it appears that we should rely on fortune only while it remains,—recollecting the words of the thesis, *Fortes fortuna adjuvat*; and that, above all, we should ever cultivate those virtues which will never fail us, and which are a sure basis of respectability, and will profit us here and hereafter.”¹

(2) A high-school education, to be thorough, must give full play to the principle of election in studies. A cast-iron curriculum induces shallowness, rushing pupils from subject to subject without allowing time to master any. But the course must be an elective system, not a confused mass. Let each student's subjects be allied, so that each may aid the other in training the mind. Again, an elective system works badly if the privilege is accorded to pupils before they are intellectually of age. Then again an elective system of studies has the great advantage of unity.

(3) Front de Bœuf's castle of Torquilstone, not very far

¹ A burlesque of a schoolboy's theme on "Fortune Aids the Brave" (*Fortes fortuna adjuvat*), in Newman's *Idea of a University*.

from Rotherwood, was one of the old feudal castles of England. It was large and massive, and appeared to have been built more for strength than beauty. It was flanked by high walls, and at the corners were large towers. Around the castle was a moat which could be crossed at two places: one at the front, where there was a portcullis and draw-bridge, so general in the castles of the time; the other at a small plank which crossed the moat at the rear and could easily be pulled across.

Inside was a large hall surrounded by several smaller ones. The castle also had some dungeons for prisoners.

(4) Of all Scott's novels of adventure *Ivanhoe* seems to me to be by far the best, both in its power to hold the reader's attention and in its accurate description of the times.

A volume could be written on the good qualities of the book, but I will speak only of one thing of small importance which struck me very forcibly in reading the story. This is the fitness of the names which Scott gives his characters. Take *Ivanhoe*, for instance, the name of the hero of the story. *Ivanhoe*, by its smoothness, always suggests to me courtesy and polished manners; by its swing, courage and nobility.

Then Wamba and Gurth suggest the jester and the peasant. Gurth sounds rough and harsh, while Wamba seems to me to have a light, merry sound.

(5) One of the most brilliant engagements of the late war was the battle of San Juan.

Here it was that our regulars and volunteers alike exhibited their dashing courage and superb military discipline.

After several skirmishes with the enemy, our troops had advanced from Siboney to the foot of San Juan hill.

There they were given a short rest, and, supplied with three days' rations, they advanced.

Killed and wounded fell on all sides, while the deadly Mauser rifles of the enemy continued to belch forth their infernal torrent of steel; the air was filled with the shrieks and groans of the wounded; army surgeons and Red Cross nurses flitted here and there; and above all this tumult, now and again, sounded the mighty roar of the dynamite gun in charge of the Rough Riders.

At length the summit was reached, and our men occupied the trenches which had lately been filled with Spaniards. Our victory was complete.

The first of these extracts is typical of the rambling one-paragraph composition which an inexperienced or indolent writer may produce, simply because he does not force his thoughts to centre themselves about a single idea. The second represents a slightly higher stage of accomplishment. Here the writer has a definite topic in mind, but has no one definite point to make regarding it. The third extract, constituting a short composition on Torquilstone, the castle which plays so large a part in Scott's *Ivanhoe*, has unity, as a whole, for it deals with that one subject. The writer blunders, however, in not putting all that he writes into a single paragraph. It would be perfectly possible, of course, to write at length about the castle, presenting, in various paragraphs, various points concerning it; but here his one object is to give a brief general description of the castle, and there is nothing to gain in isolating two minor facts from the main body of that description. Similarly, the fourth and fifth extracts should each consist of a single paragraph.

EXERCISE 57

I. Clip from a good daily or weekly newspaper two one-paragraph editorials of about two hundred words each, and one editorial of several paragraphs. Write, in a single sentence, below each of the one-paragraph editorials, what seems to you the substance of the paragraph. Do the same for each of the paragraphs in the longer editorial.

II. Express, in single sentences, the thought of each of the following paragraphs. Under each of these sentences jot down roughly the details which the author uses in treating the topic in question.

(a) "On entering the amphitheatre,¹ new objects of wonder presented themselves. On a level spot in the centre was a company of odd-looking personages playing at ninepins. They were dressed in a quaint, outlandish fashion; some wore short doublets, others jerkins, with long knives in their belts, and most of them had enormous breeches, of similar style with that of the guide's. Their visages, too, were peculiar; one had a large beard, broad face, and small piggish eyes; the face of another seemed to consist entirely of nose, and was surmounted by a white sugar-loaf hat set off with a little red cock's tail. They all had beards, of various shapes and colors. There was one who seemed to be the commander. He was a stout old gentleman, with a weather-beaten countenance; he wore a laced doublet, broad belt and hanger, high-crowned hat and feather, red stockings, and high-heeled shoes, with roses in them. The whole group reminded Rip of the figures in an old Flemish painting, in the parlor of Dominie Van Shaick, the village

¹ See page 48 (12).

parson, and which¹ had been brought over from Holland at the time of the settlement." — IRVING: *Rip Van Winkle*.²

(b) "It was about the time I conceiv'd the bold and arduous project of arriving at moral perfection. I wish'd to live without committing any fault at any time; I would conquer all that natural inclination, custom, or company might lead me into. As I knew, or thought I knew, what was right and wrong, I did not see why I might not always do the one and avoid the other. But I soon found I had undertaken a task more difficult than I had imagined. While my care was employ'd in guarding against one fault, I was often surprised by another; habit took the advantage of inattention; inclination was sometimes too strong for reason. I concluded, at length, that the mere speculative conviction that it was our interest to be completely virtuous was not sufficient to prevent our slipping; and that the contrary habits must be broken, and good ones acquired and established, before we can have any dependence on a steady, uniform rectitude of conduct. For this purpose I therefore contrived the following method."

— FRANKLIN: *Autobiography*.

(c) "I made a little book, in which I allotted a page for each of the virtues. I rul'd each page with red ink, so as to have seven columns, one for each day of the week, marking each column with a letter for the day. I cross'd these columns with thirteen red lines, marking the beginning of each line with the first letter of one of the virtues, on which line, and in its proper column, I might mark, by a little black

¹ See § 36 (1).

² For example: In the amphitheatre Rip found a company of odd-looking, quaintly dressed people. The details are, roughly, these: Saw odd-looking people playing ninepins. Quaintly dressed. Queer looking. The commander. All looked like old Dutch paintings.

spot, every fault I found upon examination to have been committed respecting the virtue upon that day." — *Ibid.*

(d) "Parkman's descriptions seem like the reports of an eye-witness. The realism is so strong that the author seems to have come in person fresh from the scenes he describes, with the smoke of the battle hovering about him and its fierce light glowing in his eyes. Parkman did not feel ready to write until he had visited nearly all the localities that form the scenery of his story, and studied them with the patience of a surveyor and the discerning eye of a landscape painter. His love of nature added keen zest to this sort of work. To sleep under the open sky was his delight, and his books fairly reek with the fragrance of pine woods."

— JOHN FISKE: *Francis Parkman*.

(e) "Over all emotion he [the Indian] throws the veil of an iron self-control, originating in a peculiar form of pride, and fostered by rigorous discipline from childhood upward. He is trained to conceal passion, and not to subdue it. The inscrutable warrior is aptly imaged by the hackneyed figure of a volcano covered with snow; and no man can say when or where the wild-fire will burst forth. This shallow self-mastery serves to give dignity to public deliberation, and harmony to social life. Wrangling and quarrel are strangers to an Indian dwelling; and while an assembly of the ancient Gauls was garrulous as a convocation of magpies, a Roman senate might have taken a lesson from the grave solemnity of an Indian council. In the midst of his family and friends he hides affections, by nature none of the most tender, under a mask of icy coldness; and in the torturing fires of his enemy the haughty sufferer maintains to the last his look of grim defiance." — PARKMAN: *Conspiracy of Pontiac*.

III. Find five topics, each of which can be appropriately treated in a single paragraph. Indicate the

details which you would use in treating each of these topics.

IV. Develop, in a single paragraph, the line of thought indicated with regard to at least one of the topics in III.¹

129. Emphasis.—In the building of a paragraph the principle of emphasis guides us in so arranging sentences that what is important in thought becomes prominent to the eye or ear. The important thought can be made prominent in several ways:—

(1) By stating early in the paragraph, and thus giving prominence to your statement, what part of your subject you are to treat; *i.e.* by the topic sentence.

(2) By devoting the last sentence of a paragraph to a statement of the point of the whole paragraph, *i.e.* by the summary sentence.

(3) By being careful to give to various details their relative importance, *i.e.* by giving the main idea its proper development.

130. The Topic Sentence.—Nothing could be more natural to a thoughtful writer than the use of the topic sentence. It furnishes so clear a guide to the main thought of a paragraph that one who is consulting a chapter or essay for some particular fact can usually, if the paragraphs are well made, discover by glancing at the beginning of a paragraph where to find that which he seeks. It is especially valuable

¹ It is suggested that the pupil continue this exercise until he is thoroughly familiar with the process.

in writing that consists of a single paragraph, where it is absolutely essential that, at the very outset, the reader should receive at least a broad hint as to what he may expect to find treated below. See, for illustration, the extracts (*a*) and (*b*) quoted in § 127.

Examples:—

(*a*) *We should probably be surprised if we understood how very little people really know about the Bible and what is in it.* [Topic Sentence.] We deceive ourselves regarding our own knowledge: The sacred Book has lain so long on our tables, and we are so familiar with its outside look, that we get a vague idea that we have read it. But if we really brought ourselves to the point, we should be amazed at our own inability to tell even the simplest of its stories rightly. And we imagine sometimes that all the rest of the world know more about the Book than we do; but every now and then something gives us a glimpse of what they do know, and we are startled at the imperfectness and carelessness of their knowledge of the richest and most familiar and most important Book in all the world. There are many of you who are eager for every new book, who are anxious if each Saturday night does not find you read up to the line of the week's new literature, who probably never read the graphic, brilliant, stirring story of Saul, the first King of Israel, in all your lives. We circulate the Bible by the million. Some parts of it we read as a religious duty. But there are whole books of it teeming with interest which few of us ever touch. One sometimes feels that some day or other a great increase of the spiritual power of the Bible will come with what will be almost a re-discovery of its literary attractiveness. When people break through the strange feeling which has gathered around it that it is dull and unreal, and find that it is the most interesting Book in

all the world, then they will be open for its deeper power to lay hold upon their consciences and hearts."

— PHILLIPS BROOKS: *An Evil Spirit from the Lord*.¹

(b) "As a lyric poet, Shelley, on his own ground, is easily great. [Topic Sentence.] Some of the lyrics are purely personal; some, as in the very finest, the *Ode to the West Wind*, mingle together personal feeling and prophetic hope for mankind. Some are lyrics of pure nature; some are dedicated to the rebuke of tyranny and the cause of liberty; others belong to the indefinite passion he called love, and others are written on visions of those 'shapes that haunt Thought's wildernesses.' They form together the most sensitive, the most imaginative, and the most musical, but the least tangible lyrical poetry we possess."

— STOPFORD A. BROOKE: *English Literature*.²

It does not, of course, follow that every paragraph must begin with a topic sentence. It is indeed usually sufficient, especially in narrative, for the first sentence to be of a sort that will give some clew to what follows.³

¹ The following are the opening sentences of the two following paragraphs:—

(1) "Saul's life, as it is told to us in the first Book of Samuel, is the perfection of a tragedy." (2) "The verse which I have taken for our text this morning contains one statement about this tragical history of King Saul which well deserves our study." These are both topic sentences.

² The next paragraph begins with another topic sentence:—"As the poet of nature he (Shelley) had the same idea as Wordsworth, that nature was alive; but while Wordsworth made the active principle which filled and made nature to be Thought, Shelley made it Love."

³ At this point the pupil should do the writing indicated in Exercise 58, parts I, II, III, and IV.

131. The Summary Sentence.—The summary sentence is no less natural or effective than the topic sentence. If in rapid reading we look at the beginnings of paragraphs, to see what they are going to be about, we also look at the ends, to see in brief what they contained.

Examples:—

(a) "I should very imperfectly execute the task which I have undertaken if I were merely to treat of battles and sieges, of the rise and fall of administrations, of intrigues in the palace, and of debates in the parliament. It will be my endeavor to relate the history of the people as well as the history of the government, to trace the progress of useful and ornamental arts, to describe the rise of religious sects and the changes of literary taste, to portray the manners of successive generations, and not to pass by, with neglect, even the revolutions which have taken place in dress, furniture, repasts, and public amusements. *I shall cheerfully bear the reproach of having descended below the dignity of history if I can succeed in placing before the English of the nineteenth century a true picture of the life of their ancestors.*"

— MACAULAY: *History of England*.

(b) "Into this federation our Saxon ancestors were now admitted. A regular communication was opened between our shores and that part of Europe in which the traces of ancient power and policy were yet discernible. Many noble monuments which have since been destroyed or defaced still retained their pristine magnificence; and travellers, to whom Livy and Sallust were unintelligible, might gain from the Roman aqueducts and temples some faint notion of Roman history. . . . The islanders returned, with awe deeply impressed on their half-opened minds, and told the wondering inhabitants of the hovels of London and York that near the

grave of St. Peter a mighty race, now extinct, had piled up buildings which would never be dissolved till the Judgment Day. Learning followed in the train of Christianity. The poetry and eloquence of the Augustan age was assiduously studied in Mercian and Northumbrian monasteries. The names of Bede and Alcuin were justly celebrated throughout Europe. *Such was the state of our country when, in the ninth century, began the last great migration of northern barbarians.*" — *Ibid.*

(c) "In 1891 there was one student enrolled in a college of the liberal arts and sciences for every 1363 inhabitants of the United States. Counting five persons to a family, this means that one family in every 272.6, the country over, contributed to the college population. Of course, in some sections of the country the ratio was much less. In Massachusetts, for example, there was one college student for every 858 of population, or one for every 171.6 families. In Iowa the proportion was one to 908 persons, or 181.6 families; in Utah, one to 789 persons, or 157.8 families. These statistics, read in relation to the vast extent of the territory of the United States and to the heterogeneousness of its population of 70,000,000, are ample proof, if proof were needed, that the college is a very familiar feature in American life, and that it supplies the educational needs of the people to a remarkable degree."

— BUTLER: *The Meaning of Education.*

It does not, of course, follow that every paragraph should close with a summary sentence. Indeed, the summary sentence, especially in narrative, is the exception rather than the rule. Whenever a paragraph is short, and the thought is easy to follow, a summary sentence is scarcely necessary, nor is it necessary when the paragraph begins with a topic sentence.

It is sufficient for the purposes of emphasis that the paragraph end with a striking statement.¹

132. The Development of the Paragraph. — The main object to be kept in mind in the making of a good paragraph is that the chief idea shall stand out clearly. This result is partly attained by the use of the topic sentence or the summary sentence or both. But it can be fully attained only when the facts or details contained in the body of the paragraph aid in the process. Notice, in the examples given below, how, after the topic is stated, the writers go on to explain, illustrate, or prove it, until the reader has no difficulty in apprehending the principle involved.

(a) "We have always thought it strange that, while the history of the Spanish empire in America is familiarly known to all the nations of Europe, the great actions of our countrymen in the East should, even among ourselves, excite little interest. [A typical example follows.] Every schoolboy knows who imprisoned Montezuma, and who strangled Atahualpa.² But we doubt whether one in ten, even among English gentlemen of highly cultivated minds, can tell who won the battle of Buxar, who perpetrated the massacre of Patna, whether Sujah Dowlah ruled in Oude or in Travancore, or whether Holkar was a Hindoo or a Mussulman. [There follows an explanation of the reason why a knowledge of the first set of facts is less important or significant than that of

¹ Here the pupil should do the writing indicated in Exercise 58, parts V, VI, and VII.

² Macaulay was prone to believe that "every schoolboy" might confidently be expected to know almost everything. But Prescott's entrancing *Conquest of Mexico* and *Conquest of Peru* were, shortly after Macaulay wrote, more widely read than now.

the second.] Yet the victories of Cortes were gained over savages who had no letters, who were ignorant of the use of metals, who had not broken in a single animal to labor, who wielded no better weapons than those which could be made out of sticks, flints, and fish-bones, who regarded a horse-soldier as a monster, half man and half beast, who took a harquebusier for a sorcerer, able to scatter the thunder and lightning of the skies. The people of India, when we subdued them, were ten times as numerous as the Americans whom the Spaniards vanquished, and were at the same time quite as highly civilized as the victorious Spaniards. They had reared cities larger and fairer than Saragossa or Toledo, and buildings more beautiful and costly than the cathedral of Seville. They could show bankers richer than the richest firms of Barcelona or Cadiz, viceroys whose splendor far surpassed that of Ferdinand the Catholic, myriads of cavalry and long trains of artillery which would have astonished the Great Captain. [A repetition of the main idea follows, with the indication of another reason why Englishmen should know about India, — namely, that its conquest was the work of their own countrymen.] It might have been expected that every Englishman who takes any interest in any part of history would be curious to know how a handful of his countrymen, separated from their home by an immense ocean, subjugated, in the course of a few years, one of the greatest empires in the world. [A summary sentence follows.] Yet, unless we greatly err, this subject is to most readers, not only insipid, but positively distasteful."

— MACAULAY: *Lord Clive*.

(b) "Perhaps the fault lies partly with the historians. [Two examples follow.] Mr. Mill's book, though it has undoubtedly great and rare merit, is not sufficiently animated and picturesque to attract those who read for amusement. Orme, inferior to no English historian in style and power of

painting, is minute even to tediousness. In one volume he allots, on an average, a closely printed quarto page to the events of every forty-eight hours. The consequence is that his narrative, though one of the most authentic and one of the most finely written in our language, has never been very popular, and is now scarcely ever read." — *Ibid*.

(c) "Ordinary criminal justice knows nothing of set-off. [A general principle has been stated : there follows a sentence of explanation.] The greatest desert cannot be pleaded in answer to a charge of the slightest transgression. [An example follows.] If a man has sold beer on Sunday morning, it is no defence that he has saved the life of a fellow-creature at the risk of his own. [Another example follows.] If he has harnessed a Newfoundland dog to his little child's carriage,¹ it is no defence that he was wounded at Waterloo. [But this principle does not apply to our judgment of certain men.] But it is not in this way that we ought to deal with men who, raised far above ordinary restraints, and tried by far more than ordinary temptations, are entitled to a more than ordinary measure of indulgence. [An explanation of this modified principle follows.] Such men should be judged by their contemporaries as they will be judged by posterity. Their bad actions ought not, indeed, to be called good ; but their good and bad actions ought to be fairly weighed ; and if on the whole the good preponderate, the sentence ought to be one, not merely of acquittal, but of approbation. [Illustrations follow.] Not a single great ruler in history can be absolved by a judge who fixes his eye inexorably on one or two unjustifiable acts. Bruce the deliverer of Scotland, Maurice the deliverer of Germany, William the deliverer of Holland, his great descendant the deliverer of England, Murray the good regent, Cosmo the

¹ This appears to have been contrary to English law.

father of his country, Henry the Fourth of France, Peter the Great of Russia,—how would the best of them pass such a scrutiny? [A summary sentence follows.] History takes wider views; and the best tribunal for great political cases is the tribunal which anticipates the verdict of history."

—*Ibid.*

(d) "Indeed our affairs are in a bad condition. I do assure those gentlemen who have prayed for war, and have obtained the blessing they have sought, that they are at this instant in very great straits. The abused wealth of this country continues a little longer to feel its distemper. As yet they, and their German allies of twenty hireling states, have contended only with the unprepared strength of our own infant colonies. But America is not subdued. Not one unattacked village which was originally adverse throughout that vast continent, has yet submitted from love or terror. You have the ground you encamp on; and you have no more. The cantonments of your troops and your dominions are exactly of the same extent. You spread devastation, but you do not enlarge the sphere of authority."

—BURKE: *Letter to the Sheriffs of Bristol.*

EXERCISE 58

I. Find, in the extracts quoted in this book, three paragraphs beginning with topic sentences.

II. Find, in a newspaper, five paragraphs, each complete in itself, beginning with topic sentences.

III. Write five topic sentences on which paragraphs may be developed, adding after each notes of the details which you would use.

IV. Develop at least one of these paragraphs.¹

¹ This exercise should be repeated until the pupil is familiar with the process.

V. Find, in the extracts quoted in this book, three paragraphs ending with summary sentences. Do they also begin with topic sentences?

VI. Find, in a newspaper, five one-paragraph editorials ending with summary sentences. Do they also begin with topic sentences?

VII. After jotting down the facts which might form the basis of a paragraph, write a summary sentence, and then the paragraph itself.¹

VIII. After reading carefully the extracts quoted in the preceding section, write a paragraph on "A Bicyclist's Opinion of the Roads in this Vicinity," taking care to state, in illustration or proof, a sufficient number of facts to make your meaning stand out clearly.

IX. Make a list of five or more similar topics of local interest or importance. One topic of this sort should then be assigned to each member of the class, as a subject for a single paragraph, to be written impromptu or handed in later.¹

133. **Coherence.**—Unity of the paragraph implies that the writer has determined specifically the subject-matter of each paragraph; emphasis, that he has made prominent what is most important in it; coherence prescribes an orderly and logical connection and structure of thought within the paragraph. If a paragraph be coherent, the reader not only will understand in general the writer's point, but will

¹ This exercise should be repeated, at the pleasure of the instructor, until the student is familiar with the process.

appreciate in detail the process of thought by which it has been developed.¹ To gain coherence in the structure of paragraphs three hints may be found valuable:—

(1) Build your paragraph on some plan.

(2) Notice, as you write, just what you have said in each sentence, and decide what statement must necessarily follow in order that your full thought may be brought out.

(3) Use freely conjunctions and conjunctive phrases, such as *though, while, hence, accordingly, yet, notwithstanding, therefore, on the one hand, on the other hand, on the contrary, for, indeed, but, and, moreover, however*, etc. Such words bind together sentences and parts of sentences, and help to make style coherent and logical.

134. Coherence: the Plan.—That the main thought of a paragraph should be brought out clearly we have seen in § 132. We must now notice how that thought may be developed systematically. It is often possible so to divide a subject that the reader may know at the outset that it consists of two, or three, or four parts, which will be considered in regular order. Notice the following examples:—

¹ "Every man, as he walks through the streets, may contrive to jot down an independent thought; a short-hand memorandum of a great truth. . . . Standing on one leg, you may accomplish this. The labor of composition begins when you have to put your separate threads of thought into a loom; to weave them into a continuous whole; to connect, to introduce them; to blow them out or expand them; to carry them to a close."—DE QUINCEY: *Essay on Style*.

(a) "Two general facts in regard to language become apparent as the effect of the Conquest. One is, that though the native tongue continued to be spoken by the great majority of the population, it went out of use as the language of high culture. It was no longer taught in the schools. It was no longer employed at the court of the king, or the castles of the nobles. It was no longer used in judicial proceedings; to some extent even it ceased to be recognized in the services of the church. This displacement was probably slow at first; but it was done effectually at last. The second fact is, that, after the Conquest, the educated classes, whether lay or ecclesiastical, preferred to write either in Latin or French, the latter steadily tending to become more and more the language of literature as well as of polite society. We have, in consequence, the singular spectacle of two tongues flourishing side by side in the same country, and yet for centuries so utterly distinct and independent that neither can be said to have exerted much direct appreciable influence upon the other, though in each case the indirect influence was great."

—LOUNSBURY: *History of the English Language*.

(b) "As it happens there is a department of literature . . . in which we can also declare four chronological periods, the one following the other and flowering from it. This is the art of fiction. In the beginning fiction dealt with the Impossible,—with wonders, with mysteries, with the supernatural; and these are the staple of the *Arabian Nights*, of Greek romances like the *Golden Ass*, and of tales of chivalry like *Amadis of Gaul*. In the second stage the merely Improbable was substituted for the frankly impossible; and the hero went through adventures such as might befall anybody, but in quantity far more than are likely to happen to any single man, unless his name were Gil Blas or Quentin Durward, Natty Bumppo, or d'Artagnan. Then in the

course of years the Improbable was superseded by the Probable; and it is by their adroit presentation of the Probable that Balzac and Thackeray hold their high places in the history of the art. But the craft of the novelist did not come to its climax with the masterpieces of Balzac and of Thackeray; its development continued perforce, and there arose story-tellers who preferred to deal rather with the Inevitable than with the Probable only. Of this fourth stage of the evolution of fiction perhaps the most salient examples are the *Scarlet Letter* of Hawthorne and the *Romola* of George Eliot, the *Smoke* of Turgenieff, and the *Anna Karénina* of Tolstoi."—BRANDER MATTHEWS: *Aspects of Fiction*.

When it is not necessary — and it usually is not — to divide the subject into numbered points, it is always possible to arrange the details in a succession of orderly groups, as in the following illustration:—

"There are, furthermore, certain great advantages which the pulpit orator has over other speakers. The themes which he treats are, for the audience he addresses, paramount to any other; they deal not with æsthetic appreciation, or with earthly rights, but with the most momentous questions of human conduct and a future life. The building in which he speaks is specially adapted for the purpose for which it is used. In a material way the acoustics and the seating arrangements are as nearly perfect as they can be made; no inclement weather or ill-lighted auditorium can lessen the effect of the discourse. In a higher sense, the stained windows, the music, the decorations of the chancel add spirituality and reverence to the scene. In addition to this, the preacher knows just when, under what circumstances, and to whom he will make his address. No one can take his time or interrupt him, and nothing can happen to vex or make impatient his congregation. In

short, nearly every condition which makes up two of the three essentials of oratory — the subject and the occasion — the pulpit orator has at his command."

— R. C. RINGWALT: *Modern American Oratory*.¹

135. Coherence: Sequence.— Often it will not be possible to divide the topic reserved for a particular paragraph into set parts, or groups of facts. The writer must then fall back, for purposes of coherence, on the logical sequence of thought. He must present the various details which he wishes to introduce in such an order that one shall lead directly to another.

Example:—

"A European cannot spend an evening in an American drawing-room without perceiving that the attitude of men to women is not that with which he is familiar at home. The average European man has usually a slight sense of condescension when he talks to a woman on serious subjects. Even if she is his superior in intellect, in character, in social rank, he thinks that as a man he is her superior, and consciously or unconsciously talks down to her. She is too much accustomed to this to resent it, unless it becomes tastelessly palpable. Such a notion does not cross an American's mind. He talks to a woman just as he would to a man, of course with more deference of manner, and with a proper regard to the topics likely to interest her, but giving her his intellectual best, addressing her as a person whose opinion is understood by both to be worth as much as his own. Similarly an American lady does not expect to have conversation made to her. It is just as much her duty

¹ At this point the pupil should do the work indicated in Exercise 59, parts I and II.

or pleasure to lead it as the man's is, and more often than not she takes the burden from him, darting along with a gay vivacity which puts to shame his slower wits."

—BRYCE: *The American Commonwealth*.

136. Coherence: Connectives.—The logical sequence of details may often be made more clear by the use of connectives and reference words, as in the following example:—

"In fact, the private schools for boys are, generally speaking, not regarded with much respect in Germany. *Nor* is there, *for that matter*, any great reason why they should be, chiefly because there is no place for them in the general scheme of education. There are, *to be sure*, a considerable number of parents who do not wish to send their sons to the gymnasium or other large public schools before they are twelve or thirteen years old; but except for these very young boys, the pupils in the private schools are almost exclusively those who cannot find a place in the public schools; that is, they are hopeless dunces, or foreigners, or boys who, having left the gymnasium for the realschule, or vice versa, are attending a private school as the best available means of effecting the transition. *This last* class is, *however*, very small, leaving for the private schools few pupils except small children, dunces, and foreigners. *This* state of things is easily accounted for by the fact that the teachers in the public schools are not, like those of the private schools, directly dependent upon their pupils for their support, but are appointed by government authority. *Their* discipline is, *therefore*, likely to be better, being administered without fear or favor on account of the comparative security of their tenure of office. It must *also* be borne in mind that the gymnasia, realschulen, and realgymnasia, though not actually free schools, are very nearly so, the

charge for tuition being merely nominal, while the private schools must support themselves from the price of tuition."

137. Lack of Coherence: Connectives.—Lack of coherence occurs:—

(1) When not enough connectives are used. See § 133 (3).

(2) When wrong connectives are used. *And, also,* and *so* are not good sentence connectives. *And* is generally used to connect parts of a sentence, and should be used sparingly at the beginning of sentences. To employ it frequently is to give our writing the effect of a child's prattle. *Also* is not commonly used at the beginning of sentences; *e.g.* it is awkward to write, "*Also* I gave him a quarter." It is better to write, "I *also* gave him a quarter." *So* is a very weak connective (see § 106), and, though much used colloquially at the beginning of sentences, should in writing be avoided in this position.

EXERCISE 59

I. Make plans for the treatment of three topics, the details with regard to each of which can be divided into three or four numbered groups, as in extracts (a) and (b) in § 134. Write one of these paragraphs.¹

II. Make plans for the treatment of three topics, the details with regard to each of which may be grouped in an orderly fashion, as in extract (c) in § 134. Write one of these paragraphs.

¹ This exercise, and those indicated in parts II and IV, should be repeated until the pupil is thoroughly familiar with the process.

III. Find two paragraphs in which connectives are used with skill.

IV. Criticise the composition of one of your classmates, pointing out the places where, if at all, his work is lacking in coherence, and showing how the fault could be remedied.

CHAPTER XIII

THE WHOLE COMPOSITION

138. THE WHOLE COMPOSITION. — 139. UNITY. — 140. EMPHASIS. — 141. COHERENCE. — EXERCISE 60. — 142. THE FIRST STAGE: THE PLAN. — 143. THE SECOND STAGE: THE DETAILS. — 144. THE FORMULA FOR A COMPOSITION. — EXERCISE 61.

138. The Whole Composition.—Following our ascending scale (see § 123), we now come to the largest unit of style, — the whole composition, — by which we mean a long theme, a book, a chapter of a book, a speech, a sermon, or any other combination of paragraphs developing a single larger idea. Let us apply, first, to the whole composition the three principles of unity, emphasis, and coherence which we have already applied to the sentence and to the paragraph.

139. Unity.—The principle of unity prescribes that the unit or element which is under consideration — in this case the whole composition — shall concern one, and only one, subject, and that there shall be in it no extraneous matter. There are several hints which will help the student in applying this principle.

(1) Choose a subject about which you know something, or can find out something. Avoid such vague and unnatural subjects as "The Pleasures of Spring,"

"The Evils of War," "Unity is Strength," or "Virtue is its Own Reward," in regard to which it is scarcely possible for a young man to have knowledge or to feel interest. Write within the limits of your own experience, write earnestly, and it will not be hard to stick to the subject which you have proposed for yourself.

(2) Limit your subject rigidly. Choose a small, definite subject, and try to treat it thoroughly. With a large or ill-determined subject the temptations to stray aside are much greater. As the topic for a short essay, for instance, "Abraham Lincoln" is better than "American Statesmen." Better than the former would be "Lincoln as President"; and even further restriction might be advantageous.

(3) Be sure that your title suggests your subject. If, for instance, your essay is an account of the way in which a humming-bird fed her young and taught them to fly, your title should not be "A Widow and Twins," but something which will indicate to the reader what the subject-matter really concerns. Plain, specific titles, for instance, are "On the Study of Geography," "Rowing at Oxford," "What the Southern Negro is doing for Himself," "Classical Literature in Translation." Be sure, too, that your title is not a mere catchpenny, sensational heading, such as are common in certain newspapers.

(4) The subject once definitely determined, and a plain, appropriate title chosen, be sure that every sentence and every paragraph have a distinct bear-

ing on that subject and come rightfully under that title.

140. Emphasis. — In the whole composition emphasis prescribes that important ideas should occupy prominent places. With this result in view the writer should bear in mind the following hints:—

(1) Treat at length what is important or significant. Pass rapidly over or omit entirely what is relatively unimportant or insignificant. Many a theme, for instance, which purports to give an account of a day's fishing is spoiled because the writer expends four-fifths of his time and space in relating how he got up and off in the morning, and leaves only a remnant of them for the more important part of his narrative. Many a theme on the life of Napoleon, or some other historical character, has proved worthless because the writer has wasted his strength on the insignificant details of his subject's childhood, instead of economizing rigorously on time and space in order to state adequately the important facts of his manhood and great career.

(2) Let your beginning indicate clearly what your subject is, and how you mean to treat it. The two following examples will show plainly how explicit such indications may properly be:—

(a) "I purpose to write the history of England from the accession of King James the Second down to a time which is within the memory of men still living. I shall recount the errors which, in a few months, alienated a loyal gentry and priesthood from the House of Stuart. I shall trace the course

of that revolution which terminated the long struggle between our sovereigns and their parliaments, and bound up together the rights of the people and the title of the reigning dynasty. I shall relate how the new settlement was, during many troubled years, successfully defended against foreign and domestic enemies; how, under that settlement, the authority of law and the security of property were found to be compatible with a liberty of discussion and of individual action never before known; how, from the auspicious union of order and freedom, sprang a prosperity of which the annals of human affairs had furnished no example; how our country, from a state of ignominious vassalage, rapidly rose to the place of umpire among European powers; how her opulence and her martial glory grew together; how, by wise and resolute good faith, was gradually established a public credit fruitful of marvels which to the statesmen of any former age would have seemed incredible; how a gigantic commerce gave birth to a maritime power, compared with which every other maritime power, ancient or modern, sinks into insignificance; how Scotland, after ages of enmity, was at length united to England, not merely by legal bonds, but by indissoluble ties of interest and affection; how, in America, the British colonies rapidly became far mightier and wealthier than the realms which Cortez and Pizarro had added to the dominions of Charles the Fifth; how, in Asia, British adventurers founded an empire not less splendid and more durable than that of Alexander."

—MACAULAY: *History of England*.

(δ) "For twenty-six years the negro has had his freedom, and now the question is, What use has he made of it? I have just returned from an extended trip through the South, arranged and made solely for the purpose of getting an answer to the question, What is the colored man doing for himself? I have travelled through Virginia, the Carolinas,

Georgia, Alabama, Mississippi, Louisiana, returning through Tennessee, the District of Columbia, and Maryland. In the course of this journey, covering thirty-five hundred miles, I have visited schools, colleges, and industrial institutions in most of the large centres of the South, from Baltimore to New Orleans. I have gone through the Black Belt, inspected the agricultural districts, visited farms and cabins, and have seen every phase of negro life, from the destitution of the one-room cabin to the homes of the comfortable and prosperous, and every degree of social standing, from the convicts in the chain-gang in the New Orleans Parish Prison and the Birmingham mines to ministers, lawyers, doctors, and bankers on the top round of the social ladder. As a result of this observation and experience, I have some clearly defined impressions and some interesting evidence as to what the negro is doing for himself."

—BARROWS: *What the Southern Negro is doing for Himself*.

(3) Look no less carefully to the end than to the beginning. Be sure that the reader leaves your work with a clear idea of what your main points are.

"To sum up, then, the facts which show what the negro is doing for himself, it is clear that the new generation of Afric-Americans is animated by a progressive spirit. They are raising and following their own leaders. They are rapidly copying the organic, industrial, and administrative features of white society. They have discovered that industrial redemption is not to be found in legislative and political measures. In spite of oppressive usury and extortion, the colored man is buying farms, accumulating property, establishing himself in trade, learning the mechanic arts, devising inventions, and entering the professions. Education he sees to be the pathway to prosperity, and is making immense sacrifices to secure it. He is passing into the higher states

of social evolution. In religion, the 'old-timer' is giving way to the educated preacher. Religion is becoming more ethical. The colored people are doing much to take care of their own unfortunate classes. The coöperative spirit is slowly spreading through trades-unions, building associations, and benevolent guilds. In no way is the colored man doing more for himself than by silently and steadily developing a sense of self-respect, new capacity for self-support, and a pride in his race, which, more than anything else, secure for him the respect and fraternal feeling of his white neighbors."

— *Ibid.*

141. *Coherence.* — Coherence of the whole composition is strictly analogous to coherence of the sentence and of the paragraph. We must bind our words together logically into sentences, our sentences together logically into paragraphs, and our paragraphs together logically into the whole composition. The only quality indispensable in serious writing is *order*. As the chief aim of all composition is usually to tell the reader something which he presumably did not know before, it is obvious that to impart to him this new information we must begin where we and the reader have some knowledge in common, and then lead him by consecutive logical stages to that which he is to understand. For that purpose it is absolutely necessary that our work be carefully planned. We can no more write successfully without a definite conception of what the structure of our composition is to be, than an architect can build without having in mind a well-defined and well-organized structure.

EXERCISE 60.

I. Select five small definite subjects; tell why you think you have sufficient information to write on them or how you propose to obtain the necessary information; choose an appropriate title for each subject.

II. What fault do you find with the following subjects for short themes:—

Heat. Light. Sound. Mineral Deposit. Photography. The Future of our Republic. Harvard University. Youth's Best Lesson. The Circle. Proverbs of the World. The Indians. History. Literature.

Suggest in each case modifications that would make the subject a suitable one.

III. Examine the titles and head-lines in several current newspapers in order to see whether they suggest or represent the substance of the articles adequately and without vulgarity.

IV. Criticise in point of emphasis and coherence the following theme, and indicate the plan on which it should be rewritten:—

A CRUISE IN A YACHT

Living on a large river, with the ocean very near, makes yachting very handy for me. Two weeks at least of my summer holidays are spent on board a yacht. This last summer I cruised down the Delaware and outside the Capes as far as Barnegat.

Two boy friends, the captain, the cook, and myself composed the crew.

We started one dismal Sunday with a howling east wind

that took us down the river at steamboat speed. That night it was very foggy, so we had to keep blowing a horn every half-minute. Blowing a fog-horn is no joke, and after keeping it up half an hour your head feels all mouth.

To cook in rough weather is difficult and funny. The cook generally spills the coffee down somebody's neck, and hurls the steak at your head.

Rather than cook anything we lived on dried beef and crackers for two days.

The next day it cleared off, and while we were anchored for dinner a police boat came up and ordered us away. We had unintentionally anchored over some oyster beds and were taken for pirates.

The sixth or seventh day out it rained, and drenched us all so that we had to take our clothes off to dry them.

Our five pairs of trousers were dangling in the air when a strong puff of wind came and seemed to pick them off the line one at a time, and walk away with them. We wore blankets the rest of the cruise, and when we got back to the wharf we sent a small boy to a store to buy us some overalls.

The next cruise I take will be with two pairs of trousers at least.

142. The First Stage : the Plan.—The first stage in the planning of a good piece of writing, — a school composition, for instance, — is the preparation of a rough plan or skeleton that shall indicate the few main points. The following will serve as illustrations : —

(1) Subject : My Fondness for the Sea. Point I. I really am fond of the sea. Point II. Early associations with it. Point III. Later associations with it. Point IV. My fondness for it leads me to make certain plans.

(2) Subject : A Typical Day in my Summer Vacation. I. General circumstances. II. Forenoon. III. Afternoon. IV. Evening. V. General effects on my health and happiness.

(3) Subject : How to Swim. I. Importance of learning. II. General principles. III. The dog stroke. IV. The breast stroke. V. Other strokes. VI. Pleasure and benefit derived from swimming.

143. The Second Stage : the Details.—The next stage in the planning of a composition is the filling out of this rough scheme, and determining about how much space shall be given to each head.

(1) Subject : My Fondness for the Sea.

I. I really am fond of the sea. A good many people say they are. They merely like to sit on the piazza of a seashore hotel or go out on a sailboat for a forenoon. I like it winter and summer, in storm and sunshine. Enjoy living on it or by it. Partly due to the fact that I like fishing, sailing, swimming. Partly to my associations with the sea. [100 words.]

II. I was born by the sea. I lived by it. Father a sea-captain. How I learned to swim and sail a boat. Friends I had among sailors. [150 words.]

III. Later I made several long coasting trips and once crossed the ocean on a sailing-vessel. [150 words.]

IV. The consequence is that I am so attached to the sea that I really feel homesick when away from it. I am going to be a lawyer and shall probably have to live in the city. But I mean to have as much to do with the sea as possible. Perhaps make a specialty of marine law. At any rate, a cottage at the seashore, as soon as I can afford it, and a good sailboat. [200 words.]

(2) Subject: A Typical Day in my Summer Vacation.

I. We always spend the summer at the seashore. House large, and I am allowed to have at least one guest all the time. Good sailing on the harbor. Good sailboat. Three objects I have in summer: to have all the fun I can, to get plenty of exercise, and to do two hours of reading each day. This is how I arrange it. [150 words.]

II. Up at 6 in morning. Get cook to give me a cup of coffee. Reading done by time rest of family are ready for breakfast. Usually sail until 12, then go in bathing. Dinner at 1. [100 words.]

III. Loaf round for an hour or two. Father likes to have me play a game of chess with him. At 3 we row over to town for the mail, then take a long walk along the beach. [100 words.]

IV. After supper somebody reads a good novel aloud; or we tell stories, or sing, or play games; or, sometimes, if it is moonlight, go rowing. Get to bed early. [100 words.]

V. The result is that at the end of the summer I am always in good condition, and have had the very best of times. Last summer I gained fifteen pounds. I read Motley's *Rise of the Dutch Republic*, and Prescott's *Conquest of Peru*. This winter I have not had a single day of illness. [125 words.]

After such a rough plan has been made and the main details jotted down under each head, there is nothing to do except write a first draft of the composition. Success in an essay lies largely in the planning.

144. **The Formula for a Composition.**—It seems absurd to speak of a formula for a composition, and yet there is one very simple and natural way of arrang-

ing material for a short essay. It is very frequently employed by experienced writers, and young writers should be familiar with it and use it. It is this:—state in the first paragraph what the general subject is and what the heads are under which you will take it up; take up the heads in that order, giving to each a paragraph or a group of paragraphs; in a concluding paragraph show what light you have thrown on the subject.

EXERCISE 61

I. Draw up a plan for a composition of about a thousand words, in at least five paragraphs, adding the details under each head. Write the first paragraph, the last paragraph, and the first sentence of each of the other paragraphs.

II. Criticise the plan of a composition by one of your classmates.

CHAPTER XIV

CLEARNESS

145. THE QUALITIES OF STYLE. — 146. HOW TO SECURE CLEARNESS. — 147. CLEARNESS IS NOT PRECISION. — 148. DEVICES FOR SECURING CLEARNESS. — 149. FIGURES OF SPEECH FOR THE SAKE OF CLEARNESS. — EXERCISE 62. — 150. LACK OF CLEARNESS. — EXERCISE 63.

145. *The Qualities of Style.* — We have studied the word, the sentence, the paragraph, and the whole composition, and noticed how the lesser units may be most effectually combined. We must now go a step farther, and ask ourselves what, in general, are the ways in which we most desire to affect a reader, or, in other words, what the qualities are which a good style should have.

First of all, evidently, it is indispensable that the writer should so express himself that the reader shall understand him; second, the writer must hold the reader's attention, and in one way or another interest and move him; third, the reader must find himself pleased or satisfied, so far as his taste is concerned, with what he reads. A style, then, should have, first, clearness — the quality of being comprehensible; second, force — the quality of interesting or moving; third, elegance — the quality of pleasing or satisfying the taste. The student will observe that clearness is

a matter of the intellect; we may understand without being moved. Force appeals to the emotions. Writing that is strong, forcible, sometimes moves us when we do not fully understand it. Elegance appeals to the taste. Writing that is beautifully polished may also please us when it is not wholly clear to us and does not move us deeply. It is, therefore, not necessary that good writing shall possess all three of these qualities at the same time. We shall treat them separately.

146. *How to Secure Clearness.* — Obviously, the first thing necessary to make others understand what we mean is to understand ourselves what we mean. Until we have first mastered our own thoughts there is little chance that we can express them clearly. We should distrust, therefore, our knowledge of any matter, simple or complex in nature, unless we are able to give to ourselves or to others a plain and straightforward account of it. We must cultivate at all hazards the habit of looking for the gist, or what we roughly call "the long and short," of a matter, and practise ourselves in all our work in expressing simply and naturally the substance of the information we have acquired.

147. *Clearness is not Precision.* — We must be careful, however, to distinguish clearness from precision or technical accuracy. A dressmaker's description of a new gown would perhaps puzzle a man as much as his account of a base-ball game or a yachting race might bewilder a woman. An engineer's tech-

nical description of a machine might be perfectly clear to one man and absolutely obscure to another, though both were equally intelligent and equally well educated. Obviously, clearness is a relative matter, depending upon the audience or the reader which the speaker or the writer addresses. To write clearly, then, we must never lose sight of those for whom we are writing. A man with special knowledge must be able to communicate with those who share his knowledge, in such technical language that they will be in no doubt concerning the smallest detail. He should, on the other hand, be able to communicate with men expert in other arts or sciences, but unskilled in his. In either case the manner of procedure is different: in the one, precise and technical; in the other, more general, largely untechnical. Both methods we should cultivate; but a great deal of our success in writing depends on never confusing them.

The following extracts illustrate (*a*) precision as distinguished from (*b*) clearness in treating subjects which can be approached from both points of view:—

(*a*) "In my time it sometimes took all hands—a ship's company of thirty souls—to close reef the fore and main topsails one after the other. I have seen the whole watch 'tailing on' to the reef tackles, and scarcely able to make 'two blocks' of them. I have seen the topsail with the yard on the cap blowing up bladder-shaped, hard as cast iron, with men on the cloths dancing and stamping to bring the reef-band down to the grip of the fellows on the yard, with a seaman at the weather earring shrieking to the captain

on the poop to luff and shake it out of her, the captain meanwhile, with a sullen nod, 'holding on all,' fearing not only the weight of a green sea aboard, but the loss of half the men off the yard should he put the helm down by a spoke or two. As with the studding-sail so with the single topsail; the age of reefing in the full old sense of that word is over; and let those who contemplate the ocean as a career be thankful that it is so."

—W. CLARK RUSSELL: *The Life of the Merchant Sailor*.

(*b*) "We all know that if we 'burn' chalk, the result is quicklime. Chalk, in fact, is a compound of carbonic-acid gas and lime; and when you make it very hot, the carbonic acid flies away and the lime is left. By this method of procedure we see the lime, but we do not see the carbonic acid. If, on the other hand, you were to powder a little chalk and drop it into a good deal of vinegar, there would be a great bubbling and fizzing, and finally a clear liquid, in which no sign of chalk would appear. Here you see the carbonic acid in the bubbles; the lime, dissolved in the vinegar, vanishes from sight. There are a great many other ways of showing that chalk is essentially nothing but carbonic acid and quicklime. Chemists enunciate the result of all the experiments which prove this, by stating that chalk is almost wholly composed of 'carbonate of lime.'"

—HUXLEY: *On a Piece of Chalk*.

148. Devices for Securing Clearness. — If being clear merely means that we succeed in making the person or persons for whom we write understand what we mean, and if, as is evident, we address in almost all our writing a certain fiction called the average man, we have yet to see what devices we can, in general, use in a task which, though often difficult, may well

arouse one's greatest interest and ambition. Among many devices three suggest themselves.

(1) Decide just what you can expect your reader to know already of the matter under treatment, and make it a rule to go as steadily as possible from what is known toward that which is unknown.

(2) As you proceed in your task of informing the reader, take care that by summaries, by diagrams, by maps or plans, or by illustrations or anecdotes, you take the reader along with you, so to speak, in each successive step.

(3) Avoid, on the one hand, unexplained technical terms, of whatever sort, and, on the other, expressions so vague as to be almost meaningless.

149. Figures of Speech for the Sake of Clearness.—We speak figuratively when we speak, as it were, by figures or parables; *i.e.* when we do not state facts in their plain forms. Figures of speech are expressions that represent one fact by means of another. They are of two main kinds: (1) those that call one thing by the name of another, *e.g.* "he is a *lion*" (a brave man), and (2) those that assert that a thing is like something else, *e.g.* "he fought *like a lion*" (bravely). The first are called metaphors; the second, similes. Figures of speech are generally employed for the sake of force, but they often add also to clearness; and similes, in particular, are often employed for the sake of clearness alone. Notice, for instance, the following description of a lava stream, in which the figures of speech are printed in italics:—

"Out of a cave of slag and cinders in the black hillside rushes a *golden river*, flowing *like honey*, and yet so tough that you cannot thrust a stick into it, and so heavy that great stones (if you throw them on it) float on the top, and are carried down *like corks* on water. It is so hot that you cannot stand near it more than a few seconds; hotter, perhaps, than any fire you ever saw: but, as it flows, the outside of it cools in the air, and gets covered with slags and cinders, something *like those which you may see thrown out of furnaces in the Black Country of Staffordshire*. . . . The stream slides down glens and fills them up; down the beds of streams, driving off the water in hissing steam; and sometimes (as it did in Iceland a few years ago) falls over some cliff, turning what had been a water-fall into a fire-fall, and filling up the pool below with blocks of lava suddenly cooled, with a clang and roar *like that of chains shaken or brazen vessels beaten*, which is heard miles and miles away."

—KINGSLEY: *Madam How and Lady Why*.

EXERCISE 62

Examine two editorials in a good newspaper and write a composition on the devices employed therein to secure clearness.

150. Lack of Clearness.—The faults opposite to clearness into which we naturally fall are technically known as ambiguity, vagueness, and obscurity. An ambiguous word may be understood in either of two senses; an ambiguous sentence is so framed that it may have either of two meanings; a vague statement is one which is not sufficiently precise to yield to the reader any definite meaning; an obscure sentence is simply unintelligible. All such faults are easily remedied when they occur in iso-

lated cases: ambiguity and vagueness may both be avoided by the use of words so definite as to shut out all other possible meanings; obscurity is frequently merely due to an undue complexity of expression. But the most frequent temptation not to be clear that besets young writers is a lazy habit of thinking, which does not lead to absolute obscurity, or even to any puzzling ambiguity, but which results in a hopelessly vague manner of writing. Be explicit, be specific, be definite, is a main principle alike of good thinking and of good writing.

The following examples illustrate vagueness:—

(a) Silas Marner is *first seen* in Lantern Yard. [The opening sentence of a composition on George Eliot's *Silas Marner*. By whom was he "first seen"? Better: "At the opening of the story Silas Marner was living at Lantern Yard." Notice that the passive voice is necessarily more vague than the active voice.]

(b) I think that the natural choice of one reading *Quentin Durward* would be the hero himself. [Why should one "choose" at all? Better: "The reader of *Quentin Durward* naturally prefers the hero to any of the other characters. This is because, etc."]

(c) There had been a severe easterly storm for several days, and we determined to take the yacht and go down to Gardiner's Island to shoot snipe. [This is the entire introduction to a narrative concerning several days' shooting. The reader has necessarily many questions to ask,—When was this? What season of the year? Where? Who are "we"? What yacht? Where is Gardiner's Island?]

(d) I was riding through a strip of woods on my horse. It was an ideal night, and the road was a favorite one. [An

introduction to a ghost story. A long strip of woods? Dense woods? What time of night was it? What sort of an ideal night was it? With whom was the road a favorite? The writer has obviously missed his chance of creating a good situation for a ghost story.]

MY FIRST IMPRESSIONS OF BOSTON

(e) When a person is about to visit a strange place he usually has formed an idea of what he supposes the place to be like. Sometimes he is disappointed and sometimes not, for the place usually turns out to be different from the idea he had formed of it. When I started for Boston I had formed an idea of the city as I supposed it to be, but I was agreeably surprised when it turned out to be contrary to my expectations.

Arriving here somewhat early in the morning, not many people were stirring, and I therefore had ample time to look around the city. The impression which Boston made upon me was a very good one, and I took a liking to the city at once.

One thing which pleased me very much was the varied style of architecture. The style is not so monotonous as it is in New York, where one may walk many blocks and see one house built like another. But one thing seemed rather strange, and that was the irregularity with which the streets are built. A stranger need only walk a few minutes and he hardly can find his way back again. But one gets used to this after a short time. Another thing which made a favorable impression upon me were the suburbs of Boston. These are really beautiful, and a person will have to hunt around a long time before he can find their equals.

The longer I remain in Boston the more I like the city. [It was impossible to gain from this any but the vaguest idea of what the writer's first impressions of Boston were.]

EXERCISE 63

I. Criticise a composition by one of your classmates, pointing out every point where it is unnecessarily vague.

II. Write a short composition on your first impressions of some city or town, avoiding vagueness.

CHAPTER XV

FORCE

151. FORCE.—152. DEVICES FOR SECURING FORCE: EMPHASIS.—
153.—DEVICES FOR SECURING FORCE: FIGURES OF SPEECH.—
EXERCISE 64.

151. *Force*.—If clearness, the intellectual quality of style, presupposes above all, on the part of the writer, clear and sound thinking, force, the emotional quality, demands sympathy and earnestness. To move the reader to laughter or tears, to affect his acts or his conduct, to inspire or repress any of his emotions, or constantly to hold his attention, is an art too delicate for us to analyze or describe here. What we can be certain of, however, is that, in the writing each one of us is inevitably called upon to do day by day, our work will be strongest when (1) we are most in sympathy with those we are addressing, and (2) when we have the most hearty interest in what we write. If we would not have our words fall without effect, we must take pains to carry the reader with us emotionally as well as intellectually. To accomplish this, interest and sympathy are the main qualities necessary. What interests us deeply will surely not be without a similar effect on others; when we

can put ourselves into sympathy with our readers it will not often be difficult to bring them into sympathy with us. To attain a forcible style, however, we must not forget that there is still another requisite, — constant practice. Mere strength of thought or of feeling does not make a good writer any more than mere brute strength, without the ready suppleness that comes from thorough training, makes a good athlete. If we are wise we shall never let a day of our lives pass, without writing something, long or short, and writing it as well as we can. Practice tells; and a letter, a leaf in a note-book or a diary, even a telegram, may be so well composed that it sensibly or insensibly leads us a step further in one of the most important of our duties, — that of so mastering the art of thinking out into language that good methods of expression become habitual.

152. Devices for Securing Force : Emphasis. — We must glance at two devices for securing force. The first, that of emphasis, is already familiar to us (*cf.* §§ 99, 129, and 140), and we need scarcely spend further time on it than to remark the obviousness of the fact that arranging the parts of a composition in the order of relative strength and importance adds greatly to the force of what one writes. Climax and antithesis (from Greek words meaning, respectively, "ladder" and "putting over against," *i.e.* contrast), are special forms of emphasis.

In climax, statements are made in an ascending scale, — according to the interest or importance of

each, — the strongest, or most impressive, last. A good instance is the first paragraph of the extract from Parkman on page 124. Here a general statement of the fording of the Monongahela is followed by a particular statement as to the troops present; this by a statement that there were individuals present in whom we are deeply interested; and this by the mention of Gage, Gates, — and finally Washington.

In antithesis, opposite statements are placed side by side, and gain force by contrast, as in the following example: —

"But perhaps to people who live crowded together in closely-built cities the life of a Mount Desert family seems solitary and dreary. They cannot hear the newsboys' and hucksters' cries, the rattle of vehicles and clatter of hoofs on stone pavements, the buzz and rumble of electric cars, and the screaming of factory whistles. They cannot see the thronged street and the gay shop windows, the electric lights, the grand houses, and the public monuments. They cannot ride on street-cars, parade on Main Street or Fifth Avenue, and visit at pleasure the dime museum, the dog, cat, horse, or baby show, or the negro minstrels. These, indeed, are some of the sights, sounds, and social privileges which are denied to a rural and seaboard population. Still they have compensations. They hear the loud monotone of the surf on the outer islands, the splash of the waves on the inner beaches, the rushing of the brook, the cawing of crows, the songs of robins and thrushes, and the rustling of the leaves in the breeze. They see the sky, the sea, the woods, the ponds, and the hills in all the varying lights and shadows of summer and winter, morning and evening, sunshine and storm."

— PRESIDENT ELIOT: *The Forgotten Millions*.

153. Devices for Securing Force: Figures. — The second device for securing force is the use of figures of speech. We have already seen (§ 149) how the simile and the metaphor may be used for the sake of clearness. They are much more frequently used for the sake of force, and it will be observed that nothing is more natural than the instinctive employment of figures for this purpose. Notice, for instance, the following examples:—

(a) The German princes, anxious to narrow the prerogative of their *head*, the emperor, were the natural allies of the pope, whose spiritual *thunders*, more terrible than their own lances, could enable them to depose an aspiring monarch.

(b) Asceticism of this sort is *like the insurance which a man pays on his house and goods*. The man who has daily inured himself to habits of concentrated attention and self-denial in unnecessary things, will stand *like a tower* when everything rocks around him, and when his softer fellow-mortals are winnowed *like chaff in the blast*.

(c) Good manners are essentially a disposition which moulds conduct. They can be feigned, indeed, as gilt counterfeits gold, and plate silver. But the clearest glass is not diamond. A man may smile and smile and be a villain.

(d) "Then felt I like some watcher of the skies,
When a new planet swims into his ken;
Or like stout Cortez — when with eagle eyes
He stared at the Pacific, and all his men
Look'd at each other with a wild surmise —
Silent upon a peak in Darien."

KEATS: *On First Looking into Chapman's Homer*.

The real function of figures of speech is to stimulate the mind by awakening fresh associations. When we say, "Her eyes were bright and her hair dark," we arouse in the mind of the reader only a familiar train of thought connecting "eyes" with "bright things" and "hair" with "dark things." When, however, Wordsworth says, —

"Her eyes as stars of twilight fair;
Like twilight's too her dusky hair,"

he stimulates our fancy by awakening unusual and yet fitting trains of ideas.

Figures should, as far as possible, arise in the mind of the writer spontaneously. The inexperienced writer will, however, need to keep in mind the following advice:—

(1) Figures should arouse appropriate associations. When, for instance, Wordsworth describes a maiden as

"A violet by a mossy stone
Half-hidden from the eye!
Fair as a star when only one
Is shining in the sky,"

he uses figures which impress us with her modesty and beauty. Quite the opposite, however, is the case in the following lines by an old New England writer in the praise of a pious clergyman:—

"A living, breathing Bible; tables where
Both covenants at large engraven were;
Gospel and law in his heart had each its column;
His head an index to the sacred volume;
His very name a title-page; and next
His life a commentary on the text.

O, what a monument of glorious worth,
When, in a new edition, he comes forth,
Without erratas, may we think he'll be
In leaves and covers of eternity."¹

Here the trains of thought aroused are, under the circumstances, more ludicrous than impressive.

(2) Similarly, figures should not confuse several incongruous trains of thought, as in the following "mixed" figures:—

(a) Italy is a narrow *tongue* of land, the *backbone* of which is formed by the Apennines.

(b) He *unravell'd* all these *obscurities* and with his *penetrating* illustrations *threw light* on all these unparalleled *complications*.

We should be careful also not to jumble together plain and figurative language, as in the often quoted remark that a certain scientist was "the father of chemistry and brother to the Earl of Cork."

(3) The charm and value of figures depend largely upon their freshness; they throw new light, as it were, on the subject. We must be careful, therefore, to avoid figures so often used and well worn that they have become meaningless. Slang, too, which is largely figurative in character, is effective under certain circumstances, because of the startling trains of thought which it awakens. It is ineffective when these trains of thought involve vulgar associations, or when it has passed into a merely conventional and meaningless form of expression.

The ancient rhetoricians distinguished many forms of expression besides similes and metaphors, but the general feeling now is that it is not necessary to

¹ From a poem on John Cotton by Benjamin Woodbridge (1607-75), in Stedman and Hutchinson's *Library of American Literature*, vol. i, page 360. Quoted also in Wendell's *English Composition*.

attempt minute discrimination in such matters. It is worth while, perhaps, to call the pupil's attention to the figures called metonymy and synecdoche,¹ and to the forms of expression called personification and apostrophe. Metonymy is applied to the use of a sign for the thing signified, as in "fire and sword" for "war," the "cross and the crescent" for "Christians and Mohammedans." Synecdoche is applied to the use of a part for the whole, as when we speak of "hands" for "workmen." The terms are, however, scarcely to be distinguished, and the student need have only a general conception of their meaning and force. Personification is referring to inanimate or imaginary things as if they were alive, as in "Quick, thy tablets, Memory"; apostrophe is the technical term for an address, in poetry or impassioned prose, as in "Roll on, thou deep and dark blue ocean, roll!" It is interesting, moreover, to notice that many familiar words and expressions are figurative in essence, as, for example, "under-standing," "awakening a train of thought."

EXERCISE 64

I. Analyze a strong newspaper editorial, showing how the writer contrives to give force to his remarks.

II. Criticise the following composition as regards emphasis:—

It was on a very warm summer's afternoon when we went to the shore. While seated on the beach watching the surf bathers, the heavy black clouds began to gather and the

¹ Metonymy and synecdoche are from Greek words meaning literally "change of name" and "understanding together."

distant roll of thunder soon sent the many pleasure seekers away from the beach. The lightning now began to flash, and we were forced to make a hasty retreat for the hotel.

The storm now set in with all its fury, and our attention was soon attracted to a small sailing vessel tossing up and down upon the waves. Its only occupant appeared to be an elderly man, and every now and then the wind would make his cries for help more audible. At length two of the Life Saving Crew rushed to the shore, jumped aboard their boat, and with some difficulty rescued him and brought him ashore.

III. Distinguish force from clearness. Mention, if possible, a piece of writing which has one of these qualities without the other. What kinds of words and what kinds of sentences have, as a rule, the most force?

IV. Define the metaphor, the simile. Find five striking metaphors; five striking similes. To what, in each case, do they owe their effect?

V. In a set of the compositions you have written, note just what figurative language you have employed. Is it, in any instance, ineffective? Why?

VI. Analyze a dozen current slang expressions, noting whether they are similes or metaphors. Under what circumstances are the figures of speech involved appropriate?

VII. Note the figures of speech in one of your favorite poems, and determine what effect each has on the reader.

VIII. Criticise the figures of speech in the following passages:—

(a) He flung aside the mask and showed the cloven foot.

(b) The heroic Spanish gunners had no defence but bags of cotton joined to their own courage.

(c) The secretary said that the keynote of the government's policy was wrapped in obscurity.

(d) If the Roman toga has been bedraggled in the filth and the mire of the centuries, surely the cloak of senatorial courtesy has been used to hide the infamy and the corruption which has dishonored and disgraced a body which was once the proudest in the land. The cloak of senatorial courtesy has become a stench in the nostrils and a byword in the mouths of all honest citizens of the land.

CHAPTER XVI

ELEGANCE

154. ELEGANCE. — 155. PREPARATION OF MANUSCRIPT. — 156. ATTENTION TO DETAILS. — 157. GOOD TASTE. — 158. CONCLUSION.

154. *Elegance*. — With a little care we shall distinguish the æsthetic quality of style, elegance, from clearness, the intellectual, and force, the emotional quality of style. A book may be clear and yet dull; it may, under some circumstances, be strong or interesting and yet not altogether clear; and it may be clear and interesting, and still unpleasant or unsatisfactory to the taste. Work that is thoroughly pleasing, thoroughly satisfactory to the taste, we shall call *elegant*; not of course in the vulgar and local sense of the word,¹ but in its truer meaning, indicating something which is so select or so finely adapted to its uses that it completely satisfies the taste. Such a quality must obviously be determined rather by the particular circumstances of a given piece of composition than by any generalization. The following hints, however, may help us in many cases.

155. *Preparation of Manuscript*. — Nothing is so sure to displease even the most benevolent reader as bad manuscript. What is worth doing at all is worth

¹ *E.g.* as in the incorrect expression, "an *elegant* time."

doing with care, and care includes at least a plain hand, good spelling, adequate punctuation, and neatness of general appearance. He who habitually forces another to read slovenly manuscript is answerable for a grave discourtesy.

156. *Attention to Details*. — Elegance, however, prescribes something more than neat and careful manuscript; it prescribes a scrupulous care with regard to the details of style. This implies, not fussiness, but a constant effort to say what one has to say adequately, not so much with regard to form, as with regard to what the form is but the shadow of — the substance. Awkwardness, crabbedness, or mawkishness of style, no less than sheer vulgarity, all alter the very stuff of the writer's thought, and hinder him in his task of communication. Here, as elsewhere, practice tells. Care begets ease; earnest attention to the sound of the words one writes and to their rhythm and balance produces at last a smoothly flowing style; accuracy of thought and feeling tends to the development of taste, and good taste is at the root of what we call elegance.

157. *Good Taste*. — Good taste forbids above all what is usually called "smartness." Whatever we have to say should be said simply, directly, quietly, without affection, bombast, or bravado. As an example of bad taste notice the following letter: —

DEAR SIR: Once again as Father Time hobbles up to the finishing post at the end of another short year, and turns the sand-glass in his weary and wrinkled hand, and gives the

scythe a twist over to the other shoulder, we turn reflectively to the days that he has mown off the field of eternity since last we addressed you, and our musings and ponderings are of a very pleasant nature. The old gentleman has dealt kindly by us; he has permitted us to carry on the work we had hewn out in the sphere which we specially considered worthy of better consideration; he has allowed the sun of prosperity to cast its warming beams over our heads, and our hands and hearts have been strengthened anew by the praises and encouraging words he has caused our friends to utter for the work we are striving to do.

Still, notwithstanding all this, we are not yet satisfied. You have never given ——— a trial. Surely the Canadian trade is worth something to you. Will you give us something this year? We are not particular as to the size of the space. We want you represented in our columns.

Respectively yours,

THE ——— PUBLISHING CO.

158. Conclusion. —A word must be said, in conclusion, about the models a student should have before him. There is such a thing as aiming too high. De Quincey and Landor and Bacon and Addison and all the so-called classics are no doubt such great models of English style that a persistent and intelligent study of them will be of the greatest advantage alike to the young and the old writer. But it is a fact of experience, to which teachers of English composition will testify, that it is by no means every young student who has imagination and literary skill enough to discover what is really admirable in the style of men who wrote and thought generations or centuries ago. For the bulk of a class, it is, perhaps, to be questioned whether

familiarity with the works and style of a good contemporary essayist — Mr. John Fiske, for instance, or any of the score of good writers who contribute to the best American and English periodicals — is not more advantageous than the usual disheartening study of the great masters. Such men may not be great stylists, but they are safe models for any boy or young man. The virtues that make their writing praiseworthy he can scarcely help understanding and appreciating, and these virtues, like those of the good citizen, are not inimitable or inaccessible, but within the reach of whoever thinks and feels clearly, broadly, and finely.

APPENDIX

I

LIST OF BOOKS FOR HOME READING

THE following typical list is that of the Conference on Uniform Entrance Requirements in English:—

Addison and Steele: Selections (especially Sir Roger de Coverley). Æschylus: Agamemnon (Fitzgerald's translation); Prometheus Bound (Mrs. Browning's translation). Arabian Nights. Arnold (Matthew): Balder Dead; Sohrab and Rustum. Austen: Emma; Pride and Prejudice. Bacon: Essays. Ballads: Selection from English and Scottish. Bible (King James' Version). Blackmore: Lorna Doone. Boswell: Life of Johnson. Browning: Balaustion's Adventure; Selections from Poems. Bryant: Poems. Bulfinch: Age of Fable. Bulwer: Last of the Barons; Last Days of Pompeii. Bunyan: Pilgrim's Progress. Burke: On Conciliation with America. Burney: Evelina. Burns: Selections. Burroughs: Selected Essays. Byron: Childe Harold; Selected Poems. Carlyle: Essay on Burns; Heroes and Hero Worship; Past and Present. Carroll: Alice in Wonderland; Through the Looking Glass. Cervantes: Don Quixote. Chaucer: Prologue and Knight's Tale. Coleridge: Poems. Cooper: Leatherstocking Tales; The Pilot; The Spy. Cowper: Letters. Curtis: Prue and I; The Duty of Educated Men. Dana: Two Years before the Mast. Dante.

Defoe: Robinson Crusoe. De Quincey: Opium Eater; Selections. Dickens: David Copperfield; Nicholas Nickleby; Pickwick; Tale of Two Cities. Dryden: Absalom and Achitophel; Alexander's Feast; Palamon and Arcite. Edgeworth: Belinda. George Eliot: Adam Bede; Romola; Scenes of Clerical Life; Silas Marner. Emerson: Essays; Poems. Foster: Life of Goldsmith. Franklin: Autobiography. Froissart: Chronicles. Gaskell: Cranford. Goethe: Faust, Part I. Goldsmith: Deserted Village; Traveller; Vicar of Wakefield. Gray: Elegy; Letters. Green: Short History of the English People. E. E. Hale: Man without a Country. Hawthorne: House of the Seven Gables; Marble Faun; Scarlet Letter; Twice Told Tales. Herodotus. Holmes: Autocrat of the Breakfast Table; Selections from Poems. Homer. Hughes: Tom Brown's School Days. Irving: Alhambra; Knickerbocker's History of New York; Life of Columbus; Life of Washington; Sketch Book; Tales of a Traveller. Johnson: Rasselas. Keats: Poems. Kingsley: Hypatia; Water Babies; Westward Ho! Kipling: Jungle Books. Lamb: Essays of Elia; Tales from Shakespeare. Landor: Selections from the Imaginary Conversations. Lincoln: Gettysburg Speech; Second Inaugural Address. Lockhart: Life of Scott. Longfellow: Courtship of Miles Standish; Evangeline; Hiawatha; Tales of a Wayside Inn. Lowell: Biglow Papers; Poems. Macaulay: Essays; Lays of Ancient Rome. Malory: King Arthur. Mandeville. Marco Polo. Milton: Comus; Il Penseroso; L'Allegro; Lycidas; Paradise Lost. Montaigne: Selected Essays. Motley: Rise of the Dutch Republic. Newman: Idea of a University. Palgrave: Golden Treasury, First Series. Parkman: Conspiracy of Pontiac; Montcalm and Wolfe. Percy: Reliques. Plato: Apology of Socrates; Phædo; Phædrus. Plutarch: Lives. Poe: Poems; Tales. Pope: Essay on Man; Rape of the Lock. Reade: Cloister and

the Hearth. Prescott: Conquest of Mexico; Conquest of Peru. Ruskin: King of the Golden River; Sesame and Lilies; Selections. Scott: Abbot; Ivanhoe; Kenilworth; Lady of the Lake; Lay of the Last Minstrel; Marmion; Old Mortality; Quentin Durward; Talisman; Woodstock. Shakespeare: As You Like It; Hamlet; Julius Cæsar; King Lear; Macbeth; Merchant of Venice; Midsummer Night's Dream; Tempest; Twelfth Night; the plays concerned with English history. Shelley: Selections. Sophocles: Antigone; Œdipus King (Jebb's or Plumptre's translation). Spenser: Faerie Queene. Stevenson: David Balfour; Dr. Jekyll and Mr. Hyde; Kidnapped; Poems; Treasure Island. Stowe: Uncle Tom's Cabin. Swift: Gulliver's Travels. Tacitus: Agricola; Germania. Taylor, Bayard: Views Afoot. Tennyson: Poems. Thackeray: English Humorists; Henry Esmond; Pendennis; Four Georges; Newcomes; Vanity Fair. Thoreau: Walden. Thucydides (Jowett's translation). Trevelyan: Life of Macaulay. Tyn-dall: Hours of Exercise in the Alps. Webster: First Bunker Hill Oration; Plymouth Oration. White: Natural History of Selborne. Whittier: Snow-Bound; Tent on the Beach. Wordsworth: Selections.

II

WORDS FREQUENTLY MISUSED

[This list contains words which young students frequently misuse. The writer suggests that pupils learn to distinguish between literary usage and colloquial usage, and to understand that many

words are appropriately used in familiar conversation that would be inappropriate in serious writing intended for the general public. He suggests also that pupils recognize that there is such a thing as "divided usage." That is, that many men of scholarship and education approve words and uses of words which are not approved of by men of equal scholarship and education.]

Accept. Sometimes confused with *except*. We *accept* a present; we *except* some one from a general statement.

Admire. Used for "like": "I should *admire* to go." [Vulgar.]

Affect. Sometimes confused with *effect*. Pain *affects* us unpleasantly. We *effect* a result when we bring it about.

Aggravate. See page 32.

Ain't, as in "I *ain't* going." [Vulgar.]

Allow. "I *allowed* (declared) that I wouldn't go." Used only in certain parts of the country.

Allude does not mean "to mention," but "to touch on in passing."

Among. We go *among* the trees; *between* two trees.

Animalculæ. The singular is *animalcule* or *animalculum*; the plural, *animalcula*.

Anybody else's. The possessive of *anybody else* is either *anybody else's* or *anybody's else*. The former has been much objected to by some critics, but is perfectly correct.

Any place. A vulgarism for *anywhere*. The same mistake occurs with regard to *every place* and *same place*.

Anywheres. A vulgarism for *anywhere*. The same mistake occurs with regard to *everywhere* and *somewhere*.

As. *As* is a relative pronoun in "such *as* I saw I liked"; that is, "I liked those *which* I saw." It is now used in

preterites or two past participles, of which one is a little more commonly used than another; *e.g.* "he *dived* (dove)," "he was *hanged* (hung) for murder." The lists of principal parts in most grammars are incomplete and misleading. Consult a good dictionary whenever you are in doubt.

Sit, set. See page 46.

Some. Not to be used as an adverb, as in "I am *some* better," nor with *quite*, as in "I have *quite some* books."

Stop. It is proper to say that we *stopped* at an inn for supper, or for the night, or for a week, and then continued our journey. But the purists are right in preferring *stay* unless the intention is merely to indicate a break in a journey; *e.g.* "I am *staying* (not *stopping*) for the present at the Hotel St. George."

Team. A set of animals or men, not a horse and wagon.

Telegram. See page 29.

These kind or sort. An old-fashioned expression, now almost or quite a vulgarism.

Transpire. To escape from secrecy, to ooze out; *not* simply to happen or to occur.

Very. *Very* is not properly used alone with passive participles; *i.e.* we say "I was *very* glad to see him," but "I was *very much* pleased to find him at home."

Ways. A colloquialism or vulgarism; *e.g.* "I am going a *ways* further."

Whatever. Improperly used as an interrogative pronoun; *e.g.* "*whatever* do you mean by coming here?"

Wire. See **Telegram**, **Cablegram**, **Automobile**, **'Phone**, etc. One of the words forced upon the language by modern inventions. It should be noticed that this word, like *'phone*, has remained in commercial and colloquial use, without reaching literary use.

SIGNS SUGGESTED FOR USE IN CORRECTING COMPOSITIONS

MS. — Bad manuscript.

Sp. — Bad spelling.

p. — Fault in punctuation.

cap. — Fault in the use of a capital letter.

1, 2, 3, etc. — Words, clauses, or sentences to be rearranged in conformity with the numbering.

[] — Passages within brackets to be omitted.

| — Against a clause, sentence, or paragraph incurable by correction, and requiring to be recast.

x — Some fault too obvious to require particularizing.

B. — Barbarism.

I. — Impropropriety.

W. — Wordy.

II. — Highflown or inflated.

V. — Vague.

S. — Solecism.

L. — Structure too loose.

U. — Lacks unity.

E. — Emphasis lacking or wrongly placed.

C. — Structure incoherent.

¶ — Proper place for a paragraph.

No ¶ — Improper place for a paragraph.

¶ U. — Lacks unity.

¶ E. — Emphasis lacking or wrongly placed.

¶ C. — Structure incoherent.

T. U. — Lacks unity.

T. E. — Emphasis lacking or wrongly placed.

T. C. — Structure incoherent.

O., A., V. — Obscure, ambiguous, vague.

F. — Feeble.

M. — Misuse of metaphorical language.

K. — Awkward, ugly, or unpleasing.

Words.

Sentences.

Paragraphs.

Whole Theme.

INDEX

[The numbers refer to pages]

I. SUBJECTS TREATED

- Abbreviations, 76.
- Accuracy, importance of, 19, 239.
- Adjective for adverb, 47.
- Adverb for adjective, 47.
- Ambiguity, 145, 225.
- Americanisms, 24.
- Analysis of simple sentences, 63; complex and compound sentences, 66.
- Anglo-Saxon, 167.
- Antithesis, 231.
- Apostrophe (mark of punctuation), 86; (form of expression), 235.
- Art, an art defined, 2; fine arts, 3.
- Article, 34.
- Authority as to usage, 24.
- Barbarisms, 28.
- Brackets, 85.
- Briticisms, 24.
- Capitals, 88; in titles, 12.
- Cases. See *Nominative, Objective, Possessive*.
- Clause, 60.
- Clearness, 220-28; how secured, 221; not precision, 221; devices for securing, 223; figures for sake of, 224; lack of, 225.
- Climax, 230.
- Coherence, of sentence, 143-9; of paragraph, 201-6; of whole composition, 214.
- Colon, 79.
- Comma, 80.
- Compositions, subjects for, 8-10, 209; form of, 11-12; first essentials of a good composition, 14; scale of composition, 161. See also *Whole Composition*.
- Conjunctions, use of, 202.
- Construction of sentences, intricate, 136; change of, 137.
- Correlatives, position of, 48.
- Dash, 86.
- Dialect, 23.
- Dictionaries, 25, 155.
- Elegance, 220, 238-41; preparation of Ms., 238; attention to details, 239; good taste, 239.
- Emphasis, in the sentence, 141-2; in the paragraph, 192-201; in the whole composition, 211-14.
- Exclamation point, 85.
- Figures of speech, 224, 232-7.
- "Fine writing," 172.

- Force, 220, 229-37; devices for securing, 230-7; emphasis, climax, antithesis, 230; figures for the sake of, 232.
- Grammar, how different from rhetoric, 6; incorrect, 33-48; grammatical structure of the sentence, 59-72.
- Hyphen, 87.
- Improprieties, 30.
- Infinitive, split, 47.
- Italics, 87.
- Latin, words derived from, 168.
- Metaphors, 224, 232.
- Metonymy, 235.
- Negative, double, 47.
- Nominative case of pronouns, 37; nominative absolute, 147.
- Nouns, plural of, 34; possessive of, 35.
- Number of pronouns, 41; of verbs, 43.
- Objective case of pronouns, 37.
- Obscurity, 225.
- Omission of verb or principal clause, 70.
- Paragraphs, indentation of, 12; general instructions concerning, 19; importance of, 181; the paragraph by itself, 182; unity of, 183; test of unity of, 185; emphasis in, 192; topic sentence in, 192; summary sentence in, 195; development of, 197; coherence in, 201; lack of coherence in, 207.
- Parentheses, 85.
- Participial construction, false, 48, 71, 146.
- Period, 75.
- Personification, 235.
- Phrase, 60.
- Plan, of the paragraph, 202; of the whole composition, 216.
- Plural of nouns, 34.
- Possessive, of nouns, 35; use of, 36; of pronouns, 39.
- Precision, 221.
- Pronouns, nominative and objective cases of, 37; possessive case of, 39; number of, 41; false reference, 145.
- Punctuation, 75.
- Qualities of style, 220. See *Clearness, Force, Elegance*.
- Question mark, 84.
- Quotation marks, 86.
- Rhetoric, defined, 1; definition explained, 1-3.
- Science, a, defined, 2.
- Semicolon, 77.
- Sentence, 60; simple, complex, and compound, 62; analysis of simple, 63; analysis of complex and compound, 66; fundamental errors in the construction of, 69; "comma sentences," 71; grammatical structure evident in, 91-3; length of, 97-104; periodic and loose, 106-20; parallel structure in, 120-3; value of imitation in construction, 123; unity of, 131-8; emphasis in, 141-2; coherence in, 143-9; topic sentence, 192; summary sentence, 195.

- Sequence of tenses, 45.
 Simile, 224, 232.
 Spelling, hints as to, 15-17.
 Structure of the sentence, grammatical, 59-72; rhetorical, 90-149.
 Subjects for compositions, 8-10, 209.
 Summary sentence, 195.
 Synecdoche, 235.
- Tenses, sequence of, 45.
 Titles, capitals in, 12; for compositions, 210.
 Topic sentence, 192.
- Unity, of sentence, 131; of paragraph, 183; of the whole composition, 209.
 Usage, importance of, in language, 21; literary, colloquial, and vulgar, 22; correct, 23; local, 24; authority as to, 24.
- Vagueness, 225.
 Verbs, number of, 43; sequence of tenses, 45; omission of, 70.
 Vocabulary, extent of the English, 152; extent of the individual, 153; how to increase the individual, 154.
- Whole composition, 209-19; unity of, 209; emphasis in, 211; coherence in, 214; plan of, 216; details of, 217; formula for, 218.
- Words, new, 27; misused, 30; disputed, 32; too many, 158; too few, 160; long and short, 166; Anglo-Saxon and Latin, 167; simple and affected, 172; specific or definite, 177.
- Writing, "fine," 172.

II. WORDS SPECIALLY COMMENTED ON

- Accept, 31, 245.
 Admire, 245.
 Affect, 31, 245.
 Aggravate, 32.
 Ain't, 33.
 Allow, 245.
 Allude, 245.
 Among, 245.
 Animalcule, 245.
 Anybody else's, 245.
 Anywheres, 245.
 As, 245.
 Assist at, 246.
 Automobile, 246.
 Autotruck, 246.
 Avocation, 246.
- Badly (bad), 47.
 Baggage, 24.
 Balance, 246.
 Banjoist, 29.
 Behave, 246.
 Being built, 246.
 Between, 246.
 Both, 246.
 Boycott, 28.
 Bucket, 250.
 Bulldoze, 28.
 Burglarize, 29.
 But, 38.
- Cablegram, 28, 29, 247.
 Calculate, 247.
 Can, 46.
- Cinch, 28.
 Claim, 247.
 Clumb, 33.
 Combine, 247.
 Commence, 247.
 ComPLETED, 247.
 Complement, 247.
 Compliment, 247.
 Corporal, 247.
 Corporeal, 247.
 Council, 247.
 Counsel, 247.
- Deadly, 247.
 Deathly, 247.
 Definite, 247.
 Definitive, 247.
 Demean, 247.
 Depot, 248.
 Different, 48.
 Discover, 248.
 Donate, 32.
 Don't, 22, 48, 248.
 Drive, 248.
 Dude, 28.
- Each other, 248.
 Eat, 248.
 Editorial, 24, 248.
 Effect, 245.
 Either, 48.
 Elective, 248.
 Electric, 248.
 Electrocute, 28, 29.

Elegant, 238.
 Elevator, 24.
 Emigrant, 249.
 Endorse, 249.
 Enthuse, 29.
 Everybody (they), 41.
 Exceedingly, 249.
 Except, 245.
 Exceptional, 249.
 Exceptionable, 249.
 Excessively, 249.
 Exposition, 249.

 Factor, 249.
 Fancy, 24.
 Feature, 249.
 Fetch, 249.
 Fewer, 251.
 Fire, 249.
 Firstly, 249.
 Fix, 249.
 Flee, flow, fly, 249.

 Gent, 249.
 Gentleman, 249.
 Give upon, 250.
 Got, gotten, 250.
 Grind, 28, 250.
 Guess, 24, 250.
 Gums, 250.

 Hadn't ought, 250.
 Hain't, hain't got, 22, 250.
 Her's, 39.
 Hire, 250.
 His'n, 33.
 Hod, 250.
 Home, 250.
 House, 250.
 How, 250.

 Immigrant, 249.
 Individual, 251.
 In our midst, 251.

Into, 251.
 Invent, 248.
 Invite, 251.
 It's, 39.

 Lady, 249.
 Latest, last, latter, 251.
 Lay, 46.
 Leader, 24.
 Learn, 251.
 Lease, let, 251.
 Leave, 251.
 Less, 251.
 Liable, 251.
 Lie, 46.
 Lift, 24.
 Like, 48.
 Likely, 251.
 Loan, 251.
 Lot, lots, 251.
 Luggage, 24.

 Majority, 252.
 Materialize, 252.
 May, 46.
 Me, 37.
 Most, 252.
 Mutual, 252.

 Neither, 48.
 Nice, 252.

 One, 252.
 One another, 248.
 Only, 48.
 Onto, 252.
 Oral, 252.
 Overshoes, 252.

 Pail, 250.
 Party, 31, 252.
 'Phone, 252.
 Pitcher, 252.
 Plenty, 252.

Plurality, 252.
 Posted, 252.
 Practicable, 253.
 Practical, 253.
 Pronounced, 253.
 Propose, 253.
 Proven, 253.
 Purpose, 253.

 Quite, 253.

 Raise, 46, 253.
 Real, 253.
 Receipt, recipe, 253.
 Reckon, 24.
 Recollect of, 253.
 Remember of, 253.
 Residence, 253.
 Resume, 253.
 Ride, 253.
 Right, 253.
 Rise, 46, 253.
 Rubbers, 250.

 Sang, sung, 253.
 Set, 46.
 Shall, 52-57.
 Should, 58.
 Sit, 46.
 So, 147.

Some, 254.
 Stay, 254.
 Stop, 254.
 Swipe, 28.

 Team, 254.
 Telegram, 28, 29, 254.
 Than, 37.
 The, 34.
 These kind, 254.
 Transpire, 254.
 Typewriter, 28.

 Verbal, 252.
 Very, 254.

 Was (you), 33.
 Ways, 254.
 Whatever, 254.
 Which (and), 40.
 Which (fact), 40.
 While, 147.
 Who (whom), 37.
 Whose (of which), 39.
 Will, 52-7.
 Wire, 254.
 Without, 47.
 Worser, 22.
 Would, 58.

III. WORKS FROM WHICH ILLUSTRATIVE EXTRACTS ARE TAKEN

- | | |
|--|--|
| <p>Arnold, The Forsaken Merman, 178.</p> <p>Barrows, What the Southern Negro is Doing for Himself, 212, 213.</p> <p>Bible (Judges), 166.</p> <p>Brooke, English Literature, 194.</p> <p>Brooks, An Evil Spirit from the Lord, 193.</p> <p>Bryce, The American Commonwealth, 205.</p> <p>Bunyan, Pilgrim's Progress, 170.</p> <p>Burke, Letter to the Sheriffs of Bristol, 200.</p> <p>Burns, To a Mouse, 26.</p> <p>Butler, The Meaning of Education, 196.</p> <p>Cooper, The Pilot, 69.</p> <p>Curtis, The Public Duty of Educated Men, 121.</p> <p>De Quincey, Essay on Style, 202.</p> <p>Eliot, The Forgotten Millions, 231.</p> <p>Fiske, Francis Parkman, 191.</p> <p>Franklin, Autobiography, 190.</p> <p>Harte, Bret, In the Carquinez Woods, 179.</p> | <p>Hawthorne, Mosses from an Old Manse (The Procession of Life), 92, (Feathertop), 172; The Scarlet Letter, 111.</p> <p>Hugo, Ninety-Three, 98.</p> <p>Huxley, On a Piece of Chalk, 223.</p> <p>Irving, Rip Van Winkle, 189.</p> <p>Jefferson, Declaration of Independence, 111.</p> <p>Keats, On First Looking into Chapman's Homer, 232.</p> <p>Kingsley, Madam How and Lady Why, 225.</p> <p>Kipling, The Jungle Book, 177.</p> <p>Longfellow, Outre Mer, 131.</p> <p>Lounsbury, History of the English Language, 203.</p> <p>Lowell, Biglow Papers, 173.</p> <p>Macaulay, History of England, 195, 211; Hampden, 104; Lord Clive, 197, 198, 199.</p> <p>Mather, Magnalia, 100.</p> <p>Matthews, Brander, Aspects of Fiction, 203.</p> <p>Motley, Rise of the Dutch Republic, 92.</p> |
|--|--|

- | | |
|--|---|
| <p>Newman, Parting of Friends, 112; Idea of a University, 185.</p> <p>Parkman, Conspiracy of Pontiac, 63, 114, 124, 191.</p> <p>Poe, Fall of the House of Usher, 155.</p> <p>Ringwalt, Modern American Oratory, 204.</p> <p>Russell, The Life of the Merchant Sailor, 222.</p> | <p>Seton-Thompson, The Trail of the Sandhill Stag, 185.</p> <p>Tennyson, the Lotus-Eaters, 180.</p> <p>Thoreau, Walden, 111.</p> <p>Webster, The Presidential Protest, 99; Second Speech on Foote's Resolution (Reply to Hayne), 99.</p> <p>Whittier, Snow-Bound, 61.</p> |
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ELEMENTS OF RHETORIC AND
ENGLISH COMPOSITION

SECOND HIGH SCHOOL COURSE

PREFACE

THE recent rapid increase in the study of English in the high school has made it necessary to provide for two years of formal instruction in rhetoric and English composition. The consensus of opinion is that during the first of these courses pupils should be trained in the choice of words and in the structure of sentences and paragraphs, and given as much practice as possible in simple writing, usually in essays consisting of only a paragraph each. As time has gone by, the system of instruction in these matters has become more and more definite. The older methods, with their intricacy of classification and multiplicity of rules and exceptions, have been displaced by a comparatively simple and uniform method, the essence of which is the conception of the essay as a structure,—the building up of an idea by the grouping together of words in sentences and of sentences in paragraphs. This method has the advantages of simplicity and definiteness, and by means of it the part of rhetoric that has been indicated can be taught, and taught thoroughly, in a year.

There remains the second course, with regard to which there is growing up a similar consensus of opinion that in it pupils should be trained in the main principles of description, narration, exposition, and, perhaps, argument and per-

suasion. It is for a course of this kind that the present volume is designed. It may follow any good text-book in the elements of rhetoric; but it should be preceded by a year's instruction of some sort in that subject. It will prove, I hope, of special value to the large class of students who do not pursue their education farther than the high school or academy, and are thus often forced to conclude their study of composition before they have obtained from it all the training which they need, both for the development of their powers of expression and for the proper understanding and appreciation of literature.

With regard to the particular methods employed, I need only say (1) that I have tried to lay down no principles that were not actually followed, as a rule, by men of letters; and (2) that I have refrained throughout from introducing fine points or subtle distinctions. What the young student needs is the main principles of composition. The lesser or finer points he could not understand at this stage in his instruction, and, if he could understand them, the knowledge would be more of a hindrance than a help.

It is unlikely that all the exercises indicated can be taken up in any one school. The teacher is invited to select those exercises or those parts of exercises that are best suited to his purposes. The chapter on composition in verse has been added to meet the needs of schools that include that subject in their course.

My special thanks are due to Miss Jeannette B. Gillespy, recently a teacher in the Horace Mann School, and now assistant in English in Barnard College, for help in the

selection of illustrative extracts and in the preparation of exercises. I take pleasure also in acknowledging my obligations to the teachers who have kindly informed me of points in the preceding volume which needed correction, or have suggested other ways in which it could be made more serviceable.

G. R. CARPENTER.

COLUMBIA UNIVERSITY,
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CONTENTS

CHAPTER I

INTRODUCTION	I
------------------------	---

CHAPTER II

MINOR FORMS OF COMPOSITION	9
--------------------------------------	---

CHAPTER III

DESCRIPTION	44
-----------------------	----

CHAPTER IV

NARRATION	68
---------------------	----

CHAPTER V

EXPOSITION	93
----------------------	----

CHAPTER VI

ARGUMENT AND PERSUASION	107
-----------------------------------	-----

CHAPTER VII

COMPOSITION IN VERSE	121
--------------------------------	-----

INDEX	139
-----------------	-----

ELEMENTS OF RHETORIC AND ENGLISH COMPOSITION

CHAPTER I

INTRODUCTION

1. A REVIEW OF RHETORICAL PRINCIPLES.—2. THE ART OF COMPOSITION.—3. ESSAYS.—4. READING AND COMPOSITION.

1. A Review of Rhetorical Principles.—This volume is intended to guide students in their first systematic attempts at serious writing on a scale larger than that of the single paragraph. We must assume, therefore, that they have previously been trained in the simple principles that lie at the basis of all good composition. In some cases, young people have stumbled on these principles for themselves in their own instinctive efforts to express their thoughts; in others, their attention has been called to them by skilful teachers, who have assisted them in their efforts by hints and precepts that have revealed to them the principles underlying the art. In most cases, however, as is proper, the pupil has received,

by the middle of his high school course, some systematic instruction in these matters through the study of a text-book under the direction of his teacher. We must now, before going further, summarize the results of this almost indispensable preliminary instruction. We shall follow closely the rhetorical system explained in the author's *First High School Course* in this subject; but there is so great a uniformity in the minds of teachers and writers as to the principles involved, that the following summary will indicate, it is hoped, the essential elements in any good text-book on formal rhetoric.

It is obvious that a writer's main purposes in composition are (1) that what he writes should be understood by the reader; (2) that what he writes should impress the reader forcibly; and (3) that what he writes should impress the reader favorably, *i.e.* impress him by the neatness and accuracy and skill with which the author has accomplished his task. The three great qualities of good composition may, therefore, be said to be clearness, force, and elegance.

We shall be aided in securing these qualities of style if we regard each piece of writing as a mechanism composed of several parts. Let us call a piece of writing that is complete in itself a whole composition. This usually consists of a group of paragraphs. Each paragraph is, moreover, a group of sentences, and each sentence is a group of words. We must, then, secure the qualities at which we aim either

(1) by the choice of words, or (2) by the grouping of words in sentences, or (3) by the grouping of sentences in paragraphs, or (4) by the grouping of paragraphs in a whole composition.¹

The theory of the word is simple. Though the choice of words may show the utmost art, the elementary principles controlling choice are easily understood. They are (1) that a word must be in good English use (*i.e.* not a barbarism), under penalty of offending the reader's taste or being unintelligible to him; (2) that it must be used in the sense usually ascribed to it, under penalty of producing the same result; (3) that it must be the word best fitted, by its length, its derivation, and its greater or less definiteness of meaning, to play its part in the expression of a given idea, awakening not unpleasant or incongruous associations, but those most in harmony with the object in view.

Turning now to laws governing groups of words, the student should remember (1) that the grammatical structure of a sentence should stand out clearly, and (2) that a sentence may by its length and form — whether periodic, loose, or balanced — be more or less effective under given circumstances. He should further bear in mind three principles that govern not only the grouping of words in a sentence, but the grouping of sentences in a paragraph, and the group-

¹ The whole composition may in some cases, of course, be a single paragraph, complete in itself; the paragraph may, in rare instances, consist of a single sentence; and it is within the bounds of possibility that the sentence should consist of a single word.

ing of paragraphs in a whole composition. These are unity, emphasis, and coherence. Unity demands that words be so arranged as to express one idea in a sentence, and one alone; emphasis, that they be so arranged as to give prominence to the more important parts of the idea; coherence, that they be so arranged that their mutual relations can be easily and clearly understood. Similarly, in a paragraph, the sentence grouping (and, in a whole composition, the paragraph grouping) must provide for a single idea, for the throwing of stress on the main point, and for the connection of thought.

Such is the simple theory which lies at the basis of good writing. It may be stated in different ways, but the essence remains much the same. Men may write well without having realized that they are following principles much like these, the knowledge or realization of which they had acquired by imitation or practice; but such cases are not common, and he is fortunate who can learn the principles of the art in youth and in the regular course of formal instruction, where his teacher and his classmates, by precept and criticism and discussion, can help him to appreciate and to master them. These principles, moreover, should be taken as suggestions of the truth, rather than as final statements of truth; they should not be accepted as rigid dogmas, capable of demonstration, but as the generalizations of writers of skill and experience, tested by the practice of many men of many kinds.

2. **The Art of Composition.**—While mastering the elementary and preliminary theory of rhetoric just summarized, the pupil has doubtless had much practice in actual composition. This first course of study over, he should go on, usually in the work of his final year at school, with systematic instruction in what may be called the art of composition, as distinguished from his previous work in what is usually called formal rhetoric. It is this systematic study of the art of composition which we are now beginning. We shall see what kinds and forms of writing most frequently occur, and discuss the principles which govern success in each of these forms. We shall also study good models, analyze unsuccessful attempts,—to see wherein they fail,—and ourselves make many trials. At the end of the year we should each be able to understand what are the main principles to be considered in all of the chief kinds of writing, and to produce something characteristic and interesting in each of them. We shall thus be fitted not only to give better expression to our more mature thoughts now and in years to come, but to enjoy more keenly the written expressions of the thoughts of others, and to value them more at their true worth.

3. **Essays.**—The student should have no fear of essay-writing. From the work of the preceding year he has learned to choose his words with fair correctness, to frame a good sentence and a good paragraph, and to see in general the way in which longer compositions should be built up. He can therefore approach

his present work without dread or nervousness. Of course, his brain has not reached maturity, and he cannot be expected to write with the ease and vigor of an older man. But the thoughts of youth are full of freshness, frankness, and charm, and, if he puts his mind on his work, there is nothing he will write which will not be heard or read with interest by his teacher and his classmates. All that he needs to do is (1) to write a neat, clear hand; (2) to keep up the habits of clear and definite statement which he acquired in his previous work; (3) to choose a subject in which he is interested, and (4) to write frankly what he thinks about it. Good subjects abound. There is the whole course of his school work and his out-of-school experience from which to draw. What interests him will interest others, and he will be surprised to find that he himself can be interested in almost any subject which lies within the realm of his knowledge. He should always write with the thought of his hearers uppermost in his mind. How, he must keep asking himself, can I best make them understand this, believe this, or see what I describe or narrate?

A word of advice, too, as to the preparation of an essay may be of service. Choose first the subject, and let the choice be made a day or two in advance, if possible. If several subjects occur to you, take the one which, after a short deliberation, seems best, but do not try first one and then another, thereby wasting time and strength. The subject chosen, keep it in mind at odd moments and think what in general

it is that you will say. When the time for composition comes, make first a little plan, paragraph by paragraph, jotting down in each section notes of the details you expect to use there, and, if there be time, defer the actual writing until another sitting. When you again take up your plan, read it over carefully, altering it if necessary, and then, as rapidly as possible, write the whole essay. At a third sitting, again look over your work, correcting and polishing it, and make a clean copy of it. If you can, look again over this copy, after an interval, before handing it in, to make sure that you have made no minor error. If the composition is very short, it may be done at a sitting, but in that case much the same course of procedure should be followed. Above all, do not worry over your writing. Keep your head clear, avoid postponing your task until the last moment, and do your best. If your teacher or your classmates criticise your work severely, take their comments calmly and thankfully. What you wish to learn is how to tell others what you know, and if others do not understand you or feel the force of what you say, you should be interested in knowing why and how you have failed. It may be added that you will be the gainer if you can read your work privately to a friend before submitting it to your teacher and classmates. Ask him whether he understands fully the point you mean to make. If he does not, find out why, and mend your work accordingly. You will also be helped by reading your work aloud to yourself after you have

finished it, making sure that it sounds well, and by cultivating, in general, the habit of realizing, as you write, how the words would sound if spoken.

4. **Reading and Composition.** — The reading of good books will help every young writer. He should be accustomed to reading of various sorts—reading for sheer pleasure and amusement, as in *Ivanhoe*, *The Last of the Mohicans*, or *Treasure Island*; reading for information combined with pleasure, as in Stanley's *Through the Dark Continent* or Prescott's *Conquest of Mexico*; reading for the training of the mind and the taste, as in the school work in English literature. Except when carried away by excitement, as is natural and proper in the story of adventure, he should read with care, with sufficient slowness to catch the full force and value of the writer's words, and to become familiar with the swing of his style. He should not necessarily try to imitate with closeness what he reads. The good author writes with a subtlety, charm, and delicacy beyond the reach of a boy, on different subjects, with greater experience and knowledge, on a larger scale. The student should feel the stimulus of what he reads, and be thereby unconsciously the better writer; but when he comes to put his own thoughts on paper, he will in general do well to express them in the way most natural to him—simply, plainly, frankly, as is appropriate to his youth and character.

CHAPTER II

MINOR FORMS OF COMPOSITION

5. NOTE-BOOKS. — EXERCISE 1. — 6. EXAMINATION PAPERS. — EXERCISE 2. — 7. TRANSLATION. — EXERCISE 3. — 8. PARAPHRASE. — EXERCISE 4. — 9. LETTERS. — 10. THE ESSENTIAL PRINCIPLE. — 11. PAPER AND INK. — 12. THE ENVELOPE. — EXERCISE 5. — 13. THE BEGINNING OF A LETTER. — 14. THE END. — EXERCISE 6. 15. LETTERS IN THE THIRD PERSON. — EXERCISE 7. — 16. THE BODY OF THE LETTER. — EXERCISE 8. — 17. LETTERS IN LITERATURE.

5. **Note-books.** — No one will learn to write well who does not regard all pieces of composition as alike worthy of careful attention. We may, of course, jot down addresses or memoranda on the back of an old envelope without much concern as to the form of our expression; and in taking rough notes of a lecture it is sufficient to put down only such words as will best recall to our own minds a few hours later what were the speaker's main ideas. But it is another matter when what we write is intended for the eye of another, or even when it is to be preserved for our own permanent use. In such cases care and skill are necessary. Notice, for example, the following extracts from a student's laboratory note-book in physics, written expressly for the information of his instructors or examiners:—

(1) The ivory balls rebounded the greatest distance. Showing that ivory was the most elastic substance of the three. Then the wooden balls rebounded the next longest distance, showing that wood was the second most elastic substance of the three. Then the rubber was the least elastic of the three.

(2) I took a long glass tube and put one end in water and the other in my mouth. By expanding my lungs, the air was rarefied and the water rushed into the tube. If you close one end with your finger, the water will not flow out at the other, because the outside pressure is too great. As soon as the finger is removed, the water will flow out, as on one end there is gravitation and air pressure, while on the other is only air pressure.

[Here the omission of the verb in the second sentence of (1), and the general awkwardness of construction throughout both (1) and (2), produce an impression of ignorance and carelessness, even when the facts are in themselves correct.]

An even worse fault in note-books than that of careless composition is that of careless thinking and the muddled expression dependent thereon. Notice the complete absence of this fault in the following set of notes, made from an interesting article by Mr. Charles Francis Adams, on the battle of Bunker Hill, in the *American Historical Review* for April, 1896:—

The success of the American cause was due to luck. Luck—a “balancing of blunders”—turned the occupation of Breed’s Hill to American advantage.

(a) American blunders—forces put into a trap. Cut off from mainland by Charlestown Neck. On lower ground

than Bunker Hill. Original plan, to fortify Bunker Hill and high land on mainland side of Charlestown Neck. This would have secured command of Boston and kept communication open with main forces.

(b) British blunders—failure to take advantage. Proper course, occupation of the Neck by the British. Americans must then either fight against heavy odds or surrender. Result of the surrender or defeat, demoralization of the patriot army. Further attack by British on Americans near Cambridge. Both these courses urged by Clinton but disregarded. Actual course—Breed’s Hill stormed from the front; Americans driven out of their own trap back to the mainland. General result—just what should have been desired (forestalling of British on Bunker Hill, drawing of fire), but what could not be result of plan and insight.

(c) Luck shown in the American commander. Prescott a fighter; moved to Breed’s Hill, thus bringing on the engagement there; kept the militia under control through two charges by British.

(d) Luck shown in the fact that ammunition failed before a third repulse. If the British had been repulsed again, undoubtedly the next day they would have attacked the Americans in the rear and forced a surrender. Prescott wished the next day to return to the trap; no realization of his luck.

EXERCISE I

- I. Rewrite extracts (1) and (2) in § 5.
- II. Criticise, under the direction of the instructor, your own note-books, or those of your classmates, from the point of view of clear and adequate expression.
- III. Write a paragraph, based on your own experience, on the main things to be borne in mind in keeping a good note-book in history, or chemistry, or English literature.
- IV. Take rough notes of a sermon, lecture, or address.

Revise them, with the purpose of indicating, in two or three hundred words, the speaker's plan and the substance of what he said.

NOTE. — The following references to easily accessible periodical literature will indicate good subjects for exercises in note-taking : —

With section headings : The Advantages of the Nicaragua Canal, Capt. A. S. Crowninshield, U.S.N., *Century Magazine*, January, 1899. — The Paramount Power of the Pacific, John Barrett, *North American Review*, August, 1899.

Short articles : The Goal in Education, Editor's Table, *Popular Science Monthly*, November, 1898. — The Causes of Spain's Decadence, *Ibid.* — The Cuban as a Labor Problem, W. W. Howard, *Century*, August, 1899.

Longer Articles : Why We Won at Manila, Lieutenant B. A. Fiske, U.S.N., *Century*, November, 1898. — The Philippine Islands and American Capital, J. Russell Smith, *Popular Science Monthly*, January, 1899. — A Trained Colonial Civil Service, Professor E. G. Bourne, *North American Review*, October, 1899. — Historical Causes of the Present War in South Africa, Right Honorable James Bryce, *North American Review*, December, 1899. — Some Neglected Aspects of the Revolutionary War, C. K. Adams, *Atlantic Monthly*, August, 1898. — The Development of our Foreign Policy, Horace W. Fisher, *Ibid.* — Bismarck as a National Type, Kuno Francke, *Ibid.* — Our Government of Newly Acquired Territory, Carl Evans Boyd, *Atlantic Monthly*, December, 1898.

6. Examination Papers. — Nowhere is skill in English composition more of service than in a written examination. The pupil has before him blank paper. By marks upon that paper he must convince another

person, frequently one who is not acquainted with his previous work or character, that he understands thoroughly the principles involved in certain questions. Unless the answers consist largely of dates or formulæ, here is a situation that must be faced and conquered by knowledge of facts, united with skill in stating facts. The pupil must write a clear hand; he must spell correctly; his sentences must be fairly short, and always to the point; he must write concisely and definitely. It would obviously be absurd, in most cases, to spend precious time on mere polish of diction, but the writer is usually rewarded for his pains who forms the habit of using, under such circumstances, every device that leads to clearness and accuracy of thought and expression.

Notice, for example, the following answers to the question, "What qualities does Burke, in his *Speech on Conciliation*, attribute to the American colonists; to what causes were they due?"

(1) Burke said that the colonists were a liberty-loving people, and that they were mostly all lawyers.

He said there were more of Blackstone's books sold in America than in England. These qualities he said were due to their ancestors, the English race. He said that an Englishman was the unfittest person to argue an American into slavery.

Of course this last statement favored Burke immensely in his argument, as another Englishman could not contradict him nor any one else.

[Note, first, that this does not fully answer either part of the question; second, that the points mentioned are not so

expressed as to show their relation to each other, and to the questions; and, third, that such matters as sentence structure and paragraph structure are neglected.]

(2) Burke describes the colonists as a straightforward, peace-loving people; fond of justice and filled with a spirit of independence, which he ascribes to six causes: their origin, being mainly Englishmen, form of government, the religion in the northern colonies, the customs in the southern, their education, and the distance of the colonies from the mother country.

[This answer is good in substance, but faulty in form. Note the irregular and inconsistent use of commas and semicolons; the awkward structure of the second part of the sentence; and the loose and ambiguous use of the possessive "their" and the relative "which."]

(3) Characteristics: love of liberty, shrewdness, foresight.

Causes: colonial assemblies; distance from England; English descent; form of religion (north); slavery (south); numbers.

(4) Burke attributes to the colonists these qualities: a fierce love of liberty, characterized by a desire for self-government; an indomitable perseverance, which has made them masters of the American forests, and has increased fisheries and commerce to a marvellous extent; an affection for the mother country which will continue as long as they feel their interests to be one with hers. These qualities were due to the descent of the colonists from Englishmen; to the popular forms of government; to the religion of the northern colonies (nearly all were Dissenting, and religious liberty is followed by desire for political liberty); to slavery in the southern colonies (where there is slavery, freemen are more jealous of their freedom than in countries where everybody is free); to the number of lawyers and the spirit of

inquiry and smartness of debate acquired through knowledge of law; to the distance of the colonies from the home government (in parts remote from the seat of government there must be laxity and more freedom, in order that the ruler may govern at all).

[The use of a tabular form in (3) is perfectly clear, and has the advantage of compactness. In this case, however, there is over-condensation. As a memorandum (3) is admirable; as an examination answer it is less satisfactory than (4), which, while clear in form, is also full enough to show intelligent understanding of the points enumerated.]

EXERCISE 2

I. Criticise, under the direction of the instructor, examination papers written by yourself or your classmates, from the point of view of clear and adequate expression.

II. Write a thoroughly good answer to a question set by the instructor. The question, it is suggested, should be such that an adequate answer must consist of about two hundred words, and must be carefully planned.

7. Translation. — Scholars and men of letters agree that there can scarcely be better practice in composition than translation.¹ It is not long ago that in many of the best American schools it was the custom to exclude rhetoric and composition entirely from the curriculum, supplying its place by careful and unceasing drill in oral and written translation

¹ It is to be hoped that the student will, at his convenience, make friends with some of the many noble and famous English translations, such as the versions of the *Iliad*, by Chapman, Pope, and by Lang, Leaf, and Myers; of the *Odyssey*, by Butcher and Lang; of the *Aeneid*, by Dryden; of *Faust*, by Bayard Taylor; of the *Divine Comedy*, by Cary, Longfellow, Parsons, and Norton.

from the classic languages. It is not to be denied, moreover, that, roundabout and cumbrous as this method is, it was in most cases successful. At present the pupil should welcome opportunities to translate from another language into English. The differences between the forms of expression in the two tongues, the inevitable confusion in the mind, at first, of two trains of association, render the task a difficult one; but he will find pleasure and profit in proportion to his success.

The real object of translation is to reproduce in one language, for the information or pleasure of those who are familiar with it, what has been said or written in another tongue. As a rule, moreover, it is the facts and ideas of the foreign writer that must be reproduced. The forms of expression which he uses are of value only in presenting those ideas clearly to the mind of the translator, whose business it is to present those ideas in English, for example, in whatever form will make them clearest to English readers.

The greatest stumbling-block to the young translator is foreign idiom. A literal translation from one language to another leads us almost at once into absurdities. Notice, for example, the following list of expressions, wholly un-English in character, which arise naturally from a literal rendering of foreign idioms:—

<i>Literal Translation</i>	<i>Equivalent in English</i>
What to do! (French)	What should he do!
Clad in buskins with respect to her feet. (Latin)	Her feet shod with buskins.

He permits easily to deal with him. (German)	He is easily dealt with.
Make the door open. (German)	Open the door.
To him it aches in the head. (Italian)	His head aches.
To whom does he wish it? (French)	Against whom has he a grudge?
They set the camp, a place having been selected. (Latin)	Having chosen a spot, they encamped there.
Try, of grace, to go. (French)	Try, I beg of you, to go.
A few having been killed, they threw the rest into confusion. (Latin)	They killed a few, and threw the rest into confusion.

A stumbling-block scarcely less great is the difference between languages in point of order of words and sentence-structure. Notice, for example, the difference between the two versions given below of a sentence from Cæsar's *Gallic War* (i, 39).

(1) While for a few days he was delaying at Vesontio for the sake of grain and supplies, because of the inquiries of our men, and the remarks of the Gauls and the traders, who declared that the Germans were of great size, of incredible valor and skill in arms (oftentimes, they said, they themselves meeting with these were not able to bear even their countenances and the keen glances of their eyes), such fear suddenly took possession of all the army as disturbed not slightly the minds and souls of all.

(2) While he was waiting at Vesontio a few days for grain and supplies, our men learned, through their own inquiries and the remarks of the Gauls and the traders,

that the Germans were of great size, and of incredible valor and skill in warfare. Oftentimes, said the Gauls, they themselves, when meeting the Germans, were not able to bear the sight of their countenances and the keen glance of their eyes. Because of these reports such fear took possession of all the army that the minds and souls of all were not a little disturbed.

After mastering, in a given passage, the difficulties that spring from differences in idiom and differences in sentence-structure, the student must do his best to give to his version the same general tone which an English composition of the same sort would have. It is perhaps scarcely necessary to add that this must be done without departing any further than is absolutely necessary from the actual expressions of the text.

The illustrations below—a boy's translation of a passage from section 21 of Cicero's *Archias*, and a better version of the same—show the wide difference between a bad and a good translation of a not difficult piece of Latin prose.

(1) "How many writers of his affairs was that great Alexander said to have had with him! And he nevertheless, when he restored the tomb of Achilles in Sigeum: he says, O fortunate youth, who found Homer the herald of your valor! And in truth. For unless that *Iliad* would stand forth, the same tomb, which had covered the body of this one, also would cover up his name."

(2) "How many persons is Alexander the Great reported to have carried along with him to write his history! And yet, when he stood by the tomb of Achilles at Sigeum, 'Happy youth,' he cried, 'who could find a Homer to blazon thy

fame!' And what he said was true; for had it not been for the *Iliad*, his ashes and his fame had been buried in the same tomb."—Translation by WILLIAM DUNCAN.

In translating verse, the student must show his appreciation of poetry by turning it, not into bald prose, but into prose which has, if possible, grace and ease, and which preserves something of the spirit of the original. Compare, in this respect, the following excellent version of lines 511 ff. of Book 24 of the *Iliad*, with a student's ignorant and unpoetical rendering:¹—

(1) "And Achilles wept for his own father, and now again for Patroklos, and their moan went up throughout the house. But when noble Achilles had satisfied him with lament, and the desire thereof departed from his heart and limbs, straightway he sprang from his seat and raised the old man by his hand, pitying his hoary head and hoary beard, and spake unto him winged words and said: 'Ah, hapless! many ill things verily thou hast endured in thy heart. How durst thou come alone to the ships of the Achaians and to meet the eyes of the man who hath slain full many of thy brave sons? of iron verily is thy heart. But come, then, set thee on a seat, and we will let our sorrows lie quiet in our hearts, for all our pain, for no avail cometh of chill lament. This is the lot that the gods have spun for miserable men, that they should live in pain; yet themselves are sorrowless.'"

— Translation by LANG, LEAF, and MYERS.

(2) "Moreover, Achilles lamented the father and then again Patroklos, and the lamenting of them went (arose)

¹ Quoted from the *Report of the Committee on Composition and Rhetoric*, to the Board of Overseers of Harvard College.

throughout the house. Moreover, when godlike Achilles had satisfied himself with weeping, to him from his hair came sweat and from his limbs, and immediately he rose from his seat and took the old man by the hand gray beard and gray head, and addressing him, he spake winged words: 'O wretched one, indeed you have many bad things in your heart. How did you endure to go alone to the ships of the Achæans in the eyes of a man who killed for you many and noble sons. There is a heart of iron to you. But come sit down on your chair, and let us allow sorrows to lie firmly in our hearts although grieving. For not any deed is of chill weeping, for thus the gods allot to wretched mortals to live sorrowing, but they themselves are without care.'"

EXERCISE 3

I. If you are studying a foreign language, make a list of five or more idioms, adding their equivalents in good English.

II. If you are studying a foreign language, find three sentences so different from English in their structure that they must be entirely recast. Then turn them into good English.

III. As a third exercise, — which should be, if possible, repeated several times, — it is suggested that the instructor in one of the foreign languages be asked to coöperate with the instructor in English in selecting passages suitable for translation, and in criticising and correcting the versions handed in.

8. *Paraphrase.* — Closely akin to translation is the exercise known as paraphrase, by which is meant the turning into clear and definite prose of a piece of verse or of intricate or impassioned prose. The exercise has its dangers. One may easily get the

impression that the full effect of verse can actually be obtained in prose. It is hard, too, to put verse into simple prose, and the young writer who does much paraphrasing runs the risk of acquiring a somewhat inflated and unnatural style. On the other hand, paraphrase, like translation, forces the writer to grasp his author's meaning completely, and to set about finding the best ways of reproducing it in another form. On the whole, the practice of paraphrasing should not be neglected, especially in connection with the study of Shakspeare, where the student is greatly benefited by stopping to make sure of the exact sense of what he reads.

Examples: —

"Upon my head they placed a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If't be so,
For Banquo's issue have I filed my mind;
For them the gracious Duncan have I murder'd;
Put rancors in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
'To make them kings, the seed of Banquo kings!
Rather than so, come, fate, into the list,
And champion me to the utterance!"

— *Macbeth*, III. i.

(1) They gave me a valueless crown, with little power in my hand to be taken away by one not of my line. If it is so, I have worried my mind for Banquo's children. I have killed Duncan for them, also putting snakes into the vessel

of my peace for them. My precious ability has been lost only in order to make the descendants of Banquo kings. Rather than have this, I would go into the list to champion my utterance.

(2) They have placed a fruitless crown upon my head, and have given me a barren sceptre. This has been wrenched from me with an unlineal hand, since no son of mine succeeds me. If this be so, I have put rancors in the vessel of my peace only for them. I have filed my mind for Banquo's sons, and for them I have murdered the gracious Duncan. It seems that I have given my eternal jewel to the common enemy of man, just to make the sons of Banquo kings. If so, I would rather call fate into the list, and have it champion me to the utterance.

(3) The crown is for me alone; no heir of mine will succeed me, but one who is no relation. If the prophecy is true, I have committed murder for the benefit of Banquo's descendants; destroyed my peace for them; given my soul to the devil for other men. Rather than let this be, I will oppose fate to the bitter end.

(4) They put a crown upon my head, but it carries with it no promise of succession; they put a sceptre into my hand, but, though I hold it as firmly as I may, it shall be torn from me by one who is no descendant of mine. My son shall never succeed to my kingship. If this be so, it is not for my own sons but for the sons of Banquo that I have defiled my mind with wicked ambitions and imaginings. For them I have murdered Duncan, whom I knew to be noble and kindly; for them — only for them — I have made myself live in discord with myself; and I have given to the devil, the common enemy of man, my priceless and immortal soul — not that I might purchase glory and happiness for my own line, but that the seed of Banquo, the children of my inferior, might be kings! Rather than sub-

mit without a struggle, I call fate itself into the lists to fight against me — a challenge to final, mortal combat!

[Here the failures are of various kinds. The first attempt shows lack of comprehension, on the writer's part, of the actual language of the text and of the figurative expressions employed. The second simply changes the form from verse to prose, without any essential change in the language. In the third, the writer has understood the thought but has merely made an abstract of it, without bringing out the ideas implied in the original. The fourth is a good piece of paraphrase. Note that it not only translates the obscure or unusual language of the original, but also tries to follow out the ideas implied in such words as "gripe," "wrench'd," "gracious," and to indicate the implied antithesis between the "eternal jewel" given as price and the purchased result — "the seed of Banquo kings."]

EXERCISE 4

1. Write a paraphrase of the following passage from *Macbeth* (IV. i.):—

"Time, thou anticipat'st my dread exploits;
The flighty purpose never is o'ertook,
Unless the deed go with it: from this moment
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done:
The castle of Macduff I will surprise;
Seize upon Fife; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool:
This deed I'll do before this purpose cool:
But no more sights!"

[Be sure that you understand (a) the language of the

passage, (*b*) the circumstances under which the lines were spoken. Why is each one of these points important?

Notes on the passage: *anticipate* here means *prevent*; *flighty* means *flying*; *trace* means *follow* (how does it come to have this meaning?); *firstling* means, literally, *first-born* (what does it mean here?). What is implied in the phrase, "from this moment"? Is the same thought suggested elsewhere in the lines quoted? What is the allusion in "But no more sights"?

2. Select from the literature that you are studying some passage which seems to you suitable for paraphrase. Why does it seem to you to be suitable for this exercise?

3. Make such suggestions and annotations as would aid another person to paraphrase the passage you have selected.

9. **Letters.** — The letter is obviously the form of composition most frequently used, and that in which skill is most indispensable. A business man often is obliged to write or dictate thirty or forty letters, or even more, in a single day, and every one who has much to do with people must find it convenient or desirable to communicate frequently with others in writing. It is very important, therefore, that each student should think carefully over the various sides of the subject of letter writing, understand the main principles involved, and attain a certain amount of skill by actual practice. Certainly no work he does in his school course will stand him in better stead in the affairs of life.

10. **The Essential Principle.** — The essential principle involved in letter writing is simply this: Every letter a man writes is his personal representative, and must be so designed that it will convey information, or give expression to feelings and sentiments, with the same courtesy and effectiveness which he would employ if his interview with the person addressed were carried on directly by conversation, and not indirectly by writing.

11. **Paper and Ink.** — Business letters may be written on large paper, about ten inches by eight in size. Personal letters should be written on paper of a more convenient form, — usually less than seven inches in length, by about four in width.¹ Lined paper is rarely employed for letters of any description, inasmuch as it seems to show that the writer is so unskilled in penmanship as to need the aid of a ruled line.² The paper used in personal letters should be

¹ On a four-page sheet of such paper, one may, if the letter exceeds a page, use pages 1 and 3, though some writers spread the sheet and, to save blotting, use pages 1 and 4. If the letter exceeds two pages, one may use pages 1, 2, and 3, or 1, 3, and 2. In the latter case, the lines on page 2 follow the length of the paper. If the letter exceeds three pages, one may adopt the order 1, 2, 3, 4, or 1, 3, 2, 4. The least confusing order for the reader is always the best. If the letter exceeds one sheet, each sheet should be numbered. "Crossing" a page, or writing on it twice, once up and down the page and once across, is a most annoying practice.

² Within the author's knowledge, a young man was recently refused an excellent position because his letter of application was on ruled paper. The employer decided, quite properly, that one so deficient in knowledge of the customary practice in such matters would be deficient also in his knowledge of men and social customs in general.

white or delicately tinted. Business letters may be dictated and typewritten, but the personal letter, which is a substitute for one's own visit or call, cannot lightly be turned over to other hands. Black ink is used almost invariably. Any other color seems to imply—as does the use of perfumed paper—affection on the part of the writer.

12. **The Envelope.**—It is a matter of the first importance that a letter should reach its destination promptly. On the envelope, therefore, all the information (the name¹ and address) necessary for that purpose should be written in a legible hand, *e.g.*

Mr. E. D. Warner
310 Oak Street
Hartford
Conn.

It is becoming more customary to omit all punctuation at the end of lines on envelopes, except the period after abbreviations, but many continue to place commas at the end of each line except the last, which they close by a period. In general, it is best to use as few abbreviations as possible.²

¹ The first and middle names are sometimes written in full; more usually the first name alone is given in full; or both the first and middle names are indicated by initials. If the person addressed has no middle name, the first name should be written in full.

² Names of states are usually abbreviated. "Street" is also frequently abbreviated. "Avenue" it seems better to write in full. The punctilious writer, especially in personal letters, avoids all that might give the impression of haste. It is certainly unpleasant, for instance,

It is also important that the name should be not only definitely, but courteously, stated. Women should be addressed as Mrs. or Miss. In addressing a married woman, it is customary to use her husband's initials. To use her own ordinarily implies that she is a widow. Men should usually be addressed as Mr.¹ A firm may be addressed as Messrs. Clergymen, physicians, men holding political or judicial office, and officers in colleges and universities, and in the army and the navy, are addressed as Rev., Dr., Hon., Prof., Col., etc. When a man may be addressed in several ways, the form most suitable for the occasion should be chosen. Theodore Roosevelt, for example, could be addressed as Mr., Esq., Hon., Col., or Dr.,² or, at present (1900), Governor. Punctilious writers are inclined to use Mr. or Esq. in all personal letters, even to those who would naturally be addressed in other ways.³ A personal letter to a college professor would thus be addressed to Mr. F. C. Brown; an official letter, on the other hand, to Prof. F. C. Brown.

to be addressed as follows: Prof. G. Carpenter, Col. Univ., cor. Boulevard and 116 St., N. Y. City.

¹ In England and in parts of the United States, particularly in and around Boston, it is customary to use Esq. with precisely the same force with which Mr. is used elsewhere. In general, American usage tends to restrict Esq. to lawyers or men of prominence in the community (and especially to men of middle age or older) who have no other title.

² That is, Doctor of Laws (LL. D.)

³ Excepting clergymen and physicians, perhaps because it is difficult as a rule to disassociate either class from its professional duties.

EXERCISE 5

What is the proper form of superscription on the envelope of a letter to:—

1. The Mayor of New York City?
2. The President of Cornell University, Ithaca?
3. The firm of Stern Brothers, dry goods merchants, of 23rd Street, New York City?
4. Helen A. Brown, the widow of William J. Brown, living on Euclid Avenue, Cleveland, O.?
5. The eldest Miss Warren, of Washington, D. C., number 419 New York Avenue?
6. Her sister, Anna Warren?
7. Both Miss Warren and her younger sister?
8. A doctor in your own town?
9. The wife of a clergyman in your own town?
10. Miss Grace Mortimer, visiting her friend, Mrs. E. J. Sandford, at The Beeches, Lexington, Kentucky?

13. The Beginning of a Letter.—The Romans were logical in beginning letters with the name of the sender, *e.g.* "Marcus Tullius Cicero to Caius Julius Cæsar," for on receiving a letter our first desire obviously is to know from whom it comes. Business firms and organizations supply the same need by their letter-heads, but in general the modern custom is to put the name at the end rather than at the beginning.

At the beginning of a letter, according to modern usage, come (1) the place and date, and (2) the name of the person to whom the letter is sent, with such accompanying words as shall most courteously and

pleasingly indicate the relation between the writer and the receiver.

(1) The place and date should, as a rule, always be indicated, for the convenience of the person addressed, *e.g.* 501 West 113th Street, New York City, June 29, 1900. The usual custom is to put them both at the beginning of the letter, on the right of the page. Some writers, especially in personal letters, put the date at the end of the letter, on the left of the signature,—a practice that has the disadvantage of separating the place and the date, which it is convenient to have together for reference.

(2) In business letters the name and address of the receiver are usually put at the beginning, though they are sometimes put at the end, to the left of the signature. Even in personal letters, it is often wise to follow the latter method, which does not savor unduly of formality, and which provides a means of identifying the proper owner of the letter in case it should fall into the wrong hands.

Whether the name and the address of the receiver are stated or not, the letter proper should begin with Sir (exceedingly formal), My dear Sir (formal), Dear Sir¹ (a little less formal, perhaps), Dear Mr. Smith (less formal), Dear Smith, Dear John, etc. Madam corresponds to Sir, and may be used in addressing either married or unmarried women. "Friend Smith" is a form of salutation not now

¹ In addressing a firm or group of individuals, one may say Dear Sirs, or Gentlemen.

used, perhaps because we find it hard to think of *friend* as an adjective.

14. **The End.** — Letters should be closed in an appropriate and courteous fashion, *e.g.* Very truly yours (the usual business form), Respectfully yours, Cordially yours, Faithfully yours, Affectionately yours, etc. It is only necessary to add: —

(1) That in any case, this closing formula should begin with a capital letter. It was formerly the custom to begin with a capital letter every word in it, but this practice is less and less commonly followed. The “yours” should, as a rule, not be omitted.

(2) That the closing formula must be appropriate to the relations between the sender and the receiver.

(3) That the closing formula is often woven in, as it were, with a closing sentence, *e.g.* Give my love to your mother, and believe me, Faithfully yours; or, With many thanks for your kindness, I am, my dear Sir, Faithfully yours. Care should be taken that this sentence is properly constructed, *e.g.* not as in the following: Hoping to hear from you soon, believe me, Faithfully yours. Here the participle *hoping* must, from the point of view of grammar, modify the subject of *believe*; but that would make nonsense.

(4) Except in intimate personal letters, the name should be signed in the form in which the writer prefers to be addressed, *e.g.* John James Smith, John J. Smith, etc. An unmarried woman should prefix [Miss] to her signature when writing to strangers.

A married woman should, under the same circumstances, unless she wishes to be addressed by her own first name or initials, add at the left her husband's name. For example, Mrs. Smith signs herself, Very truly yours, Martha J. Smith, and writes, at the left, Mrs. John J. Smith; or, if a widow, Very truly yours, [Mrs.] Martha J. Smith.

EXERCISE 6

Write the proper forms for the beginnings and the endings of the following letters: —

1. From a boy at Lawrenceville Academy to his father.
2. From the same boy to his elder brother, who is a student at Yale University, New Haven.
3. From a publishing house to one of its patrons.
4. From a student to the principal of his school.
5. From one schoolboy to another.
6. From one lady to another who is an utter stranger.
7. From a lady to a casual acquaintance.
8. From yourself to a business house.
9. From a country-house, The Beeches, where you are staying, to a friend in Little Rock, Arkansas.
10. From a girl living in New York to the mother of one of her friends.

15. **Letters in the Third Person.** — A curious, but on the whole convenient, custom has arisen of making formal invitations, and similar announcements or requests, as impersonal as possible. The form of such communications can best be understood from the examples given below, which will give a general idea of the customary forms, though individuals, as

well as communities, differ with regard to minor details. Note that in all no statements are made in the first and second¹ persons, and that abbreviations, and all forms of expression that would imply haste or familiarity, are sedulously avoided.

Examples:—

(1)

*The Lyndhurst Literary Society
requests the pleasure of your company
at its Twelfth Annual Reception,
on Wednesday evening, May the third,
from eight until ten o'clock.*

R. e. v. p.³ 47² Broad Street.

(2)

*Mr. and Mrs. Stephen Wallace
request the pleasure⁴
of Dr. Mortimer's company
on Friday evening, January the third,
at nine o'clock.*

Daneing.

Elmwood.

¹ In invitations which are wholly engraved or printed the second person is necessarily used (e.g. "your company," etc.), inasmuch as the name of each person addressed could not be inserted.

² Often written in letters (Forty-seven).

³ For *répondez si l vous plait*. The phrase "the favor of an answer is requested" (or perhaps the less graceful "please reply") is often, and with good reason, used instead of the foreign words.

⁴ The writer may so arrange the length of the lines as to give the page a pleasing appearance, or, as in (3), make them all of the same length.

(3)

*Dr. Mortimer regrets his inability to accept
the invitation of Mr. and Mrs. Wallace for
Friday evening, January the third.
18 Gramerey Park.*

(4)

*Dr. Mortimer
accepts with pleasure
Mr. and Mrs. Fairfield's invitation
to dinner
on Friday evening, January the third,
at half-past seven o'clock.*

(5)

*Mrs. William Lord Clark,
The Misses Clark
At Home
Tuesday afternoons in February.
1451 Madison Avenue.*

(6)

*Miss Warrington
regrets that a previous engagement
makes it impossible for her to accept
Mrs. Hall's invitation for luncheon
on Thursday, October the twelfth.*

EXERCISE 7

1. Write, in proper form, Mrs. A. W. Morton's invitation to Mr. and Mrs. Ernest L. Seacroft to dine with her on Thursday next, at eight o'clock.

2. Write an acceptance to the foregoing invitation; a regret.

3. For the trustees of the University of Minnesota, Minneapolis, invite the President of the University of Chicago to be present at the laying of a corner-stone.

4. Miss Edith Allen is giving a card party for her friend Miss Margaret Rogers. Write her invitation to Miss Mary Simpson, and Miss Simpson's regrets.

5. Invite Mr. and Mrs. George Whiting to an evening reception at which there is to be dancing after ten o'clock. Write their acceptance.

6. The graduating class of your high school are sending out invitations for their class-day exercises. How should the invitations be worded?

7. Miss Anderson invites Mrs. Carl Andrews to a formal luncheon a week from Tuesday. Write the invitation, and Mrs. Andrews's reply.

16. The Body of the Letter. — With regard to the body of a letter the following advice is worth heeding: —

(1) Be courteous. Even in business letters, which must naturally in many cases follow set forms, there is no need of omitting words necessary to the sense or to the syntax.¹ Be concise, but not — unless you wish to rebuke your correspondent — curt.

¹ *E.g.* Yours of 4th rec., and contents noted. Will ship goods C. O. D. on receipt of order.

Resp'y,

SMITH & JONES.

(2) In a business letter be sure that you have made your meaning perfectly clear without undue words.

(3) In a personal letter, written for the sake of friendship, make sure that you show your friend the best and most entertaining side of you. Write much as you would talk, and tell what you think your friend would like to know.

(4) Take pains about the appearance of what you write. Take pains also about the effect of what you write. Try to write with ease and grace.

(5) There is a current superstition that it is "wrong" to begin a letter with *I*. Pay no attention to it. Two times out of three you will find it most natural to begin your letter with *I*, just as you would find it equally natural to begin a conversation in the same way. Avoid, however, in writing, an undue use of the first person, just as you would in conversation.

(6) Notice letters written by others which are good either because of the skill with which they make statements of fact or business, or because of the skill with which the writer has transferred his own individuality to his pages, and entertained, informed, or stimulated you as he could have done by his spoken words.

In the examples given below (1) represents a formal personal letter to a stranger, (2) a business letter, (3) an official letter, and (4), (5), and (6) personal letters of various degrees of intimacy.

(1)

170 MAIN STREET,
PORTLAND, MAINE,
June 28, 1900.

My dear Sir, —

I take the liberty of inquiring whether you can tell me if I can find in this country a copy of the first edition (1722) of Defoe's *Plague in London*. I have consulted the catalogues of all the large libraries, and have communicated with several of the largest collectors of rare books, but have so far not succeeded in finding any trace of the volume I want. It occurred to me that your interest in Defoe and your familiarity with the period might, perhaps, have led you to a knowledge of the facts in the case.

With excuses for troubling you about so small a matter,

I am, with great respect,

Faithfully yours,

THOMAS J. BROWN.

PROFESSOR R. K. SMITH,
Yale University.

(2)

213 W. 87TH ST.,
NEW YORK CITY,
June 28, 1900.

THE MACMILLAN CO.,
66 FIFTH AVENUE.

Dear Sirs, —

Will you have the kindness to send me, by the Manhattan Delivery Company, the books indicated on the enclosed list, charging them to my account? As I am leaving the city for the summer on Monday next, I shall be obliged if you would take pains to have them reach me by Saturday afternoon, the 30th, at the latest.

Very truly yours,

R. J. SMITH.

(3)

HARVARD UNIVERSITY,
CAMBRIDGE, April 26, 1897.

To the President of the United States: —

SIR: I desire to testify that Dr. William T. Harris has done admirable work as Commissioner of Education, and that he is the best-qualified person for the office in the United States, by reason of his natural capacity, his studies and training, and his experience. The reports which he has published are far the best that have ever proceeded from the Bureau of Education, and through his extraordinary industry and very intelligent supervision, they have been issued with a rapidity and promptness never before attained. All the teachers and educators of the country earnestly desire that he should be retained as Commissioner of Education, and that the salary attached to his office should be made more commensurate with its dignity and importance.

I am, sir, with respect, your obedient servant,

CHARLES W. ELIOT, *President*.

(4)

SALEM, November 21, 1848.

DEAR LONGFELLOW: I will gladly come on Thursday, unless something unexpected should thrust itself into the space between. Thoreau is to be at my house, as he is engaged to lecture here on Wednesday evening; and I shall take the liberty to bring him with me, unless he have scruples about intruding on you. You would find him well worth knowing; he is a man of thought and originality, with a certain iron-poker-ishness, an uncompromising stiffness in his mental character which is interesting, though it grows rather wearisome on close and frequent acquaintance. I shall be very glad to see Ellery Channing, — gladder to see you.

Your friend,

NATH^l HAWTHORNE.

(5)

LONGFELLOW TO HIS FATHER¹

DECEMBER 5, 1824.

I take this early opportunity to write to you, because I wish to know fully your inclination with regard to the profession I am to pursue when I leave college.

For my part, I have already hinted to you what would best please me. I want to spend one year at Cambridge for the purpose of reading history, and of becoming familiar with the best authors in polite literature; whilst at the same time I can be acquiring a knowledge of the Italian language, without an acquaintance with which I shall be shut out from one of the most beautiful departments of letters. The French I mean to understand pretty thoroughly before I leave college. After leaving Cambridge, I would attach myself to some literary periodical publication, by which I could maintain myself and still enjoy the advantages of reading. Now, I do not think that there is anything visionary or chimerical in my plan thus far. The fact is—and I will not disguise it in the least, for I think I ought not—the fact is, I most eagerly aspire after future eminence in literature; my whole soul burns most ardently for it, and every earthly thought centres in it. There may be something visionary in *this*, but I flatter myself that I have prudence enough to keep my enthusiasm from defeating its own object by too great haste. Surely, there never was a better opportunity offered for the exertion of literary talent in our own country than is now offered. To be sure, most of our literary men thus far have not been professedly so, until they have studied and entered the practice of Theology, Law, or Medicine. But this is evidently lost time. I do believe that we ought to pay more attention to the opinion of phi-

¹ From Samuel Longfellow's *Life of Henry Wadsworth Longfellow*.

losophers, that "nothing but Nature can qualify a man for knowledge."

Whether Nature has given me any capacity for knowledge or not, she has at any rate given me a very strong predilection for literary pursuits, and I am almost confident in believing that, if I can ever rise in the world, it must be by the exercise of my talent in the wide field of literature. With such a belief, I must say that I am unwilling to engage in the study of law.

Here, then, seems to be the starting-point: and I think it best for me to float out into the world upon that tide and in that channel which will the soonest bring me to my destined port, and not to struggle against both wind and tide, and by attempting what is impossible lose everything.

(6)

GLEN HOUSE, N.H.,
July 10, 1890.

DEAR TOM,—

I may safely assume that by this time you and B. are past the perils of the deep, and safely domiciled in the Quartier Latin, or some other equally delectable section of ancient Lutetia. And I suppose that you are living a somewhat busier and more entertaining kind of life than I am up here, stuck in between Mt. Washington and Mt. something else, without six other people in the house within ten years of my own age. It is so far the most dead-and-alive sort of place, considering all the circumstances, that I have ever been in. The society is considered to be the best in the mountains, which means the best in Boston, which again means that I have been here a week and have hardly made a speaking acquaintance.

I have been introduced to just two people, one of whom has since left the house. There is one young fellow of

twenty or so whom I felt warranted in addressing without an introduction, and who does well enough to go walking and play tennis with; and on his account his parents (by the way, the whole three of them sit at the same table with us, the young man opposite me, the mother beside me) have spoken a "good morning," or something of the sort, twice each. There is a young married couple with an old maid sister and a very lively boy. The aforesaid boy has made my acquaintance, and the old maid is trying to. A Trinity professor is one of the two to whom I was introduced; I tried to start him on the marking system, etc., and was succeeding fairly well when he left. The family with whom I am living comprises five persons, and there are only three people with whom any of them exchange a word beyond ordinary civilities. The family who sit at our table, mentioned above, seem never to speak with any one whatever.

We get up to breakfast at eight, sit round till ten, when I go to work with my pupil, finish at twelve, sit round till two, eat dinner, sit round till seven, eat supper, sit round till bedtime, go to bed, get up at eight and repeat the programme. The arrival and departure of coaches is about the only excitement. There are plenty of excursions, and the fishing is good; but the whim of Mr. C. to have our work exactly in the middle of the day lets me out of everything of the kind except Sundays, when I suspect it is not exactly "good form." Nevertheless, young Brown and I went up to Tuckerman's Ravine yesterday, and I enjoyed it hugely. One of the men discovered a rock behind the house which he announced as a petrified tree. It was very evidently blasted from a whole ledge just like it near by, but every one in the house had to go out and look at it, and the discussion furnished material for a ripple of interest which lasted all day. You can judge by that what the style of

life here must be. We are to have a tennis court next week, says the man in the office; but so are we to have various other things at that time, such as water in the bathroom, a light in the elevator, and hooks in our bedrooms (closets are unknown, and the only place to hang up anything is the floor). The whole affair is like getting the mitten, or falling on the ice—greatly amusing to outsiders, but rather hard on the victims.

Give my love to B., and look for a letter with my Berlin address about the fifteenth of October. If you think there is a chance of hitting me with an answer to this before September 10, send one to the address at the head of this sheet.

As ever yours,

E. S. DUNCAN.

EXERCISE 8

1. Write to a school friend, inviting her to take luncheon with an old classmate of hers at your home. Be specific as to date and hour.
2. Write to a lecturer who is to address your high school literary society, thanking him for his willingness to come, and giving him information as to the location of the school, the arrangements for his reception, etc., etc.
3. Write a note of thanks for a book received as a birthday gift.
4. Apply to a business house for a position as stenographer. State your qualifications and recommendations.
5. Write to the principal of your school, asking for the use of room No. 319, on Wednesday afternoon, for a class meeting.
6. Write a letter of introduction to your clergyman for one of your friends.
7. Write a letter of recommendation for a servant; for

a boy who wishes to obtain a position as bookkeeper in a retail dry-goods house.

8. Write to your teacher a note of excuse for tardiness.
9. Write a note, to be signed by your mother, asking the principal of your school to give you a week's leave of absence because of your illness.
10. Write a note of apology for having failed to keep an appointment with a friend. Explain how you were delayed, and arrange for another meeting.
11. Write to a classmate, announcing his election to a class office.
12. Write a letter to some member of your family who has been away from home for a week. Tell her what things of interest to her have occurred during her absence.
13. Write to a friend whom you have just been visiting.
14. Invite your cousin to visit you for two weeks. Set the date of his or her visit, give information concerning routes, time of trains, etc., and make arrangements for meeting him or her.
15. Write to an intimate friend who is abroad, and who is specially interested in some one of the following topics: school affairs, literary matters, local politics, social events, music.
16. Write to your family from some place which you have visited.
17. Write, for the bulletin board, a notice of the meeting of a society or class.

17. **Letters in Literature.** — The student is advised to look up at his convenience one or more of the great English letter-writers. He should not necessarily use them as models, but he may profit by ob-

serving how they gave freshness, interest, and vigor to what they wrote, even on trivial subjects; the good taste they displayed; and the degree to which they revealed their character. In the eighteenth century the most interesting collections of English letters are those written by Sir Richard Steele, Lord Chesterfield, and Benjamin Franklin. In this century almost every great author in England and America has left an entertaining correspondence, which has not been long in finding its way into print. The student will perhaps be most drawn by the letters of Longfellow, Lowell, and Stevenson — to mention only three out of many.

CHAPTER III

DESCRIPTION

18. THE VARIOUS KINDS OF PROSE COMPOSITION.—19. THE AIM OF DESCRIPTION.—20. PLAN, DETAILS, AND POINT OF VIEW.—EXERCISE 9.—21. SELECTION AND SUGGESTION.—EXERCISE 10.—22. SUGGESTION (CONTINUED).—EXERCISE 11.—23. DESCRIPTION IN LITERATURE.

18. *The Various Kinds of Prose Composition.*—The forms of prose composition with which we are most familiar are the novel, the short story, the essay, the biography, the book of travels, the sermon, the play, etc., and, if we chose, we might take these up one by one, discussing the principles applicable to each. The disadvantages of such a method would be twofold: (1) the young writer should not, at this stage in his progress, attempt to compose novels, books of travel, plays, or sermons, and much of our inquiry would hence be ill-timed; and (2) several of the forms mentioned have much in common,—the novel and the biography for example, both being narratives,—and we should thus be constantly retracing our steps. It is wisest, therefore, to treat only the few kinds of composition which are, as it were, elements, and of which all the others may be regarded as composed by a process of combination.

We may say roughly that there are only five such

kinds of writing. In all prose composition we try either (1) to reproduce in the minds of others a picture of persons or things like that existing in our own minds (Description); or (2) to reproduce in the minds of others a picture of a series of events like that present in our own minds (Narrative); or (3) to explain or expound to others, in a systematic way, what we think (Exposition); or (4) to convince others of the truth of what we believe (Argument); or (5) to persuade others to do what we wish (Persuasion).

19. *The Aim of Description.*—In description the aim of the writer is to reproduce, in the mind of another, a picture as like as possible to one existing in his own mind. This can be done in two ways,—(1) by giving details, one by one, in an orderly fashion, until the total picture is built up; or (2) by choosing details that will suggest others, and thus, as it were, conjure up the images desired.

20. *Plan, Details, and Point of View.*—Let us first consider the method that makes use of many details, arranged in an orderly fashion. Read carefully the following extracts, noting the total picture which arises in your mind as the result of each.

(1) "CHIMNEY SWIFT.—Length, 5 to 5.45 inches. About an inch shorter than the English sparrow. Long wings make its length appear greater. Deep sooty gray; throat of a trifle lighter gray. Wings extend an inch and a half beyond the even tail, which has sharply pointed and elastic quills, which serve as props. Feet are muscular and have exceedingly sharp claws."—BLANCHAN: *Bird Neighbors*.

(2) "George Washington may be described as being as straight as an Indian, measuring six feet two inches in his stockings, and weighing 175 pounds when he took his seat in the House of Burgesses in 1759. His frame is padded with well-developed muscles, indicating great strength. His bones and joints are large, as are his feet and hands. He is wide-shouldered, but has not a deep or round chest; is neat-waisted, but is broad across the hips, and has rather long legs and arms. His head is well-shaped though not large, and is gracefully poised on a superb neck. A large and straight rather than prominent nose; blue-gray penetrating eyes, which are widely separated and overhung by a heavy brow. His face is long rather than broad, with high round cheek-bones, and terminates in a good firm chin. He has a clear though rather a colorless pale skin, which burns with the sun. A pleasing, benevolent, though a commanding countenance, dark brown hair, which he wears in a cue. His mouth is large, and generally firmly closed, but from time to time discloses some defective teeth. His features are regular and placid, with all the muscles of his face under perfect control, though inflexible and expressive of deep feeling when aroused by emotion. In conversation he looks you full in the face, is deliberate, deferential, and engaging. His voice is agreeable rather than strong. His demeanor at all times composed and dignified."

—Quoted from George Nurse in FORD'S *The True George Washington*.

(3) "The scene [on entering New York Harbor] is among the finest that the eye can look upon. To the right hand is the Long Island shore, handsomely shaded, with pretty villas and hamlets peeping out from their screens of foliage. On the left hand the hills of Staten Island rise much higher, crowned with noble mansions, while bustling villages line the edge of the bay. The water presents a constantly changing panorama. Tall, white-sailed ships, swiftly moving, snorting

and puffing tugs, great arklike ferry-boats, of unique style, looking like houses built on rafts, large and stately steam-boats with cabins tier above tier, graceful pleasure yachts, tall-masted and broad-sailed schooners, flotillas of barges and lighters, with fleets of vessels anchored, representing all nationalities, are scattered over the wide expanse. A background is formed by the distant cities, and the steamer moves northward towards the statue of Liberty on Bedloe's Island, and the cluster of green foliage flanked by the round building of Castle Garden in Battery Park."

—*A Visit to the States*. A Reprint of Letters from the Special Correspondent of the *London Times*.

(4) "The city of Granada lay in the centre of the kingdom, sheltered as it were in the lap of the Sierra Nevada, or chain of snowy mountains. It covered two lofty hills, and a deep valley that divides them, through which flows the river Darro. One of these hills was crowned by the royal palace and fortress of the Alhambra, capable of containing forty thousand men within its walls and towers. . . . Opposite to the hill on which stood the Alhambra was its rival hill, on the summit of which was a spacious plain, covered with houses, and crowded with inhabitants. It was commanded by a fortress called the Alcazaba. The declivities and skirts of these hills were covered with houses to the number of seventy thousand, separated by narrow streets and small squares, according to the custom of Moorish cities. The houses had interior courts and gardens, refreshed by fountains and running streams, and set out with oranges, citrons, and pomegranates; so that, as the edifices of the city rose above each other on the sides of the hills, they presented a mingled appearance of city and grove, delightful to the eye. The whole was surrounded by high walls, three leagues in circuit, with twelve gates, and fortified by a thousand and thirty towers." —IRVING: *Conquest of Granada*.

(5) "In all New England there is no pleasanter town than Portland, in the state of Maine. Built upon a peninsula in Casco Bay, it looks down upon the waters from a central ridge, and at each end rises into a hill. The eastern one of these commands an enchanting view down the bay and over its wooded islands. From the western height extends a charming prospect over lowlands and a tide-river indented with many shady coves, far away to the hill-ranges whose summits lie along the horizon. Highest of these is the peak of Mt. Washington, some seventy miles away as the bird flies, softly blue in summer, in winter dazzling white, in the northwest. The streets are shaded with arching elms, under which one gets glimpses of the water, and are cooled in summer by the sea-breezes. The houses, of wood or brick, stand mostly apart from each other in green yards and gardens. On the outskirts of the town are fields and pastures, and a pretty piece of woods—a grove of oaks—long known as Deering's Woods; now, by gift of its inheritors, preserved as a park." —SAMUEL LONGFELLOW: *Life of H. W. Longfellow*.

(6) "All visitors to Cambridge are familiar with the spacious old-fashioned house [Craigie House], painted in yellow and white, which stands far back from Brattle Street on the right, as one goes from Harvard Square to Mount Auburn. A gateway in the oddly patterned fence opens through a lilac hedge into the long walk, at the end of which, up low flights of steps, the house stands on its grassy terraces. Its ample front of two stories extends, including the broad verandas, to a width of more than eighty feet. There are large clumps of lilac bushes upon the greensward, and on the left an aged and lofty elm tree throws its shadows upon the house, and sighs for its companion, killed many years ago by canker worms and too vigorous pruning. An Italian balustrade along the first terrace is a late addition; but the roof is crowned with a similar railing of the old days. Be-

tween the tall white pilasters which mark the width of the hallway, the front door still retains the brass knocker which announced many a visitor to the ancient hospitalities, and which even now occasionally answers to the hand of a stranger, or the small boy who does not see the modern bell-knob, and whose wonder is duly roused by the cumbersome old lock, with its key that might have belonged to a Bastille. In the white-wainscoted hall is a handsome staircase, with broad, low steps, and variously twisted balusters. On the left opens the drawing-room, which, with its deep window-seats, its arched recesses, its marble mantel surmounted by a broad panel set in an architectural frame, remains a fine specimen of a 'colonial' interior. Opposite to this is a similar room, of much simpler, but still substantial style,—in all the later years the poet's study. Beyond is a spacious apartment now used as a library, whose windows command the garden and grounds. Above are the chambers, whose broad fireplaces are framed in old-fashioned Dutch tiles." —*Ibid.*

(7) "When he was within the gate, Gilbert saw three broad roads before him, stretching downward from the higher land on which the city wall was built. Vast and magnificent, Constantinople lay at his feet, a rich disorder of palaces and churches and towers. On the left, the quiet waters of the Golden Horn made a broad, blue path to meet the Bosphorus in the hazy distance before him; on the right, the Sea of Marmora was dazzling white under the morning sun, where its mirror-like reflections could be seen between the towers of the sea-wall. . . . Far before him, and, as it seemed, near the end of the central street, a dome rose above the level of the surrounding city, raising its golden cross to the deep sky. Without hesitation, Gilbert chose that road and followed it."

—CRAWFORD: *Via Crucis*.

(8) "The plateau suddenly breaks upon a precipitous declivity, and Orvieto, till that moment unseen, appears crowning a rocky height which rises solitary and abrupt from a deep valley. So narrow is the valley that, from the point where the plateau breaks, the city seems almost within musket-shot. But the perfect isolation of the mountain upon which it stands, no spur or ridge connecting it with those that lie nearest to it, makes the approach to the city slow and difficult, and gives to it a peculiar and striking character of inaccessibility. The truncated oval cone of an extinct volcano, the height lifts itself with almost perpendicular sides for more than seven hundred feet, rising from the valley like a solitary islet of rock. . . . The city with its gray walls set upon the topmost edge of the scarped reddish cliff, with the towers of its churches and the gables and pinnacles of its cathedral showing clear against the sky, and shining with various color in the sunlight, looks like a bas-relief cut on the smooth face of the rock. Near behind it, half encircling it, lies an uneven range of brown and purple mountains, as if to shut it out from the world in a seclusion of its own. The lower slopes of the height are rich with vineyards, farms, and wide-spread convents set deep in trees. The little Paglia winds through the green valley on its way to the Tiber, and vanishes among the hills . . . The city loses something of its apparent beauty, as, after the long ascent to its gates, one enters its dark and dirty streets. Its walls are too big for it, for it has shrunk since they were built. Its palaces are mostly deserted, more than one of its old churches is neglected, an air of decay pervades it, save only in the square on which its cathedral stands, where its ancient splendor remains undiminished, and seems even more brilliant than of old, from contrast with the surrounding changes of decline."

— NORTON: *Notes of Travel and Study in Italy*.

In these excellent descriptions there are several points worthy of especial notice:—

(a) Particularly in the first three extracts the language is simple. Indeed, in none of them except (7) and (8) is there any attempt at richness of style. A good picture can, then, be produced in the mind of the reader merely by the clear and orderly statement of details, without resorting to means for making the picture impressive. You should feel that, by care and thought, you can write as good descriptions as have the authors of the first six extracts.

(b) In each of the extracts there is a distinct plan. In (1), the author, who is purposely writing in the form of notes or memoranda, mentions successively the size, color, wings, and tail of the bird. In (2), Washington's size, frame, head, and face are taken up in the order mentioned. In (3), the scene on the right is first described; then those on the left, around, and ahead.

(c) In (3), (6), (7), and (8), there is not only an obvious plan, but an obvious "point of view," and this expression must be taken in its literal sense, as indicating the position of the spectator, and not his mental attitude. In (3), the spectator is supposed to be on the deck of a steamer entering New York Harbor; in (6), he approaches the Longfellow house from in front; in (7), he views Constantinople from an eminence; in (8), he describes the hill-town of Orvieto, first as seen from a distance, and then as he enters it.

EXERCISE 9

I. Select from your own reading at least two descriptions which clearly show plan. Can you determine the writer's point of view?

II. Write, with especial reference to plan and to accuracy of detail, one-paragraph descriptions of

(a) A bird, animal, or plant.

(b) A building, *e.g.* the school building, the town hall. Choose a building familiar to your classmates. If necessary, make a special survey of it to verify your details.

(c) A scene, from some definite point of view, *e.g.* from a hill; from a window; from a definite point in a street or square. Do not fail to make your point of view and your plan of description quite clear.

(d) Your town, or some part of it. Be careful not to lose your general plan in too many details.

(e) Some person known to the class. Try to keep the picture altogether accurate and to make it full, but avoid any indication of personal feeling or bias. Test your description by seeing how many of the class know whose portrait it is and are willing to accept it as fair.

III. Describe the same object from two different points of view; *e.g.* a building as seen from the front and from the rear; a town seen from a distance and from a point near by; a city seen from a housetop or a steeple, and from a street below your high point of observation.

IV. Write a description several paragraphs in length, keeping your plan quite clear, but under each general division of your plan giving enough details to make your picture full.

21. **Selection and Suggestion.** — The aim of all the extracts quoted in the preceding section was to produce in the reader's mind a clear picture. Few or

none of them attempted to arouse our emotions and to make us realize the beauty or power of a particular scene. Let us turn now to another sort of description, that which, by artful selection of details and by suggestions of various sorts, attempts to put us into a given mood with regard to a given person or scene.

Read carefully the following extracts, noting what picture is brought before your mind by each, and what your feeling is regarding it:—

(1) "Standing, Sir Arnold was scarcely of medium height, but seated he was not noticeably small; and, like many men of short stature, he bestowed a constant and thoughtful care upon his personal appearance, which resulted in a sort of permanent compensation. His dark beard was cut to a point, and so carefully clipped as to remind one of those smoothly clipped trees representing peacocks and dragons, which have been the delight of the Italian gardener ever since the days of Pliny. He wore his hair neither long nor short, but the silky locks were carefully parted in the middle and smoothed back in rich dark waves. There was something almost irritating in their unnatural smoothness, in the perfect transparency of the man's healthy olive complexion, in the mouselike sleekness of his long arching eyebrows, and in the perfect self-satisfaction and confidence of his rather insolent reddish-brown eyes. His straight, round throat, well proportioned, well set upon his shoulders, and transparently smooth as his own forehead, was thrown into relief by the exquisite gold embroidery that edged the shirt of finest Flemish linen. He wore a close-fitting tunic of fine scarlet cloth, with tight sleeves slightly turned back to display his shapely wrists; it was gathered to his waist by a splendid sword-belt, made of linked and enamelled plates

of silver, the work of a skilled Byzantine artist, each plate representing in rich colors a little scene from the life and passion of Christ. The straight cross-hilted sword stood leaning against the wall near the great chimney-piece, but the dagger was still at the belt, a marvel of workmanship, a wonder of temper, a triumph of Eastern art, when almost all art was Eastern. The hilt of solid gold, eight-sided and notched, was cross-chiselled in a delicate but deep design, picked out with rough gems, set with cunning irregularity; the guard, a hollowed disk of steel, graven and inlaid in gold with Kufic characters; the blade, as long as a man's arm from the elbow to the wrist-joint, forged of steel and silver by a smith of Damascus, well-balanced, slender, with deep blood-channels scored on each side to within four fingers of the thrice-hardened point, that could prick as delicately as a needle or pierce fine mail like a spike driven by a sledgehammer. The tunic fell in folds to the knee, and the close-fitted cloth hose were of a rich dark brown. Sir Arnold wore short riding-boots of dark purple leather, having the tops worked round with a fine scarlet lacing; but the spur-leathers were of the same color as the boot and the spurs themselves of steel, small, sharp, unornamented, and workmanlike." — CRAWFORD: *Via Crucis*.

[Here the author's aim obviously is, by the careful selection of details, both to acquaint us with the form, features, and attire of the villain of his story, and to arouse in us distrust and dislike for one so polished in his manners and so pettily perfect in his garb.]

(2) "It was, as I have said, a fine autumnal day. The sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. The forests had put on their sober brown and yellow, while some trees of the tenderer kind had been nipped by

the frosts into brilliant dyes of orange, purple, and scarlet. Streaming files of wild ducks began to make their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory nuts, and the pensive whistle of the quail at intervals from the neighboring stubble-field.

"The small birds were taking their farewell banquets. In the fulness of their revelry they fluttered, chirping and frolicking, from bush to bush and tree to tree, capricious from the very profusion and variety around them. There was the honest cock-robin, the favorite game of stripling sportsmen, with its loud, querulous note; and the twittering blackbirds flying in sable clouds; and the golden-winged woodpecker, with his crimson crest, his broad black gorget, and splendid plumage; and the cedar bird, with its red-tipt wings and yellow-tipt tail, and its little monteiro cap of feathers; and the blue jay, that noisy coxcomb, in his gay light blue coat and white underclothes, screaming and chattering, nodding and bobbing and bowing, and pretending to be on good terms with every songster of the grove."

— IRVING: *Legend of Sleepy Hollow*.

[Note the definiteness of the details used, and the degree to which our imaginations are stimulated by color, sound, and motion.]

(3) "Ichabod was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly up to the pommel of his saddle; his sharp elbows stuck out like grasshoppers'; he carried his whip perpendicularly in his hand, like a sceptre, and as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called; and the skirts of his black coat fluttered out almost to the horse's

tail. Such was the appearance of Ichabod and his steed as they shambled out of the gate of Hans Van Ripper." — *Ibid.*

[Compare this with (1), and note that this is a bold outline sketch, giving us a distinct impression of Ichabod's awkwardness and rusticity.]

(4) "Pretty soon it darkened up, and began to thunder and lighten; so the birds was right about it. Directly it begun to rain, and it rained like all fury, too, and I never see the wind blow so. It was one of these regular summer storms. It would get so dark that it looked all blue black outside, and lovely; and the rain would thrash along by so thick that the trees off a little ways looked dim and spider-webby; and here would come a blast of wind that would bend the trees down and turn up the pale under side of the leaves; and then a perfect ripper of a gust would follow along and set the branches to tossing their arms as if they was just wild; and next, when it was just about the bluest and blackest — *fst!* it was as bright as glory, and you'd have a little glimpse of tree-tops a-plunging about away off yonder in the storm, hundreds of yards further than you could see before; dark as sin again in a second, and now you'd hear the thunder let go with an awful crash, and then go rumbling, grumbling, tumbling down the sky towards the under side of the world, like rolling empty barrels downstairs — where it's long stairs and they bounce a good deal, you know." — MARK TWAIN: *The Adventures of Huckleberry Finn*.

[In this description of a thunderstorm seen from a cave, it will be noted with what skill Mr. Clemens, speaking through the lips of an uneducated but acute boy, uses sound, color, and motion to make us realize the impressiveness of the scene.]

(5) "There had been a hesitating fall of snow in the morning, but before noon it had turned to a wild and fitful

rain that had finally modified itself into a clinging mist as evening drew near. The heavy snow-storm of the last week in January had left the streets high on both sides with banks that thawed swiftly whenever the sun came out again, the water running from them into the broad gutters, and then freezing hard at night, when the cold wind swept across the city. Now, at nightfall, after a muggy day, a sickening slush has spread itself treacherously over all the crossings. The shop-girls going home had to pick their way cautiously from corner to corner under the iron pillars supporting the station of the elevated railroad. Train followed train overhead, each close on the other's heels; and clouds of steam swirled down as the engines came to a full stop with a shrill grinding of the brakes. From the skeleton spans of the elevated road moisture dripped on the cable-cars below, as they rumbled along with their bells clanging sharply when they neared the crossings. The atmosphere was thick with a damp haze; and there was a halo about every yellow globe in the windows of the bar-rooms at the four corners of the avenue. More frequent, as the dismal day wore to an end, was the hoarse and lugubrious tooting of the ferry-boats in the East River."

— BRANDER MATTHEWS: *Outlines of Local Color*.

[Note that here a scene in a particular city is described under such conditions of the atmosphere as to put the reader into a certain mood, and to awaken in his mind many associations connected with the same city—or similar cities—under such circumstances.]

(6) "Even when he was being lionized in London he had held before him his dream of peace and quiet — the long, white, dusty Indian road, printed all over with bare feet, the incessant, slow-moving traffic, and the sharp-smelling wood smoke curling up under the fig trees in the twilight, where the wayfarers sit at their evening meal."

— KIPLING: *Second Jungle Book*.

(7) "It was a windless night. The katydids and an occasional cricket were the only sounds Rob could hear as he stood beside his team and strained his ears to listen. At long intervals a little breeze ran through the corn like a swift serpent, bringing to the nostrils the sappy smell of the growing corn. The horses stamped uneasily as the mosquitoes settled on their shining limbs. The sky was full of stars, but there was no moon." — GARLAND: *Main-Travelled Roads*.

[In each of these descriptions the author suggests far more than that which he actually states.]

(8) "The universal stare made the eyes ache. Towards the distant line of Italian coast, indeed, it was a little relieved by light clouds of mist, slowly rising from the evaporation of the sea; but it softened nowhere else. Far away the staring roads, deep in dust, stared from the hillside, stared from the hollow, stared from the interminable plain. Far away the dusty vines overhanging wayside cottages, and the monotonous wayside avenues of parched trees without shade, drooped beneath the stare of earth and sky. So did the horses with drowsy bells, in long files of carts, creeping slowly towards the interior; so did their recumbent drivers, when they were awake, which rarely happened; so did the exhausted laborers in the fields. Everything that lived or grew was oppressed by the glare; except the lizard, passing swiftly over rough stone walls, and the cicada, chirping his dry, hot chirp, like a rattle. The very dust was scorched brown, and something quivered in the atmosphere as if the air itself were panting.

"Blinds, shutters, curtains, awnings, were all closed and drawn to keep out the stare. Grant it but a chink or key-hole, and it shot in like a white-hot arrow. The churches were the freest from it. To come out of the twilight of pillars and arches — dreamily dotted with winking lamps, dreamily

peopled with ugly old shadows piously dozing, spitting, and begging — was to plunge into a fiery river, and swim for life to the nearest strip of shade. So, with people lounging and lying wherever shade was, with but little hum of tongues or barking of dogs, with occasional jangling of discordant church-bells, and rattling of vicious drums, Marseilles, a fact to be strongly smelt and tasted, lay broiling in the sun one day." — DICKENS: *Little Dorrit*.

[Here the object was to reproduce the effect of intense heat. Note the variety of means by which that result is accomplished. The danger in such attempts to secure a marked effect by throwing great emphasis on one trait or characteristic in a person or object, lies in the fact that exaggeration may easily end in a complete distortion of what we feel to be the true facts of the case. Such a result rarely pleases us, except in caricature, where the exaggeration of detail brings out, with striking force and usually with a humorous intent, traits which imply dominant characteristics.]

(9) "The one common note of all this country is the haunting presence of the ocean. A great, faint sound of breakers follows you high up into the inland cañons; the roar of water dwells in the clean, empty rooms of Monterey as in a shell upon the chimney; go where you will you have but to pause and listen to hear the voice of the Pacific. You pass out of the town to the southwest, and mount the hill among pine woods. Glade, thicket, and grove surround you. You follow winding, sandy tracks that lead nowhither. You see a deer; a multitude of quail arises. But the sound of the sea still follows you, as you advance, like that of wind among the trees, only harsher and stranger to the ear; and when at length you gain the summit, out breaks on every hand and with freshened vigor, that same unending, distant, whispering rumble of the ocean; for now

you are on the top of Monterey peninsula, and the noise no longer only mounts to you from behind along the beach towards Santa Cruz, but from your right also, round by Chinatown and Pinos lighthouse, and from down before you to the mouth of the Carmello River. The whole woodland is begirt with thundering surges. The silence that immediately surrounds you where you stand is not so much broken as it is haunted by this distant, circling rumor. It sets your senses upon edge; you strain your attention; you are clearly and unusually conscious of small sounds near at hand; you walk listening like an Indian hunter; and that voice of the Pacific is a sort of disquieting company to you in your walk." — STEVENSON: *Across the Plains*.

[Here the repeated references to the sound of the surf add to the picture the element of the sea, which perhaps stands out all the more distinctly because it is described implicitly, by suggestion, and not explicitly.]

(10) "They made a strange blending of splendor and shabbiness. Clear-skinned men and bright-eyed women drove up in victorias that showed more dust than paint; a servant in gorgeous livery was on the box, and the stuffing was coming out of the horse's collar. The white men and women wore white, as befitted the freshness of the golden morning; even generals and colonels showed no other color than the ribbons on their breasts. The dark blue and gold of naval uniforms and court dress, the epaulettes of the very consuls, looked dull in the shimmer of the sun. But the rich natives paid for all. They shone in the gathering crowd like rainbows. There were women in purple and yellow-green draperies, servants in flaming scarlet, masters ablaze with bullion and jewels. Nothing was too resplendent for their modesty or too incongruous for their taste. A black gown like a clergyman's, a spectacled face under a

black oilcloth cap — its shape like two hats, one balanced upside down on top of the other — only threw up the neighboring butterfly in a peaked turban of vermilion and gold, a ring in his ear with a bloated bunch of pearls and emeralds, strings of pearls round his neck, and a gold-embroidered muslin blouse which died away — alas! — below the waist into shrunken pyjamas, no socks, and broken elastic-sided boots, with frayed tabs flapping moodily behind him. Beside this vision of radiance you could hardly see the puff-cheeked, moist-eyed gentleman in a frock-coat and a deerstalker; and the eagle-nosed yellow youth in blue-striped flannels was barely saved from extinction by the green and crimson embroidery on his purple velvet smoking-cap. Every race, every creed, every color, every style, — the rajah with his diamonds and the thin-legged sweeper outside in the street, — they grouped themselves to present on the threshold of India a living epitome of the hundred-headed incongruities that swarm within." — G. W. STEEVENS: *In India*.

[Notice the effects of (a) contrast and (b) climax.]

EXERCISE 10

I. Select five descriptions which give you clear pictures. Try to have them as different as possible.

Do they suggest more than is expressed, or are they definite in detail? If they are suggestive, can you determine what details or what phrases most aid in suggestion? What senses are appealed to in each description?

II. [In writing the descriptions of this group, try to convey the impression that the person or scene described has made upon you — not by telling the effect, but by mentioning the details that struck you most forcibly. Try to bring before your own mind the person or scene, and see what details stand out clearly in your mental picture; then

make these details clear in your description. Describe nothing that you have not seen or experienced.]

1. Write two one-paragraph descriptions of persons or of the same person. Let the first give only the most striking details; the second full details. Use color-words, similes, or any device which has power to suggest, but avoid straining after effect.

2. Describe a street scene — a definite place at a definite time. Make the description rather full. Think what things really constitute the picture in your mind. Does it depend on color? light and shade? noise? movements of passers-by? odor?

3. In like manner describe a house or church; a scene in the country.

4. What things seem to you most associated with a hot day in the country? In the city? With a cold day? Write a paragraph describing either the city or the country (a definite place) on a day in winter or in summer, and mention the details associated with the heat or the cold. [Note that sounds, smells, etc., may convey these impressions. See the description of the heat in Marseilles quoted from *Little Dorrit*, on page 58.]

5. Write a descriptive paragraph in which the sense of smell helps to suggest a scene, e.g. a description of some place on the Fourth of July; the seashore; a spring morning; a peanut vender.

6. Write a description based on contrast between the conditions inside a house during a storm and those outside; between some building or street as it is now and as it used to be; between some place or street as it is at night and as it is in the daytime.

7. Write a descriptive paragraph in which you suggest color without actually using definite color-words, such as "red," "brown."

8. What place or time seems to you the quietest of all you can remember? Were there any sounds? If so, what were they? Describe the scene, trying to give the impression of stillness. Write a description (one paragraph) of any scene you please, emphasizing some other impression than stillness.

9. Describe a person's appearance, trying through your description to suggest his character.

10. Write brief descriptions of several of the following things, trying to select just those details which will call up the picture and the impression made by the object described: a building; a town (general impression); a summer storm; a forest; a street in winter; a railway station; a garden. Add other topics if you choose.

22. Suggestion (continued). — There are three ways in particular in which the mind can be incited by suggestion to build up a picture for itself.

(1) We may say that the thing which we wish to describe is like something else with which the reader is familiar, or which will impress him strongly in the way we desire, as in the following illustrations: —

(a) "Along the level floor of sand and gravel cast up by the mighty lake, the city has swelled and pushed, like a pool of quicksilver, which, poured out on a flat plate, is ever undulating and altering its borders, as it eats its way farther into the desert expanse. Railroad lines, like strands of a huge spider's web, run across the continent in all directions, wilfully, strenuously centring in this waste spot, the swampy corner of a great lake." — HERRICK: *The Gospel of Freedom*.

(b) "Young John Chinn was decanted at the veranda of the Wuddars' lonely messhouse from the back seat of a two-wheeled cart, his gun-cases cascading all round him.

The slender little hookey-nosed boy looked forlorn as a strayed goat." — KIPLING: *The Tomb of his Ancestors*.

(c) "Then there rose up, with a rattle, as straight as an arrow, a little white-haired wizened ape of a man, with medals and orders on his tunic." — *Ibid.*

(2) Instead of describing a person or scene, we may say what it does. Knowing the act, the mind will tend to frame for itself the picture of the person of whom such an act would be characteristic, or the scene with which we should naturally associate such an act.

(a) "In short, Harthover was a grand place, and Sir John a grand old man, whom even Mr. Grimes respected; for not only could he send Mr. Grimes to prison when he deserved it, as he did once or twice a week; not only did he own all the land around for miles; not only was he a jolly, honest, sensible squire as ever kept a pack of hounds, who would do what he thought right by his neighbors, as well as get what he thought right for himself; but what was more, he weighed full fifteen stone, was nobody knew how many inches round the chest, and could have thrashed Mr. Grimes himself in fair fight."

— KINGSLEY: *The Water-Babies*.

(b) "The roosters were calling near and far, in many keys and tunes. The dogs were barking, cattle-bells were jangling in the wooded pastures, and as the youth passed farm-houses, lights in the kitchen windows showed that the women were astir about breakfast, and the sound of voices and the tapping of curry-combs at the barn told that the men were at their morning chores."

— GARLAND: *Main-Travelled Roads*.

(3) We may also help the mind to make its own picture by telling how some one was affected by the person or scene. The stock illustration of this is the passage in the third book of the *Iliad*, where Homer, instead of describing Helen in detail, shows that, even in the midst of the disastrous siege, the aged Trojans, scarcely sensible to woman's charms, did not marvel that so great a war should have its cause in her beauty. The following illustration, however, is also good. By showing how the sea acted (compare the preceding example) and the effect upon the narrator, the author helps the reader to imagine how it looked.

"The *Hispaniola* was rolling scuppers under in the ocean swell. The booms were tearing at the blocks, the rudder was banging to and fro, and the whole ship creaking, groaning, and jumping like a manufactory. I had to cling tight to the backstay, and the world turned giddily before my eyes; for though I was good enough sailor when there was way on, this standing still and being rolled about like a bottle was a thing I never learned to stand without a qualm or so, above all in the morning, on an empty stomach."

— STEVENSON: *Treasure Island*.

EXERCISE II

I. Try to find at least one illustration of description which gains force through reference to:—

1. What things are like.
2. What things do.
3. What effect things have on the spectator.

II. 1. It is sometimes said that every person resembles some animal. Do you know any one of whom this is strik-

ingly true? Do you know any one who resembles or suggests a historical or public character? Can you write a description which shall gain clearness from mention of such a likeness?

2. Imagine yourself describing to a stranger some rather oddly shaped building you know, the plan of some town, the shape of a certain hill, or the course of a river. Could you make any of these descriptions clearer by comparison to some well-known object, *e.g.* a mathematical solid, a letter of the alphabet? Write the description you would give. Be careful not to force a likeness, for the mere sake of writing something.

3. Think about some person whom you like — of your own age or older as you choose. What are the things in his or her character that you admire most? How have you seen these traits shown? Can you sum up the actions in a few sentences so that they may suggest the character of your friend?

4. In like manner describe some machine; a storm; a drought; a wild animal. Suggest its size or force or delicacy by describing what it does.

5. If you were to go into a theatre at the very end of a performance, do you think you could judge from the appearance and actions of the audience whether the play had been tragic or amusing? What things might help you to judge.

6. Does the attitude and expression of people entering a cathedral or church convey any impression of the effect the church has — of solemnity, beauty, etc.?

7. Write a short description, giving the impression of some place or thing by telling of the effect it produces on the spectators.

23. Description in Literature. — It is important that the student should, profiting by the instruction given

in the first part of this chapter, learn to describe persons, objects, and scenes by the orderly grouping of definite details. It is not to be expected that he will attain much skill in the art of describing by suggestion that has been so fully illustrated in the second part. People differ widely in their natural ability in this respect. It is to be hoped, however, that whether the student acquires skill in the process or not, he will learn to appreciate the value of description by this means. To it literature — and especially poetry — owes much of its charm, and he who learns to love literature and to appreciate the art revealed in it is an educated man, whatever else he knows or is ignorant of. It is suggested, therefore, that the student, in his daily reading of good literature, keep his eyes open for description. He will not often find it standing by itself, for it is a necessary adjunct of narrative. Wherever it occurs, let him try to realize vividly the picture it presents and to judge how successful it is in its attempt. By taking account in this way of the effect of literature upon him, he will learn to value it more justly — to cherish good literature and to understand, to a great extent, the difference between good literature and bad.

CHAPTER IV

NARRATION

24. NARRATION. — 25. THE ESSENTIAL ELEMENTS. — 26. THE ACTORS. — EXERCISE 12. — 27. THE CIRCUMSTANCES. — EXERCISE 13. — 28. ACTION: IN SHORT NARRATIVES. — EXERCISE 14. — 29. THE AIM OF A NARRATIVE. — 30. ACTION: IN LONGER NARRATIVES. — EXERCISE 15. — 31. NARRATIVE IN LITERATURE. — 32. SUMMARY OF A NARRATIVE. — EXERCISE 16.

24. **Narration.** — Much of our composition, as well as of our conversation, consists of narration. The aim of narration is simply to produce in the reader's mind images of a series of real or imaginary events, and to comment, if necessary, on their cause, importance, or relation to each other. The reader, with the eye of the imagination, sees what the narrator says has taken place, much as if he were watching the ever-changing pictures of a kinetoscope. The narrator, unlike the kinetoscope, is powerless to make us really see with our own eyes that which actually happened; he can, on the other hand, do three things which the kinetoscope cannot: he can select, from a series of acts, those which seem to him most significant; he can at will transport the reader from one scene to another, or from one part of a scene to another; and he can, if he chooses, continually add comments which express his judgment of the impor-

tance or relation of the various acts. Macaulay's *History of England*, Boswell's *Life of Johnson*, Franklin's *Autobiography*, Scott's *Ivanhoe*, Tennyson's *Idylls of the King*, and Milton's *Paradise Lost* are typical narratives.

25. **The Essential Elements.** — Three elements are essential to narrative: (1) the actors in the events to be mentioned; (2) the circumstances under which they act; (3) the acts or events themselves. The value and the interest of good narrative depend upon our understanding clearly (1) who the persons were who did such and such things; (2) under what circumstances of cause or effect or environment they did them; (3) what were the things which they did.

26. **The Actors.** — It is important, in almost any narrative, that we should have a clear impression of the character, and often of the appearance, of those who take part in it. Sometimes, of course, in very simple narratives — such, for example, as *Æsop's Fables* — we are satisfied with the statement that the actors in the tale are merely *a* fox and *a* stork or *a* man, knowing that, to get the effect of the story, all that we need to do is to keep in mind the general characteristics which all foxes or storks or men have in common. But if the narrative is more than the merest fable or parable, it owes in all probability much, or at least part, of its effect to the knowledge, on the part of the reader, that it was to persons of such and such a sort that such and such things happened. In a composition on "How We Climbed Mt.

Washington," for example, the whole point of the narrative may come from the fact that "we" were women, or that one of us had a weak ankle, or was fat, or lazy, or venturesome. One of the great charms of narrative, too, lies in its giving a series of clear or vivid pictures. A dull historical work often describes the character of the actors sufficiently well for us to understand why under such and such circumstances they did such and such things. It is dull because it does not allow us to form distinct images of the looks and ways of the persons involved, and thus to see them distinctly before us as they take their parts in the series of events related.

As has been shown in the preceding chapter, information as to the appearance—and even of the character—of persons is sometimes conveyed, indirectly, by suggestion, and especially by inference from what they do. It is often wise, however, at the very outset of a narrative to give, plainly and clearly, such information of this kind as is absolutely necessary for the proper appreciation of what follows. A good illustration of this method is to be found in extract (1), on page 53, from Mr. Crawford's *Via Crucis*. Here the author evidently felt—what is indeed the fact—that a great part of the effect of the narrative would be lost if the reader did not obtain, as early as possible in the story, a distinct conception of the appearance and bearing of one at least of the chief actors. His description deals largely with the physical characteristics of the person, but

throughout runs the implication that the mental characteristics are closely allied. Of the illustrations given below, (1) and (3) deal largely with mental characteristics; (2) introduces one of the famous heroes of romance by calling attention to his great size and his harmless vanity; (4) takes the mental and physical characteristics, both of Uncle Remus and the little boy, and of Brer Fox and Brer Rabbit, largely for granted.

(1) "England's one hope lay in the character of her Queen. Elizabeth was now in her twenty-fifth year. Personally she had more than her mother's beauty; her figure was commanding, her face long but queenly and intelligent, her eyes quick and fine. She had grown up amidst the liberal culture of Henry's court a bold horsewoman, a good shot, a graceful dancer, a skilled musician, and an accomplished scholar. She studied every morning the Greek Testament, and followed this by the tragedies of Sophocles or orations of Demosthenes, and could 'rub up her rusty Greek' at need to bandy pedantry with a Vice-Chancellor. But she was far from being a mere pedant. The new literature which was springing up around her found constant welcome in her court. She spoke Italian and French as fluently as her mother-tongue. She was familiar with Ariosto and Tasso. Even amidst the affectation and love of anagrams and puerilities which sullied her later years, she listened with delight to the *Faery Queene*, and found a smile for 'Master Spenser' when he appeared in her presence. Her moral temper recalled in its strange contrasts the mixed blood within her veins. She was at once the daughter of Henry and of Anne Boleyn. From her father she inherited her frank and hearty address, her love

of popularity and of free intercourse with the people, her dauntless courage, and her amazing self-confidence. Her harsh, manlike voice, her impetuous will, her pride, her furious outbursts of anger, came to her with her Tudor blood. She rated great nobles as if they were school-boys; she met the insolence of Essex with a box on the ear; she would break now and then into the gravest deliberations to swear at her ministers like a fishwife. But strangely in contrast with the violent outlines of her Tudor temper stood the sensuous, self-indulgent nature she derived from Anne Boleyn. Splendor and pleasure were with Elizabeth the very air she breathed. Her delight was to move in perpetual progresses from castle to castle through a series of gorgeous pageants, fanciful and extravagant as a caliph's dream. She loved gayety and laughter and wit. A happy retort or a finished compliment never failed to win her favor. She hoarded jewels. Her dresses were innumerable. Her vanity remained, even to old age, the vanity of a coquette in her teens. No adulation was too fulsome for her, no flattery of her beauty too gross."

— GREEN: *Short History of the English People*.

(2) "D'Artagnan, rallying a little from his first surprise, had now time to study the dress and expression of those around him. In the midst of the most animated group was a musketeer of great height, of a haughty countenance, and so fantastical a costume as to attract general attention. He did not wear his uniform cloak, but a coat of celestial blue, faded and worn, but trimmed with embroidery, which glittered like goldfish in a sunlit stream. A long mantle of crimson velvet hung gracefully from his shoulders, revealing the front alone of his splendid belt, from which depended his enormous rapier. This musketeer, who was but just off guard, coughed occasionally with affectation, and complained of having caught cold. Hence, as he averred, he had put on

his cloak. While he was talking loudly and proudly curling his mustache, every one admired the embroidered belt, and D'Artagnan more than any one else."

— DUMAS: *The Three Musketeers*.

(3) "For some moments Hale remained silent. He was a civic-bred man, with an intense love of law and order; the kind of man who is the first to take that law and order into his own hands when he does not find it existing to please him. He had a Bostonian's respect for respectability, tradition, and propriety, but was willing to face irregularity and impropriety to create order elsewhere. He was fond of nature with these limitations, never quite trusting her unguided instincts, and finding her as an instructress greatly inferior to Harvard University, though possibly not to Cornell. With dauntless enterprise and energy he had built and stocked a charming cottage farm in a nook in the Sierras, whence he opposed, like the lesser Englishman that he was, his own tastes to those of the alien West. In the present instance he felt it incumbent upon him, not only to assert his principles, but to act upon them with his usual energy. How far he was impelled by the half-contemptuous passiveness of his companions it would be difficult to say."

— BRET HARTE: *Snow-Bound at Eagle's*.

(4) "One evening recently, the lady whom Uncle Remus calls 'Miss Sally' missed her little seven-year-old boy. Making search for him through the house and through the yard, she heard the sound of voices in the old man's cabin, and, looking through the window, saw the child sitting by Uncle Remus. His head rested against the old man's arm, and he was gazing with an expression of the most intense interest into the rough, weather-beaten face that beamed so kindly upon him. This is what 'Miss Sally' heard: —

"'Bimeby, one day, arter Brer Fox bin doin' all dat he

could fer ter ketch Brer Rabbit, en Brer Rabbit bin doin' all he could fer to keep 'im fum it, Brer Fox say to hisse'f dat he'd put up a game on Brer Rabbit, en he ain't mo'n got de wuds out'n his mouf twel Brer Rabbit come a lopin' up de big road, lookin' des ez plump, en ez fat, en ez sassy ez a Moggin hoss in a barley patch.'"

— HARRIS: *Uncle Remus*.

EXERCISE 12

1. Describe a historical character at some period of his career, in such a way as to make his actions at that time seem consistent and natural, *e.g.* Charles I, Oliver Cromwell, George Washington, Napoleon, Andrew Jackson, General Gordon, Frederick the Great.
2. A boy is about to start out from a country town to try his fortune in the city. Describe him.
3. Describe the man who stops a runaway horse.
4. A girl who has had money is called home from boarding-school by her father's failure in business. Describe the girl in such a way that we may judge how she will take the change in her circumstances.
5. A woman, whose farm is heavily mortgaged, and who cannot get money, goes to ask the holder of the mortgage, a notoriously keen business man, for an extension of time. Describe the two characters.
6. The "lucky" boy in a school has got into some sort of trouble and goes to explain to the principal. Decide for yourself just what the situation is and what the outcome is to be. Then describe the man and the boy.
7. In like manner describe five other characters, real or imaginary. Let the class judge what each one of them would do under circumstances which you outline.
8. Find two or three good descriptions of the same sort, from narratives with which you are acquainted.

27. The Circumstances.—We understand the full meaning of events, and are able to picture them vividly to ourselves, not only when we see that the actors are men and women of certain definite characteristics, but when we can similarly realize the situations in which they act, the environment which influences them,—when, in short, we have in our minds a clear picture of the circumstances. And, as the proverb goes, circumstances alter eases. The mood of a winter day is not that of a summer day. The atmosphere, so to speak, of an Oriental tale is different from that of one the scene of which is laid in New York. Julius Cæsar and Napoleon may have been actuated by much the same motives, but we cannot write effectively of either without showing that his career was modified in many ways by peculiar historical and social conditions. Illustrations occur at every hand, and the pupil cannot fail to notice them in any narrative with which he is familiar. It will be sufficient for our present purposes to refer only to the extract on page 56 from Mr. Brander Matthews's *Outlines of Local Color*, where the circumstances described give the incidents verisimilitude and have a distinct bearing on the plot of the story. Of the extracts given below, (1) shows the historical setting; (2) gives in detail the physical circumstances, introducing a tale in which everything turns on the loneliness and gloom of the place described. The student should also reread extract (4) in the preceding section, where, both in the story itself and in the

story within the story, the circumstances are left almost entirely to the imagination.

(1) "Such being our chief scene, the date of our story refers to a period toward the end of the reign of Richard I, when his return from his long captivity had become an event rather wished than hoped for by his despairing subjects, who were in the meantime subjected to every species of subordinate oppression. The nobles, whose power had become exorbitant during the reign of Stephen, and whom the prudence of Henry the Second had scarce reduced to some degree of subjection to the crown, had now resumed their ancient license in its utmost extent, despising the feeble interference of the English Council of State, fortifying their castles, increasing the number of their dependants, reducing all around them to a state of vassalage, and striving, by every means in their power, to place themselves each at the head of such forces as might enable him to make a figure in the national convulsions which appeared to be impending." — SCOTT: *Ivanhoe*.

"During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone on horseback through a singularly dreary tract of country, and at length found myself, as the shades of evening drew on, within view of the melancholy House of Usher. I know not how it was — but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable, for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me — upon the mere house, and the simple landscape features of the domain — upon the bleak walls — upon the vacant, eyelike

windows — upon a few rank sedges — and upon a few white trunks of decayed trees — with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium — the bitter lapse into everyday life — the hideous dropping of the veil. There was an iciness, a sinking, a sickening of the heart — an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it — I paused to think — what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. . . . It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate, its capacity for sorrowful impression, and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down — but with a shudder more thrilling than before — upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eyelike windows."

— POE: *The Fall of the House of Usher*.

EXERCISE 13

1. Give the historical setting of some battle, — the events which one must know in order to understand the battle itself.
2. Describe the place in which some battle occurred.
3. Describe, either fully or by a few suggestive sentences, the place or circumstances under which the stories suggested in Exercise 12, 2-6, are enacted.
4. Give an appropriate setting for a ghost story; for a story of camp life; for the story of a business "deal"; for the story of a Christmas party.

5. Select, from the list in Exercise 12, two situations in which the story might begin without character-description or "setting." Write beginnings for these stories.

28. Action in Short Narratives.—In short narratives,—especially in those of only a single paragraph or two paragraphs,—the actors and the circumstances can be very briefly disposed of. Unless in exceptional cases, no more than a fifth of the space can be devoted to them. Usually a sentence or two will suffice. These once indicated with sufficient clearness and definiteness, our main business lies with the most important element—the action. Certain events are to be recounted, and this is best done in the simplest and most straightforward manner possible, keeping in the mind the following points:—

(1) Omit all incidents that have not a direct bearing on the point of the narrative.

(2) In general, follow the chronological order of events.

(3) Work toward a climax.

The following illustrations, which are purposely of the simplest kind, are scarcely necessary, for good models are to be found on every hand. Before attempting longer narratives, the student should make sure that he is able, in a single paragraph of two or three hundred words, to relate an anecdote or incident, or to give a biographical sketch, with simplicity, clearness, definiteness, and force.

(1) "During the reign of Charlemagne, there arose a great dispute at Cologne concerning the election of a bishop. The

emperor heard so much of it that he determined to go himself to decide the difficulty and appoint such a bishop as should seem best to him. He went without a retinue, and as he reached Königsdorf, the bell called the people to hear mass. The pious monarch dismounted, and entered the church. When the service was ended, he approached the priest to give him a piece of gold as an offering. This the priest refused, saying that he had no need of such money, and that it was not the custom of his church to receive it. 'But,' he added, 'you have the appearance of a hunter, and if you will give me a hide from a stag or roe, you will do a good work, for my mass-book is in sad need of a binding.' This simplicity and earnestness impressed the emperor, and he resolved to remember the priest. When he was come to Cologne, he summoned the clergy, and told them he would himself appoint the new bishop. Each party attempted to influence him in its favor, and large sums of money were paid him to secure his interest. The gold he ordered to be used to pay the debts of the bishopric, and at length he told them that they had endeavored in vain to bribe him, and that he found none so worthy as the poor priest of Königsdorf, for he despised gold, and seemed intent only upon his mass-book. He had therefore determined to make him bishop. The astonishment of the priest was great when he learned the high dignity to which he was called; but he possessed the grace of God, and by it was instructed how to conduct himself in his new office, and the name of Bishop Hildebold is still remembered in Cologne, where he founded St. Peter's, on the same spot on which the present cathedral stands."

—CLEMENT: *A Handbook of Legendary and Mythological Art.*

(2) "In Boston the British troops made themselves still more unpopular. There was soon a quarrel between them and the boys, for the soldiers used to beat down the snow-

hills that the boys had heaped up on the Common. After appealing in vain to the captain, the boys finally went to Governor Gage and complained. 'What!' he said, 'have your fathers been teaching you rebellion, and sent you here to exhibit it?' 'Nobody sent us, Sir,' said one of the boys. 'We have never injured nor insulted your troops; but they have trodden down our snow-hills and broken the ice on our skating ground. We complained, and they called us young rebels, and told us to help ourselves if we could. We told the captains of this and they laughed at us. Yesterday our works were destroyed the third time, and we will bear it no longer.' The governor said with surprise to one of his officers, 'The very children here draw in a love of liberty with the air they breathe. You may go, my brave boys, and be assured, if my troops trouble you again they shall be punished.'" — HIGGINSON: *Young Folks' History of the United States*.

(3) "I will illustrate this [the fact that there is a certain redeeming nobleness in the physical horrors of warfare] by one more anecdote from the same campaign, to which allusion has already been made — Sir Charles Napier's campaign against the robber tribes of Upper Scinde.

"A detachment of troops was marching along a valley, the cliffs overhanging which were crested by the enemy. A sergeant, with eleven men, chanced to become separated from the rest by taking the wrong side of a ravine, which they expected soon to terminate, but which suddenly deepened into an impassable chasm. The officer in command signalled to the party an order to return. They mistook the signal for a command to charge; the brave fellows answered with a cheer, and charged. At the summit of the steep mountain was a triangular platform, defended by a breast-work, behind which were seventy of the foe. On they went, charging up one of those fearful paths, eleven against seventy. The contest could not long be doubtful with such odds.

One after another they fell; six upon the spot, the remainder hurled backwards; but not until they had slain nearly twice their own number.

"There is a custom, we are told, amongst the hillsmen, that when a great chieftain of their own falls in battle, his wrist is bound with a thread either of red or green, the red denoting the highest rank. According to custom, they stripped the dead, and threw their bodies over the precipice. When their comrades came, they found their corpses stark and gashed; but round both wrists of every British hero was twined the red thread!" — F. W. ROBERTSON: *Lectures*.

EXERCISE 14

Write short narratives on the following topics, continuing the exercise until the process is thoroughly familiar: —

(1) A local incident, based, if necessary, on information taken from a local newspaper;¹ (2) a recent event of national importance, based on information obtained in a similar way; (3) an anecdote; (4) an incident in your own experience; (5) a short biography, based on the data contained in a book of reference; (6) an incident narrated in some book you are reading.

29. The Aim of a Narrative. — Whatever the character or subject of the narrative is, the writer will do well to consider what his aim is in composing it. He may decide to give a simple, dispassionate record of the facts, or a record that shall show the causes of certain events, or throw light on what must result from them; or one that shall point toward a moral, or be as picturesque or striking as possible. Whichever

¹ Use the facts stated, but put them, so far as possible, into your own words.

aim he chooses he should keep clearly in mind, modifying his statements—though never departing from the truth—with this end in view.

30. Action in Longer Narratives.—After the pupil has become familiar with the writing of narratives of two to three hundred words in length, he is ready to attempt work somewhat larger in scope. As a rule, he is advised not to try to compose imaginary stories, but to stick, so far as possible, to history, biography, and facts derived directly from his own experience. It does not lie in the nature of things for young people to set deliberately to work to create a world of action outside their own experience, though if the desire to do so comes naturally to one, it will do him no harm occasionally to gratify it, provided that he bears in mind that he has at this stage of his education other duties far more important.

The writing of longer narratives does not differ in any marked way from that of other kinds of composition. The following advice may, however, be profitably kept in mind:—

(1) Look well to your plan. (See *First High School Course*, Chapter XIII.) Decide on the main divisions of your subject before you begin actual composition. If, for example, you contemplate an account of the ascent of Mt. Washington, in one thousand words, you might settle on this plan:—

1. The party and the circumstances.
2. The ascent.
3. The summit.

4. The descent.

(Note under each head the details you wish to use.)

(2) Make sure of the proper proportion in your work. If, for example, the point you want most to bring out in your account of the trip up and down Mt. Washington is an incident that occurred during the descent, subordinate everything else to that. Your first paragraph might then contain all the necessary introductory matter,—the party, the circumstances, the ascent, the summit,—leaving the body of the essay for the important or interesting incident. Be careful, also, to leave out unimportant details, and to render the less necessary details as unobtrusive as possible. (See *First High School Course*, § 140.)

(3) Work toward a climax.

(4) Avoid conventional expressions, such as, "We then returned, having had a most enjoyable trip."

EXERCISE 15

Write at least three narratives of several paragraphs each, selecting the subjects, if no others occur to you, from the following lists:—

HISTORY.—1. The charge of the Light Brigade. 2. The battle of Stony Point. 3. The battle above the clouds. 4. Sheridan's ride. 5. The Boston tea-party. 6. A heroine of history. 7. An incident of the — War. 8. Xenophon's march to the sea. 9. One of Cæsar's campaigns. 10. A biographical sketch of —.

PERSONAL EXPERIENCE. — 1. My trip to —. 2. Why I was late. 3. The first money I ever earned. 4. Catching the train. 5. The story of a fishing party. 6. Our class elections. 7. The best day I ever had. 8. A base-ball game. 9. The history of our club. 10. A story that was told me. 11. An attempt that failed. 12. The story of a haunted house. 13. The laying of a corner-stone.

MISCELLANEOUS. — 1. The autobiography of a book. 2. The story of the sewing machine. 3. A fable. 4. A Thanksgiving story. 5. How they kept Memorial Day. 6. How I broke a habit. 7. The story of my fellow-passenger. 8. Why I quarrelled with —. 9. Our burglar. 10. How Jim stopped the train. 11. A village fire. 12. What stopped the school clock. 13. How we won the race. 14. My experience as a job-hunter. 15. Mrs. Smith's bargain. 16. A Christmas in the country. 17. The beginning of the war. 18. An unfamiliar story of a famous man.

31. Narrative in Literature. — In prose literature description rarely stands by itself, and commonly appears as an adjunct to some other kind of composition. Narrative, however, has necessarily been, since literature began, the most natural form of speech or writing, whether in prose or in verse. The most famous form of poetical narrative is the epic, represented by the *Iliad*, the *Odyssey*, the *Æneid*, and *Paradise Lost*. Several other names, which it is not necessary to mention here, are given to shorter forms of narrative in verse. Narrative in prose may be divided, according to whether it is based on fact or on fancy, into the two main classes of history and fiction. History includes biography and autobiog-

raphy, and fiction may roughly be said to consist of the novel and the short story.¹

With history the earnest young student is advised to make his acquaintance as early as possible. He should not be satisfied with summaries, abstracts, or text-books. He should acquire a passion for historical works of the more solid, permanent, and authoritative sort, especially with those of such masters as Motley, Prescott, Parkman, Macaulay, and John Fiske. The writings of these men and of men like these he should read carefully and slowly, chapter by chapter, realizing, so far as he can, the meaning and bearing of what he reads, and, without being a prig or a pedant, appreciating the fact that one of the best equipments for life is the knowledge of what has been going on in the world. In this way he will acquire not only useful information, but a degree of real pleasure that cannot always be obtained from fiction.

Prose fiction has for many centuries proved its value in entertaining, instructing, and stimulating the human mind, and it seems improbable that its power should ever grow less. Young folks are not likely to need much introduction to it, for it presents itself to us at every hand. It may be wise, however, to say a few words as to its forms, and to caution ourselves in one or two particulars.

Novels can be classified in various ways, according as they follow different methods in dealing with

¹ For the essential distinction between the two, see Mr. Brander Matthews's essay, in *Pen and Ink*, on "The Philosophy of the Short Story."

the materials on which they are based, or according to the materials on which they are based. Any elaborate classification of prose fiction is unnecessary here, but it will be interesting for the student to notice that the kinds of fiction most spoken of nowadays are the historical, the romantic, the realistic, and the ethical. The historical novel is best represented by Scott, who was followed by Bulwer-Lytton in England, — to mention but one, — Cooper in America, Dumas in France, and others in every European nation. It is an open question sometimes, and one often discussed, how far such works of the imagination are valuable as history, but it is clear that books like *Ivanhoe*, the *Last Days of Pompeii*, and the *Three Musketeers* have been loved by several generations of young people, — and often scarcely less by their elders, — and are likely long to continue in our affections. The romantic novel, which is often historical in character, but which includes also the novel of adventure, attempts to present the more stirring and picturesque sides of life, as is done in the novels of Victor Hugo, Bret Harte, Charles Dickens, and Stevenson, to choose authors widely different in many respects. The realistic novel tries to present life as it actually is, especially on its more prosaic and unemotional sides, as in the works of Jane Austen, Mr. Howells, and Mr. James. The ethical novel, or the novel with a purpose, such as *Uncle Tom's Cabin*, or any one of the later works of George Eliot, tries to represent life in such a way that cer-

tain moral or ethical inferences can be drawn from the imaginative facts presented. Many are the disputes among novel readers and novel writers as to the relative merits of the forms just mentioned. The romanticists think realistic novels are stupid, the realists think that romantic novels are untrue to life, and often both agree in belaboring the unfortunate writers who wish to teach by their novels, declaring that moral instruction is wholly incompatible with the aims of any art. The young or unsophisticated reader will scarcely need to be told that these various parties are all wrong and all right, and that the laws of art and the approval of the public favor all forms almost equally. Each is good in its own way.

The student should not permit himself to read novels to the exclusion of works of more solid information. He should read good novels, as well as other good books, with care, not skimming their pages for the plot; and he should endeavor to educate his own taste. A novel is good or bad for one or both of two reasons, — first, because the author has succeeded or failed in producing the effect he wishes to make upon the reader's mind; and, second, because the view of life which he presents is likely to make men and women more noble, more sympathetic, more human, more alive to the vital qualities in character and in action, or just the reverse.¹

¹ It is suggested that, at this point, if time allows, the class discuss a number of novels or stories known to them. With regard to each they may ask: Of what kind or class is it and what are its chief merits?

32. **Summary of a Narrative.** — It is a useful, though by no means a simple, exercise to summarize in narrative form a novel or a story. This can, of course, be done on any scale required. In a sentence, for instance, one could give some idea of the contents of *Ivanhoe*. *Ivanhoe*, we could say, a disinherited Saxon knight, returns from a crusade in the time of Richard I to find his king imprisoned and the Normans everywhere in power; but with the help of a few faithful Saxon followers, of Robin Hood and his Saxon yeomen, and of a beautiful Jewess, Rebecca, he succeeds, after many adventures, in overcoming his Norman enemies, and winning his Saxon bride. With greater space at command, a correspondingly greater number of details can be given, as in the following illustrations:—

(1) "*Dr. Jekyll and Mr. Hyde*, by Robert Louis Stevenson, is a psychologic romance illustrating the complex quality of man's nature. The scene is London. Dr. Jekyll is a physician of position and good character, a portly, kindly man. In his youth, however, he showed that he had strong capacities for evil, which he succeeded in suppressing for years. His professional tastes lead him to experiment in drugs, and he hits on one whereby he is changed physically, so that his lower nature receives an external dress. He becomes Mr. Hyde, a pale, misshapen, repulsive creature of evil and violent passions. Again and again Dr. Jekyll effects this change, and gives his bad side more and more power. His friend Utterson, a lawyer, is puzzled by Jekyll's will in favor of Hyde, and seeks to unravel the mystery. The brutal murder of Sir Danvers Carew, which is traced to Hyde, who of

course disappears, adds to the mystery and horror. At last, by the aid of letters left by Dr. Lanyon, another of Dr. Jekyll's friends, to whom he has revealed the secret, and who is killed by the discovery, the strange facts are exposed. Utterson breaks into Jekyll's laboratory only to find Hyde, who has just taken his own life, and Jekyll is gone forever."¹

(2) "In *Cyrano de Bergerac* the author has presented a clear picture of an intensely loyal man, — a man loyal to his country, to the woman he loves, and to his friend, even when that loyalty costs him his own happiness. As the name of the play suggests, this one figure stands out in bold relief, and about it group themselves the other characters. Indeed, they sometimes pale into insignificance before the strong personality of the hero, who, brave and defiant in battle, is willing to suffer complete self-effacement for the happiness of the woman he adores. Cyrano is in love with his cousin Roxane, but, conscious of his outward unattractiveness, hesitates to reveal the depths of his passion. He finds that she has become attracted by a young cadet who has beauty but little intellect. This lover, Christian, is the opposite of Cyrano, and when Roxane appeals for aid to her cousin, he resolves not only to protect Christian, as she asks, but to try to make him the brilliant man she thinks him. He puts all his talents at the service of Christian, writes his letters, teaches him poetic phrases, and succeeds so well in the deception that he brings to light the true womanliness of Roxane, and she loves, not Christian's beauty, but the soul that shines in the letters. The knowledge of this wakens Christian to a realization of his true position, and he refuses to accept blindly the love to which he has no right. He bids Cyrano tell all, and for one brief moment happiness seems within Cyrano's reach. But Christian is killed in battle, and loyalty to his

¹ Quoted from *Library of the World's Best Literature*, Vol. 30.

dead friend seals Cyrano's lips. He strengthens Roxane's belief in Christian's ability and talents. He himself remains simply Roxane's helpful, cheerful friend, until, as he is dying, he allows the last letter he wrote in Christian's name, and which, as Christian's, had been treasured by Roxane, to speak again a farewell to her, — this time his own."

(3) "*The Livery of Honor*,¹ like *Hugh Wynne* and *Richard Carvel*, treats of Revolutionary times in America. The scene is laid with General Burgoyne's army during its invasion of New York and subsequent detention at Cambridge, where the betrothed of a young Oxonian lives. The narrative deals especially with his quest of her.

"Robert Heatherington, just from Oxford, gets himself appointed to General Burgoyne's staff, ostensibly to fight for his king, but really to lend succor to his betrothed, Dorothy Vaughn, who, residing at Cambridge with her father, is an adherent of the king. Among the regimental officers in General Burgoyne's army is Raoul Wilde, formerly a playmate of Robert's, but now a wild, dissolute fellow, who hopes to win Dorothy's affection. Robert Heatherington, owing to the suspicious conduct of Raoul Wilde, through whose means he had lost money at cards, is not on good terms with Wilde. However, they get along without clashing until after the taking of Ticonderoga. At this place Captain Heatherington is captured by American woodsmen, and confined in a cabin, where he overhears a British officer betray plans to an American militiaman. His surprise is great when, peering through a crack in the wall, he recognizes the traitor as Raoul Wilde. Captain Heatherington subsequently escapes to the British camp.

¹ *The Livery of Honor; a Tale of Certain of the King's Adherents in America*. By Mark Lee Luther. In *Lippincott's Magazine* for November, 1899.

Before reporting the treason to General Burgoyne, Heatherington, out of memory of his boyhood days, gives Wilde an opportunity to reach the American lines. After this episode there follows the series of British defeats culminating in the surrender of Burgoyne. Then, in accordance with the treaty, the British, under the charge of American officers, are transported to Cambridge to embark for England. In this town they are kept for months, because the Continental Congress failed to carry out the provisions of the treaty of Saratoga.

"In Cambridge, Heatherington is afforded the opportunity for which he had endured the severe trials and hardships of the campaign. All the toils, all the privations, all the slights of the commanding officers, the ignominy of defeat, are forgotten in the chance he now has for renewing his love for Dorothy Vaughn. The Vaughns, who have remained true to King George, are threatened time and again with the wrath of the mob. Chief among the instigators of the rabble is Raoul Wilde, who has become a spy in the patriotic army. After the proverbial roughness of the course of true love Captain Heatherington wins Dorothy. Just as Judge Vaughn has blessed the betrothed couple the house is attacked by the mob. Judge Vaughn, Captain Heatherington, and Dorothy meet them at the head of the stairs. A hand-to-hand encounter between Captain Heatherington and Raoul is imminent when the venerable judge, after denouncing the mob and calling upon God to save his king, falls back dead from heart disease. The mob, overawed by the spectacle, retire in silence. Shortly after, Captain Heatherington and Dorothy are married, and when the former is exchanged they return to England. Raoul Wilde, after a checkered career, drifts to Paris, where he is guillotined during the reign of terror."

In a summary, whether of one or of several paragraphs, the following hints may be kept in mind:—

(1) Begin, if possible, by a statement of the purpose, the main actors, and the circumstances.

(2) Then take up the action, omitting all incidents that do not bear on the main plot.

(3) If the summary permits more than one paragraph of some length, take the action in one paragraph up to a sort of crisis, such as you would find at the end of an act in a play. Then continue or conclude the action in another paragraph.

(4) Use past tenses, preferably, throughout; or, if you choose, use present tenses; but do not, unless it is really necessary, use both.

(5) Try to keep to the spirit of the original.

(6) Try to bring out the purpose of the author.

EXERCISE 16

1. In a single paragraph give a summary of a familiar or recent piece of fiction.

2. In a single paragraph summarize, from an historical work, an account of a battle.

3. In several paragraphs summarize a novel or an historical work; a play.

CHAPTER V

EXPOSITION

33. EXPOSITION. — 34. METHOD IN EXPOSITION. — 35. COMMON FAULTS IN EXPOSITION. — EXERCISE 17. — 36. THE EXPOSITORY SUMMARY. — EXERCISE 18. — 37. CRITICISM. — EXERCISE 19.

33. **Exposition.** — Next to narration, exposition is certainly the most natural form of human expression, — for exposition is simply explanation, and the explanation or elucidation of our ideas occupies, after the narration of what we have seen or heard or experienced, the greater part of our speech and our written composition. We use exposition when we set forth our ideas on politics or the weather, when we explain how bread is baked or bicycles are manufactured, when, in short, we explain or expound¹ any conceivable idea. Exposition is thus definitely distinguished from narration. With description it is in certain circumstances closely connected. We sometimes speak of describing a machine — an automobile, for example — or of describing a man's character. In each case we certainly give the physical details in such a way that the reader can make a mental picture of the object concerned, and what we write is thus in a way

¹ We have, unfortunately, no English verb of the same meaning cognate with the noun exposition; that is, we do not say we "expose" a subject, but that we explain or expound it.

description. But we are also explaining the idea of the automobile, so to speak, and the theory of the character; that is, we are giving such details about each that the reader will understand the plan on which the machine is built, and will, in the case of the man's character, be prepared, from a proper comprehension of its various elements, to understand why, with such and such a physical structure, he may be expected to act in such and such a way. It is better, then, to call, technically, a piece of writing description when its chief object is simply to build up in the reader's mind a picture of persons or objects; and to class as exposition a piece of writing that makes use of physical details in order that the reader may understand the theory or plan which underlies these details.

34. Method in Exposition.—Examples of exposition are at our hands on every side. Our text-books, the contents of our books of reference, the editorials in our newspapers, the articles in our magazines (except of course the stories), the books we read (with the same exception of novels and history), are largely or wholly expository in character. It will not be necessary, then, to give a detailed account of procedure in a form of writing so thoroughly familiar, especially as almost all the previous instruction the student has received in rhetoric has dealt, explicitly or implicitly, with the principles involved in exposition. In general, however, it may be said that clearness is the one essential. The reader must understand the writer's idea. In order that he may do so, it is obvious that

an exposition should usually begin with some statement that will give a clew to the main idea. That is, it should begin with an introductory or topic sentence. Once the reader has caught sight of the main topic, and understands what, in general, the author wishes to discuss, he will naturally want to know what plan the author means to follow in his explanation. After the introductory sentence or sentences, therefore, it is often worth while to give some hint as to the plan or structure of the essay, though when the essay is short this is frequently not necessary.

Now that the reader understands what the main idea of the essay is, and especially if he can see how in general it is to be discussed, he is prepared to listen patiently to the body of the essay — the explanation itself. If the exposition is only a single paragraph in length, the writer should simply bear in mind the ordinary principles of paragraph structure; if the exposition is longer, it must follow the precisely similar principles applied to the whole composition. It is often well to close with a summary sentence or a summary paragraph.

Almost all the illustrations in Chapters XII and XIII of the preceding volume will serve as good models of expository paragraphs, and it is scarcely necessary to add others, particularly as the student may find them for himself in the editorials of any good newspaper. For convenience' sake, however, the following short theme is given. It has the merit of being perfectly simple and adequate in structure

and expression, without being, as a model, beyond the reach of the young writer's ambition. The subject is the diverse effect of hot weather, in New York City and in Ohio, on two different persons.

"A friend of mine left central Ohio ten or twelve years ago, and came to live in one of the suburbs of New York. Since then we have had frequent discussions as to the comparative merits and evils of the climate there and here.¹ My friend, looking back, thinks that the summers used to be far pleasanter in her old home than they are here; she thinks the heat was not so intense and not so long continued, and above all not so humid. Here, she says, the neighboring sea keeps the air so laden with moisture that there is no relief from the oppressive heat, and all exertion is a risk. And, besides, every one here is filled with racking rheumatic pains. But I believe that her fond memory retains only the agreeable impressions, and that she recalls only those days when she could do pleasant things.

"She forgets that there we generally have in the early summer many days, sometimes several weeks, of almost tropical weather, when every afternoon or evening brings a thunder-storm; when the showers, so eagerly looked forward to cool the air, only leave us gasping and perspiring in a frightful steam bath; when it seems impossible not only to follow any active occupation but even to endure life any longer. Later in the summer, in August and September, comes the long drought. The stale air, drifting lazily up from the south and west over the great stretches of the Mississippi Valley, has no mountains and no sea, not even a lake, to purify and freshen it, and it seems to be utterly dead. This is the time when night brings no relief. What little

¹ Throughout the essay, "here" refers to New York and "there" to Ohio.

breeze there may be in the daytime, always drops at sunset. The air is stifling and breathless. No one attempts to go to bed before midnight, and even then it is only for a little rest of the tired eyes and muscles, and with no hope of refreshing sleep. The grass is parched and brown; the leaves hang dry and dusty on the trees; and all the people look worn and haggard, and their voices sound thin and irritable.

"But here we are, my friend and I, each defaming her own climate. Does this mean anything? My friend says that when she goes back to dear old Ohio, the torturing rheumatic twinges entirely leave her. So does the languor. During her last visit west, which was in hot June weather, she could keep going at high pressure all day long, and not feel as tired as she does here with slight exertion. But I find the same thing here. Even while I perceive the humidity, I detect a bracing quality in the air, which I think must be due to the salt of the sea. I go about from one end of New York to the other, even in the middle of the day, when at home, with the thermometer at ninety, I should not venture out of the door.

"Can it be that, in the monotony of everyday life, we grow over-sensitive to bodily discomforts and exaggerate them all? That under the stimulation of change of scene and change of occupation, in a word, of renewed interest, we rise superior to trifles or forget them altogether? I think this must be the true explanation."

[Here it should be noticed that, in the first paragraph, the first two sentences are introductory. As the third sentence begins with "my friend thinks," we take it for granted that we are to hear first one side of the question and then the other, and do not need any further hint as to the plan to be employed in the discussion.

The plan followed is simple. The remainder of the first

paragraph is devoted to the friend's conception of the difference in climate; the second to the author's conception; the third to the fact that the difference in opinion is due to a difference in sensation, and the fourth to a possible explanation of that difference.]

35. Common Faults in Exposition.—The common faults in exposition are:—

(1) An introduction that is too long or not sufficiently definite, as in the following from an essay on the use of words of Anglo-Saxon origin:—

"The latest conclusions of science tend toward a unity which comprehends the widest and most complex diversity. The chemist of to-day finds that many of the elements so called in earlier stages of that science are in fact but modifications of one essential element, to which they have now been traced. Indeed, many chemists hold that there is really but one primal substance, of which all the elements are component parts. In like manner scientists refer the various forces to one elementary energy, working through one subtle, all-pervading medium, which, for lack of a better name, they call ether."

[Here it is plain that the writer has wasted his words. There can be no real parallel between the physical sciences and languages, and if there were, it could scarcely be in place here. The writer is to tell us about the use of words of Anglo-Saxon origin, and he should begin by a clear statement that would indicate just what part or side of the topic he is to discuss.]

(2) Absence of a definite plan, or a definite line of thought in the body of the exposition, as in the following illustrations. The first is the conclusion of

the essay from which we have just quoted the introduction; the second is an essay on public parks in New York:—

(1) "What is true in physical science is equally true in the science of language. It has been stated that the gradual dropping of inflected forms in the process of the formation of the English tongue from many sources, so far from being a backward movement from the highly inflected Latin or Greek, really shows greater perfection. A tide of reaction from an undue estimation, and an almost servile following, of Latin and Greek as perfect models, has been setting in for some time with increasing force. Many of us, whose education has been largely made up of the study of these dead languages, at the expense of an adequate knowledge of our own English and a proficiency in its use, have at length awakened to find that this one-sided training has actually unfitted us for the use of pure and simple English. Not only has our study of Latin itself tended to this result, but the large proportion of words of Latin origin that usually enters into the make-up of text-books and all technical writing have led us to read and think in these Latinized forms to such an extent that it has become difficult for us to express ourselves in any other terms; we unconsciously and habitually use the vocabulary in which we have been schooled. Let a person attempt to write a page on any subject without the use of words of Latin origin, and he will soon realize how largely they enter into our language. (To go no farther, this paper witnesses to the difficulty of writing without them.)

"Take some of Lord Tennyson's poetry, and note how strong and expressive, how natural and pure, is the English, which has many words of Saxon but few of Latin origin. 'Tis the highest art which conceals art.' There is need and call to-day for English pure and plain, not only that it

may be understood the better by simple folk, but that it may be itself better because simpler. Not that one should go to the extreme of trying to avoid the use of words of Latin origin altogether, — they have been made part of our language, and must be used to a large extent, — but let the tendency be toward that which is most plain and simple — nearly always the Anglo-Saxon.

"Wherever the choice is presented between words of Anglo-Saxon and Latin source, let the former have the preference."

(2) "New York has some of the largest public parks which exist. Of course one must exclude in his reckoning such places as Yellowstone Park in Wyoming and the Garden of the Gods in Colorado, as they are too vast to be included in the list of parks.

"Unlike London, the New York parks are almost all in a bunch. We have Central Park, which is bounded by 59th and 110th streets on the south and north respectively, and on the east and west by 5th and 8th avenues. Bryant Park at 42d Street and 6th Avenue, and Morningside, Riverside, and Mount Morris parks, these three being the most northerly parks on the island. Here are five parks, the largest in New York City, within a circle of about two and one-half miles radius. There are several minor parks only a block or so in size, which are situated far downtown, so that the poor people may obtain some pleasure. But these are few and far between. The city officials in laying out the parks have not considered the poor. The rich are really the only ones who reap any benefit from these parks and grounds. The poor man when he goes into a park likes to wander at will among the bushes and trees, but he may not. The parks laid out, as they were, several years ago, have had time to assume pleasing contrasts, — shady nooks on one side, bright lawns on

the other. The larger parks are so far removed from the poor that they cannot go, so what is their use?

"London has its parks all over, where the poor as well as rich can go; in fact, they are more for the poor than rich."

[In neither of these essays, it will be noticed, does anything like a plan exist. Each subject is interesting, each essay suggests several lines of thought; but in neither is the thought so arranged that the reader can grasp it readily.]

EXERCISE 17

Write six or more expository essays — some of one paragraph, some longer — on topics approved by the instructor. If necessary, they may be taken from the list given below. Many of the essays should, if possible, be read aloud in class, and freely discussed there. In listening to the essays each student should ask himself: "Do I understand from the outset what point the writer is discussing? Is the discussion well planned? Is it clear?" And in writing he should remember that the same audience will be asking the same questions with regard to his work.

1. What is bimetallism? 2. The significance of the battle of —.
3. Modern railway systems. 4. Some common applications of the theory of the lever. 5. Why a base-ball curves.
6. The George Junior Republic. 7. The English colonial system. 8. How a President is elected.
9. The meaning of the markings of flowers. 10. Our immigration laws.
11. The kinds of money in use in the United States. 12. The curriculum of our school. 13. The advantages and disadvantages of military training.
14. The meaning of civil rights. 15. The object of the — Society.
16. Some artistic qualities in the work of —.
17. What is a novel? 18. The education of our Indian tribes.

19. Birds of this neighborhood. 20. Volcanoes and earthquakes. 21. The advantages of this year's bicycles. 22. Some causes of change in the natural features of this locality. 23. Industries controlled by the government. 24. What is municipal control? 25. The organization of a labor union. 26. The Nicaragua Canal. 27. Roman architecture. 28. The work of William Morris. 29. The character of the recent magazines. 30. Our coast defence. 31. Methods of character delineation, as shown in ——. 32. Other topics for the literature study of the school, such as descriptions of nature in —; the meaning of dramatic climax, etc.

36. The Expository Summary.—There is scarcely any better or simpler practice for the unskilled writer than the attempt to summarize the thought of a somewhat long piece of expository work. It cannot be done successfully unless the reader has grasped the dominant thought of the book, and made it completely his own. The student is advised, in and out of school, to practise himself in this kind of exposition, until he is able, without difficulty, to give a friend in a few words, either spoken or written, the main thought of any essay or volume which he has read. The process does not differ from that used in ordinary exposition. It is best to begin with a sentence stating clearly the main topic of discussion in the book, and then to go on to explain this topic in an orderly fashion.

The following illustration,¹ which is merely a careful

¹ A summary of the book mentioned, taken from the *Library of the World's Best Literature*.

and sensible piece of work, will show what lies in the power of any intelligent and industrious writer:—

"America and the Americans, from a French Point of View," is a swift external judgment of civilization as seen in the United States of to-day. The spectator, whose knowledge appears too intimate to be that of a foreigner and a tourist, passes in review the streets, hotels, railroads, newspapers, politics, schools, homes, children, habits of thought, and manners and customs of social life, chiefly in the larger cities and watering-places of the country. He sets down naught in malice, even if he extenuates nothing. In the mirror which he holds up the candid American sees himself at full length, as a very imperfectly civilized person, extravagant and superficial, placing far too much value on money and the material things of life, and far too little on genuine refinement and culture. The book is extremely entertaining, and the reader who takes it up in the proper frame of mind will not only read it through, but be apt to make the comment of Benedick, 'Happy are they who bear their detractions, and can put them to mending.' "

[Here, in less than one hundred and fifty words (for the last sentence is more criticism than summary), the writer has given an excellent idea of the general character and contents of what is apparently an exceedingly interesting and surprising book. If more space had been allowed him, he would undoubtedly have gone on to show, in the same orderly way, what, in each of the particular fields mentioned, makes the author of the book summarized think that we are semi-civilized.]

EXERCISE 18

Write several expository summaries, — some of one paragraph, others longer. Subjects may be chosen from current literature, — particularly from articles in the *Forum*, *North*

American Review, Atlantic Monthly, Review of Reviews, etc., — or from standard volumes in the school library.

37. **Criticism.** — Criticising a book is even a greater pleasure — and better practice — than summarizing it, for it involves not only a sound knowledge of the contents of the book, but sound judgment in weighing the contents. The critic's first duty, especially in treating a new book, with which the public he addresses is wholly unfamiliar, is to give the reader a fairly definite idea of the contents. His second duty is to record his opinion as to the skill and faithfulness with which the author has performed his task. A third duty, in many cases, is to record his opinion as to whether in his judgment the task was worth attempting. The illustrations given below, though obviously the work of skilled hands, are not beyond the reasonable ambition of the young writer. It should be noticed that in (1) the critic scarcely attempts to pass judgment on the book, except by saying that it belongs to the class of books that are always worth reading; and that in (2) the critic not only thinks that the author has not performed his work well in this particular case, but that he would have done better to attempt work of a wholly different style.

- (1) *Recollections of a Lifetime.* By General Roeliff Brinkerhoff. Illustrated. The Robert Clarke Co., Cincinnati. $5\frac{1}{2} \times 8\frac{1}{2}$ in. 448 pages. \$2.

"The autobiography of a man of parts and power is always worth reading, especially so when he has lived

through eventful periods and has been closely connected with men of large influence on the course of events. Such a man is General Brinkerhoff, in early life a tutor at General Jackson's family residence in Tennessee, a leading organizer of the Republican party in 1856 and of the Liberal Republican movement in 1872, an officer in the Civil War, and since 1878 a leader in the department of philanthropy which is concerned with charitable and correctional institutions. Among his personal experiences one therefore finds many historical incidents before unpublished, and personal notices of men whose place and fame confer interest on all matters of record concerning them. Among these such men as Hayes and Garfield, Chase and Blaine, close friends of General Brinkerhoff, have a prominent place in his memoranda. Of more importance is the record of general progress in dealing with the dependent, defective, and criminal classes, which appears in his notes of travel in that interest through many countries. A deeply religious spirit, both broad and earnest, characterizes the writer, and has left its impress on the book." — *The Outlook*, July 14, 1900.

- (2) *The Isle of the Winds.* By S. R. Crockett. Doubleday & McClure Co., New York. $5\frac{1}{4} \times 7\frac{3}{4}$ in. 446 pages. \$1.50.

"Mr. Crockett has now been before the public as a novelist for six or seven years; in this time he has written (including the present story and another volume announced to appear at once) no less than twenty books, most of which are full-fledged novels, or about three a year. We may divide this enormous literary output into two general classes: the one containing charmingly written and delightfully humorous studies of Scottish character and feeling, of which *The Stickit Minister's Love Story*, printed lately in *The Outlook*, is a good example, and to which *The Lilac Sun-*

bonnet and *Kit Kennedy*, in part at least, also belong; the other including semi-historical stories of adventure and romance, of which *The Raiders* is the best example. To our taste, Mr. Crockett's work is vastly superior in the first class of novels described as compared with the second. Lively as are his books of adventure, they show marks of haste and carelessness, and often descend to mere blood-and-thunder sensationalism. That horrors can be found in history on which to base the fictitious horrors does not in the least affect the criticism. *The Isle of the Winds* is too crammed with crime to be entertaining. In short, the book is one which no one would think of rereading. Its subject is a novel one for Mr. Crockett, but not particularly novel otherwise; the hero is kidnapped at Aberdeen after a childhood in which he sees his father murder his grandfather and witnesses other cheerful incidents of the kind, and is taken to America, where he escapes from pirates, falls under the power of the Inquisition, and, after many harrowing experiences, returns to Scotland and overthrows the villanous machinations of his enemies."

— *The Outlook*, June 23, 1900.

EXERCISE 19

1. Write several criticisms of books,—some of one paragraph, some longer. The subjects may be chosen from current literature or from books connected with the school work.

2. If time allows, write one or two short criticisms of plays, pictures, or buildings (from the point of view of architecture).

CHAPTER VI

ARGUMENT AND PERSUASION

38. ARGUMENT AND PERSUASION.—39. THE STATEMENT OF THE PROPOSITION.—40. METHOD OF PROOF.—41. DIFFICULTY OF OBTAINING ABSOLUTE PROOF.—EXERCISE 20.—42. THE BRIEF.—EXERCISE 21.—43. THE EXPANSION OF THE BRIEF.—44. THE CITING OF AUTHORITIES.—45. THE SYLLOGISM AND ITS PARTS.—EXERCISE 22.—46. PERSUASION.—EXERCISE 23.—47. EXPOSITION, ARGUMENT, AND PERSUASION IN LITERATURE.

38. *Argument and Persuasion*.—Finally, we must take up the two forms of prose composition in which the writer's aim is not to amuse the reader or give him information, but to induce him to espouse a certain belief, or to perform certain acts. Writing that attempts to convince the reader by logical proof, we call argument; writing that attempts to induce the reader to do something, we call persuasion. It is argument when we try to prove that it is a citizen's duty to vote a certain ticket; it is persuasion when we try to induce him to vote that ticket. With reasonable men, argument is by far the greater part of persuasion; but even the most reasonable people sometimes need to be appealed to in other ways than by argument before they actually do what they know is logically right or just.

39. The Statement of the Proposition. — There can be no good argument when the proposition in question is not clearly defined. You cannot convince the reader when he does not understand precisely what it is which you wish him to believe. It is necessary, then, in the first place, to use care in framing your proposition. Do not state that you are proving that foreign languages should be taught in the high school, when you mean that German and French should be compulsory studies in the high school; or that all states should establish free professional schools, when you refer only to professional schools in law and medicine, but not in theology or other professions. In the second place, explain in your introduction, if necessary, any special meaning you are giving to the terms you employ in your proposition. If your proposition is that Aaron Burr was guilty of treason, give the reader fair warning that you mean morally guilty, not legally guilty. If your proposition is that Latin should be a compulsory study in the high school, be sure to state such necessary limitations as that, for example, you mean only so many years of Latin, and that you do not mean to include manual training high schools. Otherwise, you may find too late that the reader thought you had a different end in view.

40. Method of Proof. — The method of proof in argument is precisely similar to that ordinarily employed in geometry. It is desired to prove that such an angle, let us say, is equal to another angle. After looking at the problem, we say that this can be shown,

provided that it is true that two other angles are equal to each other, and that this can be shown provided that something else be proved true, and so on until we reach facts that are either self-evident or have been already established. Similarly, in argument, we have a definite proposition, by no means self-evident, of the truth of which we wish to convince the reader. We can logically do so only by showing him that, from certain other points which he already believes or can be brought to believe, the proposition in question can be inferred.

To prove a proposition to the satisfaction of a reader or hearer, it is always necessary to reason from facts or principles which he accepts as true. If, for example, I would prove to you that it rained last night, it might not be sufficient to show you that this morning the grass is soaked, because that might have been caused by a heavy fall of dew; nor perhaps to show you that water is standing in a pail left out of doors, because the pail might not have been empty the night before, or might have been used subsequently. It would be necessary to show you traces of the rain which you would accept as settling the matter.

Even when one is logically convinced that a proposition is true, he may not be inclined to accept it until his objections have been explained away. I may see every reason to believe you when you say that there was a heavy thunder-storm last night, and yet hesitate to acknowledge myself convinced so long as I cannot understand why I was not awakened by it. If, how-

ever, you show me there are not only indubitable traces of such a storm, that you and others heard it, and that I did not because my windows were closed, and I was so fatigued as to sleep with unusual soundness, I can then no longer refuse to be convinced.

41. **Difficulty of Obtaining Absolute Proof.**— Particularly if the reader is somewhat obstinate, or insists on complete proof of a proposition, it is often difficult to convince him. If, for example, I should attempt to convince you that Mr. A has tuberculosis of the lungs, and should proceed to infer that from his cough, or other similar symptoms, you might properly reply that these signs might be due to other causes. If I should argue that young Dr. B said that Mr. A had tuberculosis, you might perhaps still reply that young doctors have before now been in error. If I should argue that Dr. C, an acknowledged expert in such matters, gave the same verdict, you might possibly refuse to be convinced until you heard the positive statement from Dr. C's own lips. Even then it is conceivable that, if you were vitally interested in the matter, you should refuse your belief until you had with your own eyes seen under the microscope the tuberculosis germ, which to your own knowledge had been derived from the sputum of the patient, and convinced yourself by further investigation that, so far as human science has gone, that germ is infallibly present under such conditions, and only under such conditions. Similarly, a jury frequently hesitates to condemn a prisoner to severe punishment, such as the

loss of life, on merely circumstantial evidence. Even if it is proved that he was seen to have committed the crime in question, the sceptical mind, when great issues are involved, may feel forced to admit the possibility of mistaken identity, or conspiracy among the witnesses.

If such be the great difficulty in obtaining absolute proof in questions of existing or recent fact, it is obvious how doubtful must be the validity of attempted proof when the alleged facts upon which the proposition is based are centuries old, or when the proposition deals not with facts, but with opinions. In questions of political or personal ethics, for example, it is often possible that the right lies on both sides of a disputed question, and that absolute proof is not to be secured.

From such considerations we may draw several inferences of importance for the student:—

(1) Do not suppose for an instant that you are likely to arrive at the final truth upon intricate matters, especially those which lie beyond your power, and, of this class, particularly those dependent for their solution upon temperament, taste, or policy. You may, and perhaps should, have your ideas on such subjects, and, if so, it is worth your while to understand your reasons for holding them. But beware of believing that another is wrong because you are sure that you are right. An old proverb runs, *de gustibus non disputandum est*, one must not argue on questions of personal taste. For example, one could not convince another that Byron was a

greater poet than Shelley, or Whittier than Longfellow, any more than one could convince another that Aunt Sarah's apple pies were better than Aunt Jane's, unless in the one case the two were wholly agreed as to what constituted greatness in a poet and how it could be measured, and, in the other, as to what constituted goodness in apple pies and how it could be measured. In both cases personal taste or temperament would play a large part. In the same way, many questions of ethics, religion, and politics are impossible of exact solution, because disputants have wholly irreconcilable beliefs with regard to the principles involved.

(2) In questions of the kind referred to above, exposition is often more powerful than argument. Whether it is wise to prohibit by law the use of alcoholic drinks, except in sickness, is, for example, a point that thoughtful people sometimes disagree about. To argue positively concerning the question, though often proper and necessary, frequently leads to ill feeling and similar bad effects. If I, believing with all my heart in prohibition, were to attempt to prove logically to an equally positive friend on the other side that he was utterly wrong, I might, under ordinary circumstances, simply succeed in prejudicing him still further against my case. On the other hand, I might succeed in partly convincing him were I to say: "This is the way I feel about the matter. My idea is that the duty of the state lies in this direction, and I am convinced that such and such a law could

be adopted with advantage. To be sure, we should run the risk of such and such evils, and I acknowledge that you have much evidence that points in that direction, but," etc. Once an opponent can understand that you are logical in your judgment, granting your point of view, he is forced to see that he differs from you, not so much in the point actually under discussion, but with regard to more fundamental principles, and is thus brought face to face with the real ground of difference. Won by your courtesy, honesty of mind, and charity, he is predisposed in your favor.

(3) In set or formal arguments or debates, try to make the subject one that rests on fact rather than on opinion.

(4) In written argument, keep in mind a typical opponent, and do not regard anything as evident or obvious or proved, unless you feel sure that he would agree with you in thinking so. Remember that you must convince by a process of reasoning, — a series of steps, — and there is no use in passing from one step to another unless a fair-minded opponent would grant you that step. If the step in question is a point of fact, substantiate it by an authority. If your authority is a man of reputation, an expert in that subject, his testimony should hold, unless another equally good authority states the opposite.

(5) Accustom yourself to the idea that not many things can be proved absolutely and to the satisfaction of everybody. Usually, all one can do is to have the greater probability on his side.

(6) Be fair-minded and tell the truth. It is better to have no proof at all than to pretend to have proof.

EXERCISE 20

1. Find five subjects, questions of fact, that you think you could, after proper inquiry, write a satisfactory argument on. State, in a sentence, what you think now your position would be on each of these questions.

2. Indicate five interesting subjects which involve personal opinion or taste to such a degree that you would not feel justified in arguing on them. Why?

42. The Brief.—In attempting to prove a given proposition, the first thing to do is to make an orderly and logical plan of the steps you mean to take in your argument. This plan is usually called a brief. It should indicate so clearly the process of thought which you mean to adopt that a reader could agree that, if you could substantiate each of the steps there stated, he would be willing to acknowledge that you had proved your point.

Suppose, for example, that you wished to prove that the Northmen discovered America about 1000 A.D. Your brief might then run as follows:¹—

I. The Norse mediæval historians state that about 1000 A.D. certain Norse sailors found, to the southwest of Greenland, a land which they called Vineland. This account is worthy of credence because

(1) It is given as history, not as fiction.

(2) It is related or referred to in many Norse books of history, dating from contemporary times on.

¹ The reasoning is taken from the interesting and convincing account in Mr. John Fiske's *Discovery of America*, Vol. I, pp. 148-226.

II. It is not unnatural that the Northmen should have discovered the coast of North America, because

(1) They were of a roving disposition, good seamen, and had vessels capable of taking long voyages, as is shown by

(a) Their voyages to Constantinople and the White Sea, etc.

(b) By the fact that they had settled in Iceland, and

(c) That they had settled in Greenland and explored Baffin Bay.

(2) The settlers in Greenland had a motive in exploring for and visiting new coasts, for the sake of

(a) Wood, which was scarce in Greenland and Iceland, and which they needed for ship-building, and

(b) Barter with the natives.

(3) The relative position of the northeastern coast of North America is such that ships could easily be driven there from the vicinity of Greenland by northeast gales and currents.

III. The accounts given of Vineland obviously refer to the North American coast, because

(1) Vineland was said to be southwest of Greenland, and

(2) The statements regarding the character of the coast, the vegetation, animals, and inhabitants could apply only to the American coast, for the narrative speaks of

(a) Shorter days.

(b) Corn.

(c) Grapes.

(d) Inhabitants corresponding accurately to the Indians.

IV. If the account had been the work of imagination, the narrators would in all probability have, as was common, peopled the land with dragons, unicorns, and similar marvels, instead of which they refer throughout to objects and

incidents of which a knowledge must have been gained by observation rather than by the imagination.

[Note that I, II, III, and IV are all reasons why the proposition in question is true, and that if we believe I, II, III, and IV, we must believe the main proposition. The problem, then, is, by use of evidence, to prove I, II, III, and IV. If (1) and (2), under I, are true, we can regard I as true. Point II is more intricate. We can scarcely believe that, unless we are convinced of the truth of (1), (2), and (3); and we can scarcely believe (1), unless we believe (a), (b), and (c). The essence of the proof, then, comes down to the establishing of certain facts from which inferences may be drawn. The brief could be extended to show the proof of these facts, but enough has been done to show the candid reader that our logical process is correct, and that all he needs to attend to is the evidence brought forward to substantiate the points already mentioned.]

EXERCISE 21

Draw up several briefs on subjects approved by the instructor. They may, if necessary, be chosen from the list given on page 118. So far as possible, they should be questions of fact rather than of opinion.

43. The Expansion of the Brief. — When the brief has been criticised and approved by the instructor, the writing of the argument itself is a simple, though often a tedious, matter. In structure argument does not differ from exposition. The writer should take pains to make the meaning of the proposition perfectly clear, should indicate what general line of proof he means to adopt, and then, slowly and

clearly, develop, point by point and step by step, his process of reasoning.

44. The Citing of Authorities. — Unless the instructor prefers some other method, the authority for every important statement in an argument should be given in a footnote. The usual formula is this: Fiske's *The American Revolution*, Vol. I, pp. 297-304.

45. The Syllogism and its Parts. — The student has already learned to reason correctly by common sense, experience, and the study of mathematics. It is not necessary, for general purposes, that he study logic, which deals with the theory of reasoning; but the meaning of certain terms in logic which are often used in argument should be clear to him. When we reason, we infer or deduce a third statement or proposition from two statements already accepted as true. For example, if we believe that $x = y$, and that $y = z$, we conclude that $x = z$. If we believe that all birds have wings, and that a canary is a bird, we conclude that a canary has wings. If we believe that the Northmen settled in a land they called Vineland, and that Vineland can be identified as Rhode Island, we conclude that the Northmen settled in Rhode Island. The two propositions we accept are called premises. The third which is deduced from them is called the conclusion. The three together form a syllogism.

Each premise states a relation between two things, called terms, and the two premises must have one term in common, or no conclusion could be reached.

Thus, in the syllogism, "All men are mortal; John is a man; therefore John is mortal," the first premise states a relation between "men" and "mortality," the second between "John" and "men." The common term, or middle term, is "man," and because it appears in both premises we are able to state a relation between "John" and "mortality." The process is precisely the same as in algebra.

EXERCISE 22

After completing satisfactorily Exercise 21, the student should expand at least one of his briefs. The resulting argument will probably be one thousand words in length, if not longer. It should be written carefully, with an eye to the strict logic of the thought as well as to accuracy and ease of expression.

The subjects given below are merely suggestions. Very few students will have sufficient information to discuss thoroughly questions involving a close knowledge of economics, politics, or public affairs. As a rule, it is better to choose subjects such as 1 or 19, in which the student's information on local affairs will be of service to him. Subjects like 14 are of course mere matters of opinion, but some classes will enjoy and profit by the discussion of them.

1. Physical training should be compulsory in public schools. 2. The "eight-hour day" should be enforced. 3. The United States needs a greater navy. 4. Woman's suffrage should be established. 5. The civil service system should be abolished. 6. Macaulay's estimate of Steele (in the *Essay on Addison*) was unjust. 7. The term of supreme court judges should be limited. 8. Shakspeare did not write the plays attributed to him. 9. The ancient languages — Latin and Greek — should not be required for

admission to college. 10. — should be annexed to the United States. 11. The United States should adopt a free-trade policy. 12. Cabot should be recognized as the discoverer of America. 13. Major André should not have been executed. 14. Thackeray is a greater novelist than Scott. 15. The President should be elected by direct popular vote. 16. Science should be studied in the high school. 17. Greece has done more than Rome for modern civilization. 18. Capital punishment should be abolished. 19. We should have a school paper. 20. The "honor system" should be used in examinations. 21. The present distribution of vacation periods is not satisfactory. 22. The study of current events should form a part of the school work. 23. High school secret societies should not be allowed. 24. An athletic field should be given us by the school board. 25. Recitation periods should be an hour in length. 26. The weekly holiday should be changed from Saturday to Monday. 27. The citizens of this town should not be taxed to support —. 28. The water supply system should be improved. 29. The paving of our streets with asphalt would be unwise. 30. The town should be lighted by electricity.

46. Persuasion. — Persuasion partakes of the nature of both argument and exposition. In his effort to induce the reader to enter on a certain line of action, the writer attempts partly to convince him that such a line of action is logical under the circumstances, partly to induce him to undertake it because it can be shown to be for his interest, or pleasure, or for the welfare of others. No hard and fast principles or rules can be laid down on the subject. Usually it is well to begin with a clear statement of the action

desired, and then to give, one by one, the chief reasons why the reader should adopt that line of action, and to answer possible objections, ending with whatever reasons seem, under the circumstances, most potent. Or, one may begin by drawing a vivid picture of an existing situation, show that nothing else than a certain action would solve the problem, and close by urging that action upon the reader.

EXERCISE 23

The class should first prepare, under the direction of the instructor, a list of a dozen or more questions of local or general importance, of the same character as those suggested under Exercise 22. On one of these each student should write an essay of several hundred words, in which he should attempt to persuade the members of the class to accept a certain line of thought, or adopt a certain line of action.

47. Exposition, Argument, and Persuasion in Literature.—Argument and persuasion often occur together in literature; each is necessarily often mingled with exposition. In most writing that is not fiction, all three will be found. Argument may perhaps be best studied in the great speeches of Burke and Webster; persuasion in these also, and in less celebrated addresses, such as the speeches of Wendell Phillips, or the sermons of Phillips Brooks; exposition in the famous English and American essayists of the nineteenth century.

CHAPTER VII

COMPOSITION IN VERSE

48. COMPOSITION IN VERSE.—49. ACCENTS IN VERSE.—50. LINES AND FEET.—EXERCISE 24.—51. KINDS OF FEET.—52. HOVERING ACCENT.—EXERCISE 25.—53. KINDS OF LINES.—EXERCISE 26.—54. DIFFERENT FEET IN THE SAME LINE.—55. THE CÆSURA OR VERSE-PAUSE.—56. FAMOUS ENGLISH METRES.—EXERCISE 27.—57. STANZAS.—58. FAMOUS ENGLISH STANZAS.—EXERCISE 28.—59. THE SONNET.—60. FRENCH FORMS OF VERSE.

48. Composition in Verse.—In verse composition, or poetry, all the kinds of writing which we have discussed are represented, though argument, on account of its more abstract nature, occurs only rarely. The essential characteristics of poetry, however, cannot be properly understood by reference to narration, description, exposition, argument, and persuasion. Whether the element of narrative or that of description is the more prominent in a poem, the method and the aim are the same—the appeal to the emotions of the reader rather than to his understanding. This appeal is made in two ways: (1) by the sound of words; (2) by the associations connected with them. In the first respect the poet is a musician. He chooses words of such a sort as to gratify the ear; he combines them so that their accents fall at regular intervals; and at regular intervals he may also

of Chicago, from which the following sonnet is taken:—

"The cows come loitering through the lane,
And from the branches round about is heard,
Bidding the last good night, the chirp of bird,
As sunset glories round the farm-house wane.
Then, when the last rays sink into the west,
Homeward with joy the laborer bends his way,
Where peace awaits him till another day
Shall break. All nature softly sinks to rest.
And as the evening thus doth gather round
Within the cherished folds of her embrace
The struggling world, all torn by storm and strife,
So doth my soul at close of day feel bound
By tender power unseen, and gains a grace
To bear the toils that lead to higher life."

60. French Forms of Verse.—If time allows, the class desires the pleasure, and more weighty matters of English instruction are not too pressing, a few entertaining days may be spent in the study of several of the old French forms of verse which have recently been naturalized, as it were, in English—the ballade, the rondeau, the triolet, etc. They are somewhat mechanical forms, intricate in their structure, having for the composer the attraction of a puzzle to be solved, but, at their best, full of the charm of cleverness, delicacy of feeling, and the ingenuity of art. Models will be found in the poems of Mr. Austin Dobson and Mr. Edmund Gosse, and detailed rules of construction in *The Rhymester* (Appleton & Co.).

INDEX

[The numbers refer to pages]

I. SUBJECTS TREATED

- | | |
|--|--|
| Accents in verse, 123. | Feet, 125. |
| Anapest, 127. | Fiction, 84. |
| Argument, distinguished from persuasion, 107; statement of the proposition, 108; method of proof, 108; difficulty of obtaining absolute proof, 110; questions of taste or opinion, 111; the brief, 114; expansion of the brief, 116; citing of authorities, 117; the syllogism and its parts, 117. | Force, 2. |
| Ballade, 138. | French forms of verse, 138. |
| Ballad measure, 134. | Hexameter, dactylic, 132. |
| Blank verse, 132. | History, 84. |
| Brief, in argument, 114 ff. | Iamb, 127. |
| Cæsura, 131. | Letters, 24. |
| Catalectic or cut-off verse, 126. | Lines, 125; kinds of, 129. |
| Clearness, 2. | Metre, 123, 124; famous English metres, 132. |
| Coherence, 4. | Narration, 68; essential elements of, 69; actors in, 69; circumstances in, 75; action in short narratives, 78; aim of a narrative, 81; action in longer narratives, 82; narrative in literature, 84; summary of a narrative, 88. |
| Composition, art of, 5. | Note-books, 9. |
| Couplet, 133. | Novels, 85. |
| Criticism, 104. | Ode, 134. |
| Dactyl, 127. | Paragraph, 2; theory of, 3. |
| Dactylic hexameter, 132. | Paraphrase, 20. |
| Description, 44; aim of, 45; description by orderly arrangement of details, 45 ff.; by suggestion, 52 ff.; in literature, 66; distinguished from exposition, 93. | Persuasion, 119. |
| Elegance, 2. | Poetry, 121. |
| Emphasis, 4. | Proof, method of, 108; difficulty of obtaining absolute, 110. |
| Essays, advice with regard to the writing of, 5. | Quatrain, 132. |
| Examination papers, 12. | Rhythm, 123. |
| Exposition, 93; method in, 94; common faults in, 98; expository summary, 102; criticism, 104. | Sentence, 2; theory of, 3. |
| | Sonnet, 136. |
| | Spondee, 129. |
| | Stanza, 132; famous English stanzas, 133. |

- Story, short, 84.
 Summary of a narrative, 88; of an exposition, 102.
 Syllogism, 117.
 Translation, 15.
 Trochee, 127.
- Unity, 4.
 Verse, composition in, 121; accents in, 123.
 Verse-pause, 131.
 Whole composition, 2; theory of, 3.
 Words, 3.

II. ILLUSTRATIVE EXTRACTS

- Blanchan, Bird Neighbors, 45.
 Cicero, Archias, translated by Duncan, 18.
 Clemens, The Adventures of Huckleberry Finn, 56.
 Clement, Handbook of Legendary and Mythological Art, 78.
 Crawford, Via Crucis, 49, 53.
 Dickens, Little Dorrit, 58.
 Dumas, The Three Musketeers, 72.
 Eliot, Letter to the President, 37.
 Fitzgerald, Omar Khayyam, 134.
 Ford, The True George Washington, 46.
 Garland, Main-Travelled Roads, 58, 64.
 Gray, 134.
 Green, A Short History of the English People, 71.
 Harris, Uncle Remus, 74.
 Harte, Bret, Snow-bound at Eagle's, 73.
 Hawthorne, Letter to Longfellow, 37.
 Herrick, The Gospel of Freedom, 63.
 Higginson, Young Folks' History of the United States, 79.
 Homer, The Iliad, translated by Lang, Leaf, and Myers, 19.
 Irving, The Conquest of Granada, 47; Legend of Sleepy Hollow, 55, 56.
 Keats, 137.
 Kingsley, The Water-Babies, 64.
 Kipling, Jungle Book, 57; The Tomb of his Ancestors, 63, 64.
 Longfellow, H. W., Letter to his Father, 38.
 Longfellow, S., Life of H. W. Longfellow, 48.
 Library of the World's Best Literature, 88, 102.
 Matthews, Outlines in Local Color, 56.
 Norton, Notes of Travel and Study in Italy, 50.
 Outlook, The, 104, 105.
 Poe, The Fall of the House of Usher, 77.
 Robertson, F. W., Lectures, 80.
 Scott, Ivanhoe, 76; 134.
 Shakspeare, Macbeth, 21, 23; 137.
 Spenser, Faerie Queene, 133.
 Steevens, In India, 60.
 Stevenson, Across the Plains, 59; Treasure Island, 65.
 Tennyson, The Princess, 131; In Memoriam, 134.
 Times, The London, Correspondent of, 46.
 Twain, Mark, The Adventures of Huckleberry Finn, 56.
 Whitman, 124.
 Whittier, 133.
 Wordsworth, 135.

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