# EXERCISES IN RHETORIC

AND

# ENGLISH COMPOSITION

BY

G. R. CARPENTER

PROFESSOR OF RHETORIC AND ENGLISH COMPOSITION IN COLUMBIA COLLEGE; FORMERLY ASSOCIATE PROFESSOR OF ENGLISH IN THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

SIXTH EDITION, REVISED AND ENLARGED

New York

THE MACMILLAN COMPANY

LONDON: MACMILLAN & Co., LTD

1897

First published elsewhere. Transferred to Macmillan & Co., 1895
Reprinted February, October, 1896; August, October, 1897.

Norwood Press:
Berwick & Smith, Norwood, Mass., U.S.A.



# TABLE OF CONTENTS.

## SCHEME OF SUBJECT-MATTER.

Abbreviations. — M. = McElroy's *Structure of English Prose*, A. C. Armstrong & Son, 1890: referred to by sections. H. = A. S. Hill's *Principles of Rhetoric*, Harper & Brothers, 1889: referred to by pages. S. = *Longmans' School Composition*, by David Salmon, Longmans, Green & Co., 1890: referred to by sections. W. = Wendell's *English Composition*, Charles Scribner's Sons, 1891. The corresponding passages in Genung's *Practical Elements of Rhetoric*, Ginn & Co., 1890, can be readily found by the index.

ELEMENTS OF STYLE.

Words. Sentences. Paragraphs. Whole Compositions.

QUALITIES OF STYLE.

Clearness. Force. Elegance.

I. Good Use: — M. 96-9, 102; H. 1-11; W. 11-28.

II. Words: —

1. Barbarisms: M. 136, 142, 143, 144; H. 19-30; S. 131; W. 43-47.
2. Improprieties: M. 154; H. 50-62; S. 93-95; W. 48-50.
3. Vocabulary: M. 172, 174, 176; H. 63, 64; W. 50-52.
4. Number of words: M. 194, 195; H. 104-128; S. 368-377; W. 63-67.
5. Long words and short words: S. 114, 115; W. 57, 58.
6. Anglo-Saxon words and Latin words: M. 184, 187; H. 74-79; S. 111-113, 115-118; W. 52-57.
7. "Fine Writing" and Euphemisms: H. 80-83; S. 119-126.

III. Sentences: —

1. Punctuation: H. 249-288; W. 82, 83.
2. Solecisms: M. 145, 152, 153; H. 31-49; S. 208-220, 236-260, 269-335; W. 76-81.
3. Long sentences and short sentences: M. 223-225; H. 155; S. 336-341; W. 89 ff.
4. Periodic sentences and loose sentences: M. 213, 216, 217; H. 152-154; S. 344-350; W. 84-89.

*Principles of Composition:* —

5. Unity: M. 236, 237, 243; H. 159, 160; S. 341-343; W. 96-99.
6. Emphasis: M. 204-207; H. 142-151; W. 99-103.
7. Coherence: H. 135-142; S. 139-143, 158, 159, 161-165, 179, 181, 186-196; W. 103-111.

IV. PARAGRAPHS: —

1. Long paragraphs and short paragraphs: W. 114-122.

*Principles of Composition:* —

2. Unity: M. 274, 275; H. 125, 161; W. 122-126.
3. Emphasis: M. 249, 277, 278; H. 161; W. 126-133.
4. Coherence: M. 250-254; H. 161; W. 133-146

V. WHOLE COMPOSITIONS: —

*Principles of Composition:* —

1. Unity: M. 287, 289 (1); W. 155-162.
2. Emphasis: M. 288; W. 162-173.
3. Coherence: M. 289 (2); W. 173 ff.

VI. CLEARNESS: — M. 318, 319, 321; H. 65-74; S. 221-235; W. 193-233.

VII. FORCE: — M. 325, 298; H. 84-99; S. 378-81, 361-367; W. 234-271.

VIII. ELEGANCE: — M. 339; H. 100-103; W. 272 ff.

---

**Professor A. S. Hill's more elementary treatise ("The Foundations of Rhetoric," Harper and Brothers, 1892) is so carefully arranged and indexed that it will not be necessary to add a table of references to it here.**

# PREFACE.

THIS book of exercises sprang from the exigencies of teaching. In my daily work I have noticed that a pupil assimilates instruction readily and progresses rapidly in the art of composition in proportion as the instructor's comments on the text-book are made in the familiar language of conversation, as his theory is simple, his illustrations from the current literature of to-day, and his advice direct and tangible as that of the teacher of painting or any other art. I have noticed, too, that the student's progress has been most evident when the exercises by which he gained his skill were systematic and graded. Following these hints of experience, I have tried to make a text-book which shall include the minimum of theory with a sufficient number of appropriate exercises. The text represents, to my mind, the body of instruction in rhetoric which a young student might in justice be expected to hold thoroughly in mind,— the equivalent, in short, of good notes on a series of lectures. What I have omitted seems to me unessential for such a student. There is, on the other hand, little or nothing in the text which is not included in all reputable treatises on the subject; and I sincerely hope that what I have written will recommend itself to any experienced writer who may chance to look in it, for I hold that whatever in our schemes

of rhetoric the experienced and successful writers of our time do not feel the necessity of is not likely to be of great use to him who would learn the art of which they are masters. The exercises explain themselves. Each should be conquered before the next is attacked. Both text and exercises, however, will be nearly valueless if the student does not write frequently and regularly. What he writes should be corrected, not minutely with reference to every conceivable principle of rhetoric, but only with reference to the part of the subject immediately in hand, or to whatever else is self-evident.

The method which I have followed throughout in the text, in nomenclature, order, and treatment, is that which Professor Barrett Wendell of Harvard College has developed in the course of his teaching there, and by which, as his pupil, his assistant, and his friend, I have for seven years profited. In his "English Composition" (Charles Scribner's Sons, 1891), both teacher and pupil will find the principles of rhetoric stated and expounded with a clearness and brilliancy which I have not found elsewhere.

The exercises, and to some extent the text, have been carefully revised in the Fifth Edition.

G. R. C.

# RHETORIC AND ENGLISH COMPOSITION.

## CHAPTER I.

### WHAT RHETORIC IS; STANDARDS AND AUTHORITIES; THE PRINCIPLE OF GOOD USE.

**1. The Art of Rhetoric.** Rhetoric is the art of telling some one else by words precisely what you mean to say. A definition in such colloquial language may seem so obvious as to be almost unnecessary, but let us be sure that we understand it in its full force.

First. Why do we say "telling some one else by *words*"? Because, if you stop to think of it, you will see that there are a number of other ways besides language by which people communicate with one another. They may communicate by music, for instance, or by painting, or by sculpture, or, to a certain extent, by architecture. The painter uses as his medium, colors; the sculptor, stone; the musician, sound; the architect, various solid materials. The laws or principles that the painter must follow, then, are those which depend on colors, on their chemical properties, on optics, on all possible relations between the eye of the man who sees and

the hand of the man who paints. So, too, the fundamental principles of the sculptor's art depend upon the nature and structure of stone and such solid materials as he uses. The art of the painter or the sculptor differs from ours in that he uses colors or solid materials as a medium of expression, whereas we use words. Our art, then, Rhetoric, has little or nothing to do with other sorts of expression. It is plainly and simply the art of expressing thought or feeling by words.

But there is another part of the definition we should thoroughly understand. Rhetoric is the *art* of saying by words just what you mean. Why the *art*? Why not the *science*? Because between an art and a science there lies a great gulf. A science is something you know or understand without necessarily practising it. An art is something which you do, which you practise. History, for instance, is an important science, the aim of which is the understanding and appreciation of past events; but, strictly speaking, history, except for its reflex action on character, is mere dead knowledge. Any branch of engineering, on the other hand, is an art, which you first learn, then practise. Now Rhetoric is essentially an art. In order to write well you must, of course, govern yourself, consciously or unconsciously, by certain principles, but the knowledge of these principles is not the main thing. The essential part of Rhetoric is that you should *act*, that you should *practise* the art you are learning.

Our first point, then, is that we are dealing with



expression by words, not by any other means, — a caution which, though for you not perhaps altogether necessary, will serve to the attentive student as a discrimination of some importance. Our second point is that Rhetoric is an art, not a science.

2. **Standards and Authorities.** What, we must now ask, are the constant principles by which we shall be guided in the practice of our art?

The common idea of a text-book on Rhetoric is that it contains two sets of rules: rules for what you must do and rules for what you must not do. The fact of the matter, however, is very different. The rules of Rhetoric are not morally binding. So far as Rhetoric goes you are free men, — you can say what you please; but there is this drawback: if you use words or expressions which are not identical with those that other people use with the meaning you have in mind, you thereby fail in expressing yourself, — in saying or writing what you mean; and that is your only purpose in talking or writing. We must keep in mind, then, what we may call the principle of good use; that is, the principle that commends the use of words which reputable speakers and writers of our own nation and our own time as a body understand and approve of. Throughout a part of our study we shall find "good use" an important standard of discrimination. We shall have to ask ourselves constantly whether a word or a phrase is really sanctioned by good use, whether reputable people of our nation and time give to it the same meaning and the same associations that we

give it. Within its limits, moreover, good use is almost absolute. If we employ unknown, uncouth, or vulgar words or expressions our readers will not understand us, or will misunderstand us, or will associate us, in so far as we use vulgar words, with vulgar or ignorant people. If, however, we use words and expressions which are understood and sanctioned by reputable people of our own nation and our own time, we are thus far furthering our object, that of telling some one else by words what we mean. Good use, as codified in reputable dictionaries or as exemplified by reputable writers or speakers, is, then, our first standard in the study of Rhetoric, our first clew to the problem which every writer finds before him, — how he can best make the one to whom he is speaking or writing understand what he means.

## EXERCISE I.

### GOOD USE.

**I.** The principle of good use — that we usually communicate with others most effectively when we make use of the means well known and in good repute among them — is most clearly illustrated by the current and sometimes conventional forms used in letter-writing. As letter-writing is the kind of composition which we are most often brought into contact with, the student is advised to pay especial attention to it. The necessary qualities of a good letter are: —



1. That it should be legible.
2. That it should state definitely and conspicuously (*a*) where it was written, (*b*) when it was written, (*c*) by whom it was written, and (*d*) to whom it was written.
3. That it should begin courteously and appropriately.
4. That it should end courteously and appropriately.
5. That the style throughout should depend upon the relations between the writer and the person to whom he writes, the circumstances under which he writes, and the matter about which he writes.

**I.** Write: (1) a short note, asking a friend to take luncheon with you; (2) a more formal note, asking a favor of an acquaintance; (3) a formal invitation in the third person; (4) a business letter; and (5) a petition to a Faculty or some person or persons in authority. Follow, in general, the forms of the subjoined examples.* Notice that in (A) the writer uses the conversational language of every-day life; in (B) less familiar language; that in (C) he follows the forms which society has adopted for convenience' sake; that in (D) the language is definite and concise without being curt; and that in (E) the writer is definite and at the same time respectful.

* See pages 145–7.

II. What are the faults in the form or tone of the letters before you?* Do not merely answer that they "violate good use," but give in each case a reason which will show that the difference between the good form and the bad form is a difference in fulness or definiteness of meaning or a difference in taste that is capable of being rationally explained.

* Letters illustrating typical errors should be written on the blackboard.



## CHAPTER II.

### METHOD PROPOSED; WORDS: BARBARISMS.

1. **Method.** Now that our standard is settled, we can go on to plan our work. There are two ways in which we can treat elementary Rhetoric: we can regard all our work of communication as done by words, and so confine ourselves to applying to words and to words alone the principle of good use, or we can regard words merely as units, — so to speak, — which style uses either separately or in such combination as to form a unity of a higher order. The second method is the one we shall follow. We shall first treat words as they stand alone. But a sentence is no less an element of style than a word, and so we come later to treat of the sentence as another element of style, a unity of a higher order than the word. And just as words in combination form a sentence, so sentences in combination form a paragraph, and paragraphs in combination form a whole composition. We have, then, four elements of style to treat: the Word, the Sentence, the Paragraph, and the Whole Composition. By following this simple and logical scheme we shall be helped in getting a clear idea of the principles upon which our art is based.

6. We were in the harbor of Long Island, on a small sloop yacht that had been made fast to the wharf by a fore, aft, and top-mast line, which was necessary because we were above low-water mark.

7. So that we were obliged to eat, with our feet braced against the centre-board, and our bodies erect, which was very difficult, but we managed to eat with much merriment our lunch, for it no longer could be called breakfast.

8. I asked the captain what it was, and he called it "Nix's Mate," saying there was a story connected with it, which he would tell me; as follows.

9. The union of the twin cities has hitherto been deemed impracticable on account of the intervening space, but that objection can hardly be raised now, as the boundary line is hardly perceptible.

10. There is an impression throughout the East that the two cities are very hostile and never lose a chance to injure each other; but that time has past, and with the exception of a few newspaper editors the people are very friendly. An example of the harmony in which the two cities work is the way St. Paul men helped Minneapolis get the Republican convention, and the way Minneapolis men are in return doing all they can to help St. Paul get the Democratic convention.

11. There have been numerous names suggested for the combined cities, such as: St. Apolis, Paulapolis, and Minnepaul; but it is very likely that when the union does occur the name chosen will be one entirely different from the present ones.



## CHAPTER X.

### SENTENCES: UNITY.

Consider for a moment the way in which a good novel, or a good speech, or any good piece of literary work is constructed. In each the writer has a particular something to say, and it is his duty to shut out absolutely everything else except that, to make his point in every way by every possible means he can, but to leave out everything which will not help him to make his point. Watch a good speaker, study a good play or a good novel, and you will find this principle of unity rigorously illustrated. Any treatment of a fixed subject should have in it no extraneous matter.

You should notice also that in order to get this unity of the whole you must arrange your materials in an orderly way. If you study a good play, a good novel, or a good speech, you will see that in each instance the compactness and the completeness is due to orderly arrangement. Under each head one thing is treated, and only one thing. This principle we shall study a little later as the unity of the paragraph.

This orderly division of thought, however, which goes so far to make up good writing, depends upon

another principle, — the unity of the sentence; *i. e.*, having, as a rule, one thing to say in each sentence. Notice, for instance, how, in the following extract from Southey's "Life of Nelson," each sentence handles one separate thing, and is as distinct as each paragraph in a good chapter would be, or as each chapter in a well-made book: —

"The death of Nelson was felt in England as something more than a public calamity; men started at the intelligence and turned pale, as if they had heard of the loss of a dear friend. An object of our admiration and affection, of our pride and of our hopes, was suddenly taken from us; and it seemed as if we had never till then known how deeply we loved and reverenced him. What the country had lost in its great naval hero — the greatest of our own and of all former times — was scarcely taken into the account of grief. So perfectly indeed had he performed his part, that the maritime war after the battle of Trafalgar was considered at an end: the fleets of the enemy were not merely defeated, but destroyed; new navies must be built, and a new race of seamen reared for them, before the possibility of their invading our shores could again be contemplated. It was not, therefore, from any selfish reflection upon the magnitude of our loss that we mourned for him; the general sorrow was of a higher character."

Unless a young writer is careful, however, he will stumble into the common faults (1) of putting into a single sentence heterogeneous or incongruous statements, and (2) of crowding a sentence or unduly prolonging it with details which belong elsewhere. Both these faults violate the principle of unity by combining and confusing matters which had better be kept apart in thought and in position. The following sentences are typical of such disorderly arrangement.



Examples: —

I. (*a.*) "Luther was called to the Diet of Worms. He held fast to his statements, caused his name to be published abroad, and died at his birthplace February 18, 1546."

(*b.*) "It is just a year and a half since the foundation stone was laid and the cost of the building is $10,000."

(*c.*) "Dr. A. B. C. died this morning. He was born February 13, 1817, etc.* . . . He was 73 years old and left $170,000."

(*d.*) "Woods' Holl is a narrow strait between an island and the mainland, through which the tides flow very rapidly from east to west; and it is impossible to get through the Holl with a head tide."

(*e.*) "Tillotson died in this year. He was exceedingly beloved both by King William and Queen Mary, who nominated Dr. Tenison, Bishop of Lincoln, to succeed him."

II. (*a.*) "The rest of the play is taken up with the battle between the second triumvirate and the conspirators, which results in the death of Brutus whom we honor as the bravest of them all."

(*b.*) "In the afternoon we sailed again for Vineyard Haven, where we spent the night, returning the next day, which turned out to be fine after all, to the harbor from which we had started at first."

(*c.*) "It is not strange that this theory of man's origin which we associate with Mr. Darwin should be very unwelcome to many people who do not see that it is bringing about a revolution in modern thought greater than that which was heralded by Copernicus though it naturally takes some time for the various portions of one's theory of things to become adjusted to so vast and sweeping a change."

## EXERCISE X.

### UNITY.

*The following sentences lack unity. Correct them.*

1. Cedric was no longer called Cedric but little Lord Fauntleroy but one day a woman came to the

* Here follows the main part of the obituary.

castle and wished to see the Lord of Dorincourt, but he did not want to see her but he did.

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

3. United States District Attorney Galvin has decided to prosecute Antonio Grossi, the Italian who induced a number of his countrymen to come to this country and make false oath in regard to the ownership of half a dozen harps and piano-organs, they swearing that the instruments were their property, when in fact they belonged to Grossi, and he was arrested yesterday.

4. *Dear Looker-On*, — Please call the attention of the Park Commissioners to the fact that there are no benches in Washington Park, Roxbury, and that it would be a great favor to the residents in that neighborhood if they would put them there, as some of the older people visit the park and have no means of resting themselves, and greatly oblige, A. B. C.

5. With this edition of the *Ariel* the present editor of this department, having a very generous feeling for my fellow-students, and not wishing to see any of them miss the advantage to receive the benefit that is always desired from a good honorable position, and having held the position for over one year, could not conscientiously hold it any longer, thereby standing in the way of some fellow-student, therefore I resign, and have the pleasure of introducing to the readers of the *Ariel* Mr. Thomas, a



bright and energetic young man of the Class of '94, who no doubt will fill the position better than it has been for the past year. We all wish him success in his new work.

6. Presumably you look at this question of foreign element in the same light we do, only have a different way of expressing yourself, but do not talk to us in riddles, life is too short to solve intricate problems, and if you do look at it as we do, pray tell me why we should be berated and abused so; you should scan your editorials more closely before sending them forth and have them all in the same line, not try to straddle two horses, and have your own house divided against itself.

7. Anyone having a baby carriage to give, or to sell at a small price, would confer a great kindness on a young mother in the far West, unable to procure one, whose missionary work among those she can reach is valuable, and would be greatly helped by this charity, which will be gratefully acknowledged and the carriage forwarded by a circle of "King's Daughters" by communicating with * * *

8. Charles River, when dredged according to plans proposed, and for which an appropriation was made last year by Congress of $20,000, with a similar amount promised, and to be forthcoming to more fully complete the work, according to the facts already in the possession of those who ought to know, then an era of navigation will open for vessels engaged in the coal, lumber and other traffic, such as we have not yet seen and which must add greatly to our wealth.

## CHAPTER XI.

### SENTENCES: EMPHASIS AND COHERENCE.

If we grant that a sentence should have unity, what comes next? If we suppose that there is nothing in the sentence that does not belong there, how shall we arrange the things that are there? To this task there are two parts: the arrangement of the beginning and the end of the sentence, and the arrangement of the interior. The first we shall call Emphasis; the second, Coherence.

1. *Emphasis.* If you listen to people talking, you will notice that a stress of voice falls on certain words in every sentence and that such emphasis plays a large part in conversation. Now how are we to secure emphasis in writing? We may use italics, but we should find it inconvenient to use such an expedient constantly. Is there any other way? Notice distinctly what the problem is. To certain ideas or parts of ideas we wish to give prominence, and we have no means at hand but printed symbols. It is inexpedient to solve our problem by using a special kind of symbol. The problem reduces itself then to the order of our symbols — to the order of our words. A sentence, as we have already discovered,



is a very flexible affair; and though the order of words in English is not capable of such a great number of variations as in other more inflected languages, we can still contrive, by changing the order of words, to throw the emphasis on almost any part of the sentence we wish.

We are, then, to mark our emphasis by the order of our words; that is, we are to put important words in the places which catch the eye most readily. Those places are, for various reasons, the beginning of the sentence and the end. The principle of Emphasis is, therefore, this: Give important words important places; the important places in a sentence are the beginning and the end.

In the following sentences, for example, the *emphasis* is faulty; that is, the order of words, phrases, or clauses is such that the important words do not stand in the important places: at the beginning and at the end.

(*a.*) Opposite the door hung the traditional wreath of dried flowers, gaudily framed and carefully preserved from the coffin of some relative.*

(*b.*) A few stray pictures are on the mantel and a large clock.†

(*c.*) Hunting and fishing to them is not work or industry but a pastime and a pleasure.‡

---

* "The traditional wreath of dried flowers, carefully preserved from the coffin of some relative and gaudily framed, hung opposite the door."

† "On the mantel are a few stray pictures and a large clock."

‡ "To them hunting and fishing is not work or industry but a pastime and a pleasure."

(*d.*) The hunter, who in olden times in the forest made a good living, has now retired since civilization has rendered extinct all species of game.*

2. *Coherence.* Unity guides us in marking out and defining our sentences; emphasis guides us in arranging words, phrases, and clauses in such a way that what is important in thought becomes prominent in expression. A third principle, Coherence, helps us to arrange in their most logical order the words, phrases, and clauses which make up our sentences. In order that the parts of a sentence should be arranged coherently, we must look out for two things: first, the construction of the sentence should be as far as possible uniform; second, words or clauses which are closely associated in thought should be closely associated in expression.† The following sentences, for instance, violate one or the other of these principles:—

I. (*a.*) *As to* how far he was interested in this unfortunate speculation, no one knows.

(*b.*) I *studied* the lives of these authors and the works of each, but *spending* most of my time on Milton and Shakespeare.

* "Since civilization has rendered extinct all species of game, the hunter, who in olden times made a good living in the forest, has now retired farther west."

† "Clearness requires that the words and clauses which are distinct in thought shall be distinct in expression, and that those nearly related in thought shall be brought as near to each other in expression as possible. By conformity to this principle, the mutual relations of the constituent parts of a sentence, on the one hand, will be clearly indicated; and the words which go to make up each part, on the other hand, will be closely bound together."—A. S. Hill, *Rhetoric*, page 135.



(*c.*) I remember *seeing* him in 1860 when he was a mere child *and that* even then his peculiar characteristics were already well developed.

II. (*a.*) The first two named *only* went to the top: the others remained below.*

(*b.*) He *not only* lent me his carriage, *but also* his horses.†

(*c.*) The priests transmitted to the ignorant populace the instruction which *they themselves* were unable to acquire.‡

## EXERCISE XI.

I. Notice how, in the following passages, you can change the emphasis of each sentence by putting other words at the beginning or at the end: —

[redacted]

"We are glad to find that the public are at last thoroughly aroused to the importance and value of the geographical exhibit at the Winslow Skating Rink. It is a great collection to show to the public-school children. It is a revelation of what they have never dreamed of as being possible in illustration of our own planet, and of the ways in which we can obtain a knowledge of it. For teachers all through New England it is worth a visit to Boston simply to study it. It is also equally interest-

* "Adverbs and adverbial expressions should always be so placed as to show unmistakably what words they are intended to qualify."—*Ibid.*, page 135.

† "Care should be taken to place connectives of the class known to grammarians as *correspondents*—such as *not only, but also; either, or; neither, nor; both, and; on the one hand, on the other hand*—next to the words they connect."—*Ibid.*, page 136.

‡ "A pronoun should be so placed as promptly and unmistakably to present its antecedent to the mind of the reader. If, in a given case, this cannot be done, either the sentence should be given another turn, or the noun that served for antecedent should be repeated."—*Ibid.*, page 137.

ing to those who are outside of school and have no conception of geography, except that it was the most uninteresting work of their school-days. In the study of this collection they will find that geography, as at present understood, is one of the most captivating of modern studies, and that no revolution in education is more marked than that which has taken place in the treatment of our planet, from the point of view of commerce and civilization and scientific knowledge. This collection will remain in Boston only during the present week, and we hope that the people are now so fully aware of its rare interest that everybody will make a visit to it."

MUNICIPAL LIGHTING.

"There are at present on the table of the House of Representatives petitions to enable the following towns to construct and maintain systems of municipal lighting: Melrose, Marblehead, Peabody, Hingham, Wakefield, and Hudson. Petitions of a somewhat similar character have come in from other towns, but, with the passage of the general law, it may not be necessary that these should be individually acted upon. If special action is necessary, there ought to be little difficulty experienced in giving in this way effect to the sentiment expressed in the general law and in the special law relating to Danvers. It will be a matter of interest to see what result will be brought about by this new form of public service. If a dozen or more of the towns of this State can, within the next year or two, make experiments in the way of municipal lighting, there will be in this way a fund of information obtained which will serve the other towns and cities of the State either as an encouragement to adopt a similar course or as a warning to avoid making an expensive mistake."

II. The structure of the following sentences is *incoherent;* that is, is not logical or not grammatical: —

1. Although not much of a machinist, it seemed to me that there was very little improvement in that department. [What department?]



2. I must tell you the funniest thing that happened to me yesterday in the Public Garden. [This implies that several "funny" things happened to the writer yesterday in the Public Garden.]

3. I suppose you have heard the latest engagement, as he [who?] is a connection of yours.

4. The rain compelling us to hold up our umbrellas, we went on in silence. [Parse *rain*.]

5. The latter method is seldom used, the reason for which will appear later on. [To what noun does *which* refer?]

6. Everything should be done by not only the college men but also by the faculty. [False correlation of *not only* and *but also*.]

7. Turning into the Square, the post hit him, causing him to shy. [Who or what was turning into the Square?]

8. In the morning this room seems almost deserted [,] as we hurry off early to our different schools. ["As" in the sense of "when" or "as" in the sense of "because"?]

9. On entering the room, the eye is caught by three choice Madonnas. [Who or what is entering the room?]

10. On the chiffonnier is a mandolin, while a violin and bow have a place of honor on the table. [In what sense is "while" used here?]

11. Did you receive any valentines? I *only got* one. [False position of *only*.]

12. It is over the dining-room and is very cheerful, the sun shining there all day. [Com-

pare the vagueness of the loosely connected participle with the conciseness of a temporal or a causal clause.]

13. The Indians are as fully aware of the existence of our family as we recognize their tribal unit. [Clauses similar in thought should be similar in form.]

14. I do not mean to say that I have learned nothing by our theme writing, because I have. [Have learned nothing?]

15. My French teacher has *not only* told me so *but* I can see it for myself.

16. To educate the Indian is good economic service, for if educated *they* could support themselves.

17. *Place* such an artificial treatment beside the natural simple worship of the Indian and *we* do not wonder that he did not accept the innovation.

18. He is often over*load*ed and then unmercifully whipped for not drawing *it*.



## CHAPTER XII.

### PARAGRAPHS: UNITY, EMPHASIS, AND COHERENCE.

1. *Necessity of attention to paragraphs.* We now approach a new part of our subject. Until recently paragraphs have not been made much of in English. Within the last generation, however, and especially at the present moment, the proper use of the paragraph is one of the most essential parts of English composition. People read rapidly, and are more than ever compelled to refer to books and articles for particular facts or for a general idea of their contents. They are, therefore, impatient when writers, whatever their skill in the arrangement of words and sentences, are disorderly or illogical in the management of paragraphs.

2. *What a paragraph is.* Our first step is to agree on what a paragraph is. Bain defines it as a collection or series of sentences, with unity of purpose; Genung, as a connected series of sentences constituting the development of a topic; McElroy, as a whole composition in miniature. These definitions of well-known writers on rhetoric all agree in making a paragraph a series or combination of sentences, constituting an integral part of a whole composition. We have passed, then, from the sentence, the second

element or unit of style, to a third element, the paragraph, composed of sentences, and in its turn appearing as an element in the structure of the whole composition.*

3. *Long paragraphs and short paragraphs.* The length of a paragraph is determined by the part which it plays in the structure of the whole composition. As a rule, a paragraph is bad when it is so short or so long as to assume the function of a sentence or of a whole composition. Very long paragraphs are obviously a burden to the eye and to the mind. Very short paragraphs confuse the reader as to the real structure of the thought. A paragraph should, as a rule, indicate an integral part or a main division of the subject which the author is treating.†

4. *Unity.* The real test of a paragraph, however, is not length but unity. The principle of unity‡ prescribes that paragraphs should as a rule be perfectly definite subdivisions of the subject treated, and that each of these subdivisions should concern itself with a particular matter and with that alone. If, for instance, you were writing a short sketch of Abraham Lincoln's life, you would as naturally devote a paragraph to his debates with Stephen A. Douglas in 1858, and to nothing else, as you would devote a particular chapter to the

* A paragraph should always be indented: that is, it should always begin an appreciable distance (in manuscript an inch or more) to the right of the marginal line on the left of the page.

† Compare the remarks on the comparative advantages and disadvantages of long and short sentences, pages 64-7.

‡ See above, pages 77-9.



same purpose if you were writing his life on a larger scale. Unity can be best secured in the paragraph by a device familiar to almost every one who writes, — that of making a scheme of the main divisions of the subject as he purposes to treat it. In this way one is almost certain not only to save his own time by thus formulating for himself an orderly and logical framework for what he writes but also by the same means to aid the reader materially in his task. Each main heading in such a scheme as this would then become the title, as it were, of a separate paragraph. The following framework, for instance, or its equivalent, Mr. Bryce might well have had in mind before writing the first part of the one hundred and twelfth chapter of his "The American Commonwealth."

THE UNIFORMITY OF AMERICAN LIFE.

1. The great drawback to the pleasantness of American life is its uniformity. This will surprise the European but is nevertheless true.
2. This uniformity appears in several ways.
3. In nature (*a*). Statement of the facts.
4. Objections considered and the thesis again stated.
5. In the cities (*b*). Statement of the facts.
6. Exceptions considered.
7. The same thesis reaffirmed by a pertinent illustration.
8. In political institutions (*c*). Statement of the facts, with necessary qualifications.
9. In man (*d*).*

* The student should bear in mind that this is the framework of some six good pages of print. For a theme of three or four pages of manuscript the subject should be treated with fewer subdivisions. Paragraphs one and two, three and four, five and six, and seven might then appear as four consecutive paragraphs.

5. *Emphasis.* In the structure of a paragraph the principle of emphasis guides us in so arranging sentences that what is important in thought becomes prominent to the eye and the 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; (2) by devoting the last sentence of the paragraph either to a summary or emphatic restatement of the gist of the whole paragraph, or to a statement of the bearing which the preceding facts have on what is to follow; and (3) by being careful to give to various details their relative importance, *i. e.*, by dwelling on what is indispensable and merely hinting at what is of small consequence. The following examples will illustrate each of these methods. A careful writer uses the first very frequently, the second often, and the third always.

(1.) Mr. Bryce begins the paragraphs in a chapter of which we gave a partial outline above, in the following ways. In every case, it is to be noticed, he indicates what part the paragraph is to play in the development of the thought of the chapter: —

1. "To the pleasantness of American life there is one, and only one, serious drawback, — its uniformity."
2. "It is felt in many ways."
3. "It is felt in the aspects of nature."
4. "There are (in America) some extraordinary natural phenomena . . . which Europe cannot equal; but taking the country as a whole, and remembering that it is a continent, it is not more rich in natural beauty than the much smaller western half of Europe."
5. "When we turn from the aspects of nature to the cities of men, the uniformity is even more remarkable."
6. "I return joyfully to the exceptions."
7. "It is the absence in nearly all the American cities of anything that speaks of the past that makes their external aspect so unsuggestive."
8. "Of the uniformity of political institutions over the whole United States I have spoken already."
9. "Last of all we come to man himself."

* See above, page 82.



(2.) Notice the care with which Macaulay, in the following extracts from the first chapter of his "History of England," states the gist of each paragraph in the last sentence of it: —

(*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.*"

(*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 aque-

ducts 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 Saint 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.*"

(3.) The following paragraph shows the skill with which a practised writer uses details to reinforce his main idea. It should be compared with a part of one of those hasty articles, unfortunately so common in even our weekly papers, in which the details detract from rather than add to the author's main thought: —

"I come last to the character and ways of the Americans themselves, in which there is a certain charm, hard to convey by description, but felt almost as soon as one sets foot on their shore, and felt constantly thereafter. They are a kindly people. Good-nature, heartiness, a readiness to render small services to one another, an assumption that neighbors in the country, or persons thrown together in travel, or even in a crowd, were meant to be friendly rather than hostile to one another, seem to be everywhere in the air and in those who breathe it. Sociability is the rule and moroseness the rare exception. It is not merely that people are more vivacious or talkative than an Englishman expects to find them, for the Western man is often taciturn, and seldom wreathes his long face into a smile. It is rather that you feel that the man next you, whether silent or talkative, does not mean to repel intercourse, or convey by his manner his low opinion of his fellow-creatures. Everybody seems disposed to think well of the world and its inhabitants, well enough at least to wish to be on easy terms with them, and serve them in those little things whose trouble to the doer is small in proportion to the pleasure they give to the receiver. To help others is better recognized as a duty than in Europe. Nowhere, I suspect, are there so many acts of private kindness done, such, for instance, as paying the college expenses of a promising boy, or aiding a widow to carry on her husband's farm; and these are not done with ostentation. People seem to take their own troubles more lightly than they do in Europe, and to be more indulgent to the faults by which troubles are caused. It is a land of hope, and a land of hope is a land of good-humor. And they have also, though this is a quality more perceptible in women than in men, a remarkable faculty for enjoyment, a power of drawing more happiness from obvious pleasures, simple and innocent pleasures, than one often finds in over-burdened Europe." — Mr. Bryce's "The American Commonwealth," Vol. II., page 680.



6. *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 will not only understand in general the writer's point, but will appreciate in detail the process of thought by which it has been developed.* To gain coherence in the structure of paragraphs two hints may be found valuable: (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."

Notice just what you have said in your last sentence, and decide what statement must necessarily follow in order that your full thought may be brought out. (2) Use freely conjunctions and conjunctive phrases: *through*, *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.

(1.) The following paragraph from a theme is intended to give the writer's impressions of the fine arts at Munich. Notice, however, how disjointed these impressions are: —

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

(2.) In strong contrast with the preceding, notice the careful progression of thought in two consecutive paragraphs from Mr. Bryce's chapter on the "Temper of the West"*: —

(*b*.) "The Spaniards and Portuguese settled in tropical countries, which soon enervated them. They carried with them the poison of slavery; their colonists were separated, some by long journeys, and all by still longer voyages, from

* "The American Commonwealth," Vol. II., pages 696, 697.



the centres of civilization. But the railway and the telegraph follow the Western American. The Greeks of the sixth and seventh centuries before Christ, who planted themselves all around the coasts of the Mediterranean, had always enemies, and often powerful enemies, to overcome before they could found even their trading stations on the coast, much less occupy the lands of the interior. In Western America the presence of the Indians has done no more than to give a touch of romance or a spice of danger to the exploration of some regions, such as Western Dakota and Arizona, while over the rest of the country the unhappy aborigines have slunk silently away, scarcely even complaining of the robbery of lands and the violation of plighted faith. Nature and Time seem to have conspired to make the development of the Mississippi basin and the Pacific slope the swiftest, easiest, completest achievement in the whole record of the civilizing progress of mankind since the founder of the Egyptian monarchy gathered the tribes of the Nile under one government."

"The details of this development and the statistics that illustrate it have been too often set forth to need restatement here. It is of the character and temper of the men who have conducted it that I wish to speak, a matter which has received less attention, but is essential to a just conception of the Americans of to-day. For the West is the most American part of America; that is to say, the part where those features which distinguish America from Europe come out in the strongest relief. What Europe is to Asia, what England is to the rest of Europe, what America is to England, that the Western States and Territories are to the Atlantic States, the heat and pressure and hurry of life always growing as we follow the path of the sun. In Eastern America there are still quiet spots; in the valleys of the Alleghanies, for instance, in nooks of old New England, in university towns like Ithaca or Ann Arbor. In the West there are none. All is bustle, motion, and struggle, most so, of course, among the native Americans. Yet even the immigrant from the secluded valleys of Thuringia, or the shores of some Norwegian fjord, learns the ways almost as readily as the tongue of the country, and is soon swept into the whirlpool."

(3.) The following extract * will indicate to what extent conjunctions and connective words and phrases can be used to influence the coherence of the paragraph : —

"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."

## EXERCISE XII.

### PARAGRAPHS.

1. Rewrite the following newspaper extracts, the first in one paragraph, the second in two paragraphs : —

* "The Harvard Monthly," June, 1891, page 129.



(*a*.) State St. Bedlam.

On 'change there was a scene of perfect pandemonium just before the closing hour at noon.

Every one was selling, and every stock on the board slumped, some dropping three to five points.

The excitement was five times as great as usual. The jam in the centre of the room was fearful, every one shouting at the top of his voice.

The space allotted to spectators was crowded with anxious men.

One man said: "I don't believe it is anything but a temporary difficulty. The Bank of England, a broker told me, is going to back them for a while."

A broker said between shouts, "Everything is very weak indeed. The stocks slumped frightfully. It is a pretty bad thing for the market."

(*b*.) Man's will power has triumphed over brute force.

At Winslow's rink last evening, Prof. Gleason conquered the big black stallion, known as the "Albany Terror" or "Man-Eater."

Last spring the animal killed a groom, and only six weeks ago he bit off the finger of his owner, Mr. Miller.

He was led in by two stout halters and wore a heavy muzzle, without which no man dared to go near him. The Professor put on a surcingle, and his little rope through a ring strap on the near forefoot, by which the foot was drawn up to the body. The horse was soon thrown. After a few struggles the

horse was quiet. Then the drums and pans came in and the beast took it all quietly. The Professor then took off the muzzle, and after handling the horse's head finally laid his bare arm in his mouth as far as he could put it.

The horse was then allowed to rise, and the Professor discharged a pistol under his nose every time the animal made a move toward him. He was then hitched to a wagon and driven about the ring, over bursting fire-crackers and other intimidating articles.

It was evident that the animal was completely intimidated.

2. The following paragraphs lack unity. Correct the fault in each: —

The Dickens Tableaux went off very successfully last night in Music Hall. The explanations preceding the various scenes were given by Mr. M. T. Brown, of the Boston College of Oratory. The music, which was excellent, was rendered by the Salem Cadet Band, Jean Missud, leader. Mr. W. A. Dugan was stage manager. The scenes from "Old Curiosity Shop" were Sophy Wackles' Ball, in which the characters danced a quadrille in characteristic costumes; Little Nell and her grandfather, and Dick Swiveller and the Marchioness. In Oliver Twist, the abduction of Oliver and Nancy's coming to his rescue were represented.

"David Copperfield" furnished the Marriage of David and Dora, Little Emily, Ham, and Clara and Daniel Peggotty, and Micawber *vs.* Heep.

From "Little Dorrit" was taken the departure



of the Dorrit family from Marshalsea prison; from "Christmas Carol" Fezziwig's Ball. The Cratchitt's Christmas Dinner, and the scene at the pawnbroker's. Dickens surrounded by his brain-children was effectively grouped. The representative of Dickens was well made up and bore a striking likeness to the portraits of the great writer. Altogether much taste was displayed in grouping and dressing the various characters. The tableaux will be repeated this afternoon.

3. Test in point of unity, emphasis, and coherence the paragraph structure in (1) an essay in a current periodical, and (2) several leading articles in any daily paper.

## CHAPTER XIII.

### THE WHOLE COMPOSITION: UNITY, EMPHASIS, AND COHERENCE.

With our three principles of composition — Unity, Emphasis, and Coherence — the student is already familiar, for he has applied them to the structure of the sentence and of the paragraph. We must now go one step farther and apply them to the whole composition, which may, of course, be an essay, a play, a sermon, or any piece of writing whatsoever that can be considered as a whole.

1. *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 methods which will help the student in applying this principle.

(*a.*) 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.

(*b.*) 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.

(*c.*) 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."

(*d.*) Be sure, too, that your title is not a mere catchpenny, sensational heading, such as are common in popular newspapers.

(*e.*) The subject once definitely determined, and a plain, appropriate title chosen, the writer should constantly ask himself with regard to every sentence and every paragraph whether it has a necessary place in that subject and under that title.

---

* A title which appears in the table of contents of a recent periodical.

2. *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: —

(*a.*) 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.

(*b.*) 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 should be: —

"I propose 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's "History of England," opening sentences.



"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." — Samuel J. Barrows, "What the Southern Negro is Doing for Himself" opening sentences.*

(c.) 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 co-operative 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." — "What the Southern Negro is Doing for Himself," closing sentences.

3. *Coherence.* — Coherence of the whole composition is strictly analogous to coherence of the sentence and of the paragraph. Bind your words

* "Atlantic Monthly," June, 1891.



together logically into sentences, bind your sentences together logically into paragraphs, bind your 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 you will do well to begin where you 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 your work be carefully planned. You can no more write successfully without a definite conception of what the structure of your composition is to be than an architect can build without having in mind a well-defined and well-organized structure.*

## EXERCISE XIII.

1. What fault do you find with the following subjects for short themes: —

Heat. Light. Sound. Mineral Deposits. Photography. The Future of Our Republic. The Massachusetts Institute of Technology. Youth's

* It is obviously impossible to give, in short space, examples under this head. For illustration, the student should examine carefully, under the direction of the instructor, (1) some well-ordered, serious article from a current review, (2) the table of contents and general structure of a carefully planned larger work, — Mr. Bryce's "The American Commonwealth," for instance.

Best Lesson. The Circle. Proverbs of the World. The Indians. History. Comparisons. Literature.

Suggest in each case modifications that would make the subject a suitable one.

2. Examine the titles and head-lines in several current newspapers and reviews in order to see whether they suggest and represent the subjects of the articles adequately and without vulgarity.

3. What fault do you find in the following theme? How could it be corrected?

"Fortes Fortuna Adjuvat."

"Of all the uncertain and capricious powers which rule our earthly destiny, Fortune is the 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."*

* A burlesque by Cardinal Newman in his "Idea of a University."



4. Make a skeleton for a theme on a specific subject, taking care that no part of the theme exceeds the limits which the title sets for the subject matter.

5. Criticise in point of *Emphasis* and *Coherence* the following theme: —

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 a 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.

6. Criticise the following themes in point of *Coherence*, and rewrite one of them correctly in such a way that the thought contained in it is brought out in a natural and orderly manner: —

BOSTON, MASS., Oct. 6, 1890.

(*a.*) *Dear Sir*, — During my preparation in English for this School, I attended the academy in ——. Prof. A—— had charge of my studies in this line during last year, and Mr. —— during the year before. I studied the usual text-books used in schools of that grade and read in class in connection with my instructor some of Shakspere's plays and a few of Scott's novels.

I have done some general reading out of school, some by the advice of my teacher, and some to please my own fancy. Among these were selections from De Quincy and Poe. During the summer months I read some of Dickens' novels and Longfellow's poetry.

I was greatly pleased with Dr. Holmes' novels,



"Elsie Venner" and "The Guardian Angel." I have also read some of his poems.

During my studies in English I read most of Chaucer's "Canterbury Tales," and a part of Spencer's "Fairie Queen." I liked the tales very much but did not appreciate the "Fairie Queen." I have read many of the poems of Burns, Byron, and Tennyson. George Elliot's "Felix Holt" I thought very good but I did not like Adam Beade. I read all of Cooper's tales with great interest.

Of the more modern authors, I admire Bellamy and Stockton, but I dislike the realism of Howels and do not fancy Tolstoi. Longfellow and Byron are my favorite poets, Scott and Dickens my favorite novelists. I think some of Browning's poems very beautiful, but I do not understand the larger part of them.

We were accustomed to write essays upon given subjects at the academy; generally upon historical pieces or selection from some standard history.

Yours truly,

———.

A CRUISE.

(*b.*) In the summer of eighteen eighty-nine I went on a cruise in a canvas canoe, often called "The Poor Man's Yacht."

Five of us started from Dorchester and paddled up the Neponset River, as it wound in toward the marshes, to Milton Lower Mills. Here we took out our canoes and carrying them over the dam, continued through Mattapan.

The river was beautiful after we passed the first dam; the water above being fresh and that below salt.

Finally reaching Hyde Park, and going part way through the town, we came to Mother Brook; up this we paddled until the water was only a few inches deep.

After this we had some rapids to paddle against, and two fellows stove holes in their boats; these were patched with a piece of canvas stuck on with shellac.

We followed Mother Brook until we came to the Charles River at Dedham. Here the trees on the sides overarched, so that when it showered we went along the sides and kept dry.

We paddled almost all the time, stopping only to eat our meals and to camp when night overtook us. Carrying our canoes over the many dams was all that detracted from the enjoyment of our trip.

When we got as far as we could up the river, we camped for a few days in a pasture beside the river.

Returning the same way we came, we were glad to get back after having been away two weeks.

### WHY PHOTOGRAPHY IS INTERESTING.

(c.) Amateur photography is now becoming very popular and almost every town has a number of amateurs. The reason, for its popularity, is the amusement, and knowledge, which can be obtained from it.



Also if you wish to send the description of some building, or view to a friend. You can send a picture of it and it will be the best description possible. Taking the picture is very interesting. You set out with your camera, until you find something interesting, then focus your camera and make the exposure.

After the plate is exposed, it must be developed. This is the most interesting part of photography. Taking your plate into your dark-room, you pour your developer upon it. As you rock it gently, you notice shadows gradually creeping across it and soon the outlines appear and in a few minutes the picture is before you.

Thus it affords pleasant means of using your time.

## CHAPTER XIV.

### QUALITIES OF STYLE: CLEARNESS.

We have seen what the elements of style are, and how by making various uses of them we can affect a reader in various ways. We must now go a step further, 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 reader should understand what the writer means; 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 intellectual quality of being comprehensible; second, Force — the emotional quality of interesting or moving; third, Elegance — the æsthetic quality of pleasing or satisfying the taste. On these same qualities, perhaps with another nomenclature, most good writers and good readers would probably agree. Our duty is to discover how we can best secure them.

Obviously, the first thing necessary to make others



understand what you mean is to understand yourself what you mean. Until you have first mastered your own thoughts there is little chance that you can express them clearly. Distrust, therefore, your knowledge of any matter, simple or complex in nature, unless you are able to give to yourself or to others a plain and straightforward account of it. 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 yourself in all your work in expressing simply and naturally the substance of the information you have acquired.

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 would bewilder a woman. An engineer's technical 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, you must never lose sight of those for whom you are writing. By means of the technical terms of a certain science or art a professional man has a perfect right to state what he pleases in such precise terms that his fellow-craftsmen and peers will be in no doubt concerning the finest detail in his subject-matter. He must, on the other hand, be always ready 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 you should cultivate; but a great deal of your success in writing depends on your never confounding or confusing them.

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, maps, or plans, or by illustrations, anecdotes, or figures of speech, 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.

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 hope-



lessly vague manner of writing. Be explicit, be specific, be definite, is a main principle alike of good thinking and of good writing.

## EXERCISE XIV.

1. What uses of the Elements of Style considered in the preceding pages will assist in securing clearness? Why?

2. Which of the three Principles of Composition is most conducive to clearness? Why?

3. Examine, under the direction of the instructor, a good popular essay on some scientific subject, in order to see to what extent, and by what means, the author has been successful in his attempt.* Notice, in particular, (1) his use of metaphors, similes, and illustrations; (2) how often, and at what points in the course of his essay, he sums up the points he has already made; (3) on which one of the Principles of Composition his success is most dependent.

4. Correct the fault which is fatal to clearness in each of the following sentences, and frame a principle that will aid you in avoiding it: —

(*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."†

* See, for example, Prof. Davis's excellent article on Tornadoes, in the *Atlantic* for July, 1891.

† "I learned from Macaulay . . . never to be afraid of using the same word or name over and over again, if by that means anything could be added to clearness or force. Macaulay never goes on like some writers,

(*b.*) "For the custom of the manor has in both cases so far superseded the will of the lord that, provided the services be performed or stipulated for by fealty, he cannot in the first instance refuse to admit the heir of his tenant upon his death, nor in the second can he remove his present tenant as long as he lives."

(*c.*) "No semblance of a slip occurred in the case of any one of us, and had *it* occurred I do not think the worst consequences could have been avoided."

5. Rewrite the following extracts from themes, removing all trace of vagueness: —

(*a.*) "Silas Marner *is first seen** in Lantern Yard."

(*b.*) "I think that the natural choice of one reading Quentin Durward would be the hero himself."

(*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.*) [An introduction to a ghost story.] "I was riding through a strip of woods on my horse. It was an ideal night for a drive, and the road was a favorite one."

6. Criticise the following theme in point of clearness and definiteness: —

talking about 'the former' and 'the latter,' 'he, she, it, they,' through clause after clause, while his reader has to look back to see which of several persons it is that is so darkly referred to. No doubt a pronoun, like any other word, may often be repeated with advantage, if it is perfectly clear who is meant by the pronoun. And with Macaulay's pronouns, it is always clear who is meant by them." — Mill, "Logic."

* The student should notice that when the "agent" is not expressed the passive voice is necessarily more vague than the active.



### My First Impressions of Boston.

"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."

## CHAPTER XV.

### QUALITIES OF STYLE: 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 whom 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 you deeply will surely not be without a similar effect on others; when you can put yourself into sympathy

* See the admirable chapter on Force in Professor Wendell's *English Composition*.

† See above, page 116.



with your reader it will not often be difficult to bring him into sympathy with you. To attain a forcible style, however, you 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 you are wise you will never let a day of your life pass without writing something, long or short, and writing it as well as you 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 you a step further in one of the most important of your duties, — that of so mastering the art of thinking out into language that good methods of expression become habitual.

We must now glance at two mechanical devices for securing Force. The first, that of Emphasis or Climax, is already familiar to us, and we need not spend further time on it than to remark the obviousness of the fact that arranging the parts of a composition in the order of successive strength and importance adds greatly to the force of what one writes. The second device is the use of figures of speech, or, more particularly, the simile and the metaphor. A metaphor, as you no doubt know, is calling one thing by the name of another for the sake of leaving on the reader's mind a more vivid or picturesque impression; as when you call a young girl a "bud," or a social hero a "lion," or speak of the "head"

of a party, or the "arm" of the law, or the "bulls and bears" of the stock-market. A simile, on the other hand, describes a thing by saying that it is like something else; *e. g.*, "she was as pretty as a pink," "he was as brown as a berry." To both the metaphor and the simile, you will see, slang and poetry owe a great part of their strength. In prose, too, they can be used with much effect. Take care, however, that the figures you use are really appropriate to the matter in hand, and that they are not absurd or incongruous, or far-fetched and unfamiliar.

### EXERCISE XV.

1. Distinguish Force from Clearness. How far is Force dependent upon Clearness? Can you think of a poet or a writer of prose whose style has either one of these qualities without the other?

2. What devices of which we have spoken under the Elements of Style are most conducive to Force? What Principle of Composition would help you most in securing the same quality?

3. What influence upon the force of what you write has the number of words you use?*

4. Examine, under the direction of the instructor, several familiar standard works, to see where and how the interest of the reader is held and what are the emotions affected.

5. Note the metaphors and the similes in the following passages: —

* See above, Chapter V.



(*a.*) "The German princes, anxious to narrow the prerogative of their head, were the natural allies of his enemy, whose spiritual thunders, more terrible than their own lances, could enable them to depose an aspiring monarch."

(*b.*) "But the precedent remained, the weapon was only hid behind the pontifical robe to be flashed out with effect when the moment should come."

(*c.*) "Asceticism of this sort is like the insurance which a man pays on his house and goods. The tax does him no good at the time, and possibly may never give him a return. But if the fire *does* come, his having paid it will be his salvation from ruin. So with the man who has daily inured himself to habits of concentrated attention, energetic volition, and self-denial in unnecessary things. He will stand like a tower when everything rocks around him, and when his softer fellow-mortals are winnowed like chaff in the blast."*

(*d.*) "Habit is thus the enormous fly-wheel of society, its most precious conservative agent. It alone is what keeps us all within the bounds of ordinance, and saves the children of fortune from the envious uprisings of the poor. It alone prevents the hardest and most repulsive walks of life from being deserted by those brought up to tread therein. It keeps the fisherman and the deck-hand at sea through the winter; it holds the miner in his darkness, and

* This extract and the following are from Professor William James' *The Principles of Psychology*, Vol. I., Chapter 4.

nails the countryman to his log-cabin and his lonely farm through all the months of snow; it protects us from invasion by the natives of the desert and the frozen zone. It dooms us all to fight out the battle of life upon the lines of our nurture or our early choice, and to make the best of a pursuit that disagrees, because there is no other for which we are fitted, and it is too late to begin again. It keeps different social strata from mixing. Already at the age of twenty-five you see the professional mannerism settling down on the young commercial traveller, on the young doctor, on the young minister, on the young counsellor-at-law. You see the little lines of cleavage running through the character, the tricks of thought, the prejudices, the ways of the 'shop,' in a word, from which the man can by and by no more escape than his coat-sleeve can suddenly fall into a new set of folds. On the whole, it is best he should not escape. It is well for the world that in most of us, by the age of thirty, the character has set like plaster, and will never soften again."

6. Correct whatever is incongruous or inappropriate in the following figures of speech: —

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

(*b.*) "He unravelled all these obscurities and with his penetrating illustrations threw light on all these unparalleled complications."

(*c.*) "He flung aside the mask and showed the cloven foot."

(*d.*) "The heroic Spanish gunners had no defence



but bags of cotton joined to their own unconquerable courage."

(*e.*) "Lord Rosebery said that the key-note of the policy of the government would be wrapped in that obscurity which the government has endeavored to keep up."

(*f.*) "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. It makes a cloak behind which ignorant and arrogant wealth can purchase its way to power and then hide its cowardly head behind the shameless protection of senatorial silence. It means a cloak which shall cover up from the public gaze of an outraged people the infamies which demand investigation, and which merit the punishment of broken laws and violated statutes. It means a cloak behind which petty party bickerings may barter away a party's principles and play the demagogue in the face of the people. It means a cloak behind which pretended fairness hides its dishonest head while in secret it is trading and trafficking in the rights and liberties of the people. It means a cloak under which not only the timid, but the cowardly politician can cover up his tracks and be either foul or fair as the necessity demands. The hour for senatorial courtesy has passed. The

team of senatorial progress must give way to the motor of a more enlightened and progressive and determined age. Let the old and threadbare cloak of senatorial courtesy be hung up with the sickle and the flail of a bygone day."

7. Analyze a dozen current slang expressions, noting whether they are similes or metaphors. Under what circumstances are the figures of speech involved appropriate?

8. Note the figures of speech in one of your favorite poems, and determine what effect each has on the reader.

9. Analyze one of Wendell Phillips's best speeches in such a way as to indicate what effect he wished to make upon his audience and the way in which he produced it.



## CHAPTER XVI.

### QUALITIES OF STYLE: 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, 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: —

1. *Manuscript.* Nothing is so sure to displease even the most benevolent reader as bad manuscript. What is worth doing at all is worth 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.

2. Elegance, however, prescribes something more than neat and careful manuscript; it prescribes a scrupulous care in regard to the details of style. This does not imply fussiness or any of the precise irritability which we proverbially associate, perhaps falsely, with a purist. It does imply 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 communicating it. 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 tend to the development of taste, and good taste is at the root of what we call elegance.

A word must be said here 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 Freshman class it is, perhaps, to be questioned whether familiarity with the works and style of a good contemporary essayist — Mr. Leslie Stephen, Mr. John Fiske, 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.

### EXERCISE XVI.

1. Criticise the following theme in point of elegance: —

#### The New York Herald.

"The New York Herald is not only one of the leading daily papers in our largest city, but it is printed in good type and on paper, the tint of which is not hard on the eye. Though this may appear to be a very poor reason for preferring the

Herald to other papers, it is, nevertheless, a very good quality for a paper to have. Reading, as we do, so much in the cars and by gas light, a fine crowded type on a dirty white background is very hurtful to a persons eyes.

"The herald has correspondents in Washington, and all the large cities of the United States, and in many of the large cities in Europe. The foreign news of the Herald is one of it's special features; it's editorials are concise and to the point, it contains all the news of the day, and shows a great deal of enterprise in undertaking new enterprises. The shipping news and every thing in that line is especially good and complete, and in fact every thing about the paper is good except it's politics, but the fact that the Herald is the leading democratic paper in the union ought not to deter any liberal minded man from reading it and profiting thereby"

2. Examine, under the direction of the instructor, several current newspapers, in order to determine how far the quality of elegance enters into such writing, and where and how each paper as a rule succeeds or fails in attaining it. Compare the methods of the majority of these papers, if possible, with those of the *Temps*, the *Figaro*, the *Neue Freie Presse*, and other standard foreign journals.

3. Compare, both in regard to subject-matter and form, an ordinary novel of the kind offered for sale in railway trains with a typical novel of some reputable contemporary English or American author,



— Mr. James, Mr. Howells, or Mr. Meredith. How and where is one preferable to the other in point of force or elegance? If possible, compare both with a good contemporary French novel. The same process can be profitably extended at the option of the instructor to cover other forms of composition.

## DIRECTIONS FOR WRITING THEMES.

Please observe the following rules. Failure to observe them may in any case be considered sufficient cause for refusing to accept a theme.

1. Use paper eight by ten inches in size.
2. Always use black ink.
3. On the left side of each page leave a margin of at least one inch.
4. Fold the paper once lengthwise. Write at the top of the outside page your name, class, the section or course to which you belong, and the date on which the theme is due. Example:

J. Q. Anderson, '94 (or Special),
Section 4,
October 6, 1890.

5. Students will leave their themes on the instructor's desk at the first lecture of each week, *at the beginning of the hour*. Themes will be returned to students at the second lecture of each week. At the first lecture of the following week, at the beginning of the hour, themes should be returned to the instructor, corrected or rewritten, as the instructor may require. Irregularity in handing in or in returning themes will seriously affect a student's mark.

# TYPICAL LETTER FORMS.

(A)

33 Marlborough Street,
Boston, Mass., May 23, 1893.

My dear Fred, — Can you drop in for a few minutes between five and six, if you happen to be going by this afternoon? It is too bad to trouble you at this busy time of the year, but it is almost impossible to make clear in writing a certain proposition I want to make to you.

Always yours,
T. H. Appleton.

(B)

14 Bristol Street,
Providence, R. I., May 23, 1893.

My dear Sir, — My friend, Mr. H. R. Smith, of New Orleans, writes me that you are in the city, though he is not quite sure of your address. I send you this note at a venture, therefore, hoping that it may reach you and that if it does you will give me an opportunity of continuing an acquaintance begun so many years ago under such disadvantageous circumstances. Several friends will dine with me at the Pawtucket Club Thursday evening at seven, and it will give me great pleasure if you will join us.

Very sincerely yours,
T. H. Appleton.

D. J. Bennett, Esq.,
500 Broad Street.

(C)

Mrs. Weston Smith requests the pleasure of Mr. James Brown's company at dinner on Saturday evening, October the sixteenth, at seven o'clock.

7 Brattle Street,
October tenth.

Mr. James Brown accepts with pleasure Mrs. Weston Smith's kind invitation to dinner for Saturday, October the sixteenth, at seven o'clock.

10 Marlborough Street,
October eleventh.

(D)

Treasurer's Office, Harvard College,
No. 50 State Street,
Boston, Feb. 18, 1893.

Dear Sir, — On behalf of the President and Fellows of Harvard College I desire to inform you that a Library Reading-Room will be provided for the College by a single giver, and to ask whether you will consent to the application of your subscription for a Reading-Room to the much needed increase of the stack accommodations in Gore Hall.

If you consent, will you kindly sign the enclosed authorization and send it to Moses Williams, Esq., 18 Post Office Square, Boston?

Yours truly,

Allen Danforth,
*Deputy Treasurer.*

Rev. J. R. Smith,
Malden, Mass.



(E)

11 St. James Avenue,
Boston, Mass., May 23, 1893.

*To the Faculty of the Massachusetts Institute of Technology:*

Gentlemen, — The accident to which I referred in my petition of March 13 still renders any use of my right arm so painful that my physician, Dr. J. W. Putnam, has forbidden me to take any of the final examinations. I therefore respectfully petition that in History, Economics, and English Literature I be allowed an oral examination early in June and that in the other regular third-year subjects I be allowed special examinations in September. I enclose a copy of my physician's statement in regard to my case.

Respectfully yours,

T. W. Appleton.

## ADDITIONAL NOTES ON SOLECISMS.

The solecisms most frequently met with in America in the speech or writing of careless or ignorant persons are contained in the following list.

1. The omission of the article where the sense requires its repetition. See page 52, A, 1.

2. False singulars or plurals. See page 52, A, 2, *b*, *c*.

3. The false possessive. See page 52, A, 2, *a*.

4. The use of the adverb instead of the adjective. See page 52, A, 3.

5. The use of the adjective instead of the adverb, *e. g.*, I felt *bad*, for I felt *badly*.

6. The confounding of *shall* and *will*, *can* and *may*, *lie* and *lay*, *sit* and *set*.

7. Errors in the case of nouns or pronouns. See page 52, B, 1.

8. Errors in agreement as to number between noun and verb or noun and pronoun. See page 52, B, 2.

9. Errors in sequence of tense. See page 53, 3.

10. The use of *and which* or corresponding relative forms where the *and* is unnecessary. See page 53, 4, *b*.

11. False position of *only*, as in "I only received it yesterday."

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

13. *Either* for *any*, as in "Either of the three will do."

14. *Different than* for *different from*.

15. False correlation of *neither* and *nor*, or *either* and *or*, as in "He neither offended him nor his brother."

16. The so-called cleft infinitive, as in "to thoroughly convince." Many writers, however, sanction this usage.

17. *Which* for *a fact* (or any similar word) *which*, as in "He bowed to her in a very distant manner, which shows his ill breeding." In some cases, however, this is allowable.



18. *But what* for (*but*) *that*, as in "I do not doubt but what I can go."

19. *Don't* for *does n't*.

20. False participial construction, as in "Finding him at home, it was decided not to go farther."

## ADDITIONAL EXERCISE ON SOLECISMS.

Correct all the errors in the following sentences, which are selected from examination papers set for admission to Harvard College or to the Massachusetts Institute of Technology. In the case of solecisms give your reason for the correction you make.

1. The vote of the trustees on the resolution sustaining President Bartlett was six in the affirmative, four in the negative, with one member of the board absent, whom it is claimed by the opposition would have voted in the negative.

2. "I only said I would n't go, without one of the servants come up to Sir Leicester Dedlock," returns Mr. Smallweed.

3. Neither Senators Dawes nor Hoar were in their seats to-day.

4. She was smaller in stature than either of her three sisters, to all of whom had been acceded the praise of being fine women.

5. If I review Virgil for instance in April, I will forget much of it before July, having so much other work on my hands.

6. Lying off the Battery, we would be as easily accessible as are vessels at the city piers.

7. "When will you be ready for business?" asked the reporter.

8. He folded it and put it in his breast pocket, and laid down once more, and it was not referred to again.

9. This is a phenomena common to an immense number of diseases.

10. If I were old enough to be married, I am old enough to manage my husband's house.

11. The seventeenth century evidently had a different notion of books and women than that which flourishes in the nineteenth.

12. I don't see anything so very particular in having a few almanacks; other people have them, I believe, as well as me.

13. He is none of your great blustering fellows who goes around knocking people on the head, but in appearance a gentleman, Othello's lieutenant.

14. If the present generation have erred, its errors have been due to humanity, and Christian hopefulness of good.

15. Iago was Othello's ancient, and in whom he placed the greatest confidence.

16. 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.

17. But when he learned that Orlando was the son of the deposed Duke's friend, his brow clouded,



and he bade Orlando to immediately leave the city, or his life would be in danger.

18. At last the appointed day arrived, and from far and near people flocked to see the sport, among whom being Celia, Frederick's daughter, and Rosalind, her cousin, daughter of the banished duke.

19. 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.

20. The wealth of the many make a very little show in statistics; the wealth of the few make a great show in statistics.

21. By "Good Use" is meant the correct use of correct words in their correct places, no more than necessary, and to always use the simplest words.

22. If you were able to go to church to-morrow, you will hear an excellent sermon.

23. There are points where, in my mind, Wordsworth reaches as high, if not higher, than any poet of his time.

24. President McCosh and Eliot, each of whom was a member of the University crew of their respective colleges, excelled in athletics.

25. Charlemagne patronized not only learned men, but also established educational institutions.

26. Because there are a few savage tribes who have no beliefs whatsoever, is no more, on the contrary not as great, a cause than to say, there is or are divine beings.

27. Everything Scott described he has made

famous, and none can go to the Highlands but what they must visit the places he describes.

28. In these days it does not seem hardly possible that any man with such an education and poetic genius as Coleridge himself possessed would have expressed such an opinion.

29. Mrs. Jones, who is now eighty-four, gave her first ball more than fifty years ago, at her house in Bowling Green, which shows the rapid growth of the city.

30. A convent, a lunatic asylum, or a husband—either will do.

31. One alumnæ recently pledged $5,000 for improvements in the opportunities for physical culture at Vassar, on condition that $5,000 should be raised by outside parties.

32. He considered it his duty to remonstrate with a woman whom he plainly saw was very much out of place there.

33. I never heard him say he had, and I would be likely to know.

34. These figures are certainly conclusive as to the ability of veterans to more than hold their own under existing circumstances.

35. It is not too much to say that he is known most and best by a single story; one which we read in childhood and seem never to quite forget.

36. A woman who voted differently than her husband did would be an exception.

37. One finds in the reviews of to-day, articles ranging from a sermon to a story, and of course



many excellent ones; but the efficacy of these latter are destroyed by the stiff, unfamiliar style in which they are written and which usually does away with whatever interest we may take in the subject.

38. Discussing this subject with a friend, he told me that to clearly understand the relation I must read the books in question.

39. I do not know but what I'd ought to have been clearer.

40. A few years later he began his "Paradise Regained," but which he never finished.

41. While sitting in my room just after lunch, the fire alarm sounded.

42. The character of the agents or persons are next to be considered.

43. So honorable a connection might have been expected to have advanced our author's prospects.

44. Sometimes he would lay awake the whole night, trying but unable to make a single line.

45. Milton was too busy to much miss his wife.

46. Everybody had in their recollection the originals of the passages parodied.

47. Dryden neither became Master of Arts or a fellow of the University.

48. Neither he nor his father were educated to be lawyers.

49. He sent me a verbal message, and which assured me of the truth of my suspicions.

50. Molière's plot and idea is often taken from other writers, which he does not attempt to deny.

51. She said that she had lain the book on the table.

52. He would allow no one to open their eyes while at prayers, and would ofttimes raise up and look around him to see if all were praying.

53. If the tariff were taken off wool, we would be obliged to close our mills on account of foreign competition.

54. He would neither buy a coat or a hat.

55. He says he don't believe a word of it.

56. There are points where, in my mind, Words[illegible] be as high, if not higher, than any part of his life.

57. [illegible] little doubt but what she was poisoned, but noted [illegible] knew when it was bought.

58. Happily, neither she nor her mother had completely parted with their senses.

59. The German public evidently has a different notion of what a good novel is than that which we have in America.

60. I don't see why it was my duty to have stopped him; other people have done it, I believe, as well as me.

61. At least I am resolved that the country shall know who it has to thank for whatever may happen.

62. 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.

63. The then monarchies are strongly in contrast with the now governments, democratic or otherwise.



64. A more startling phenomena than this upturned strata has never been observed in geology's whole history.

65. Much as I had hoped to have seen him he don't seem to in the least regret missing me.

66. Neither his father nor he were willing to have anything to do with a man who treated them so shamefully.

67. I only said I would n't go without he promised to pay all my expenses for the entire trip.

68. The [illegible] the time the [illegible] off about half [illegible] remainder of the day.

69. I neither attempted to conceal from myself nor from him that the enterprise would be a dangerous one.

## ON THE TEACHING OF ENGLISH COMPOSITION IN HIGH SCHOOLS.*

"It seems to me we are working in some respects not altogether fruitfully, and that we need to consider the feasibility of certain reforms in the method and organization of our English instruction.

"In the first place, as I have already hinted, I doubt very much if it is desirable to have a special teacher of English composition. The existence of such a teacher impliedly frees all other teachers

* Reprinted by permission from Mr. Samuel Thurber's "The Three Parts of English Study: their Correlation." Boston, George A. Bacon, 1892, pp. 5-7.

from the responsibility of exercising any supervision over this important part of education. Composition is rather analogous to the cardinal virtues, to truthfulness, punctuality, and neatness, than to the special disciplines, like elocution and drawing. Should one teacher in a school neglect the cardinal virtues, we should all agree in recommending that such teacher be at once discharged. Yet all teachers but the one who has charge of English neglect composition and are not deemed to leave their duty undone. Pupils write and speak English for every teacher. Every time a pupil writes or speaks, he composes. As I have said, expression is the great staple in the commerce of the school-room. Expression in English is the universal tool in every department. Everything is taught through the medium of the English. Every written examination is a composition, at least of a sort. Every teacher reads pupils' written work. Is it reasonable that only one teacher should be expected to correct and improve this written work? If nine teachers overlook defects of form, leaving it to the tenth to note and correct such errors, how deeply is it likely to be impressed on the pupils' minds that form, expression, is an important element of written language? How upright a man is he who deports himself correctly on Sunday after a week of immoral and vicious practices?

"The chief obstacle to good issues in the high school teaching of English is the teachers who do not teach English, but who take in written work and hand it back without effectually noting faults of expression.



The presence of such teachers in a school is a perpetual slur upon the English teacher, making him appear hypercritical, petty, formal, and external in his function. What is good enough for the others is not good enough for him. He is hard to please, and spies faults that do not show themselves to the more generous eyes of the rest.

"It will be noted that I am not speaking of the scientific teaching of Rhetoric in college, but only of such practical training in English expression as is proper to secondary education. In the secondary school, I surmise it would be a great gain if the teacher of composition could be abolished, and his function be assigned equally to *all* the teachers of the school. No pupil should get along in any study who did not write good English in his exercises in that study. Poor composition should never be tolerated under the pretext that the teacher under whose eye it comes is not called a teacher of English. I have proved in my own experience that pupils will write well as soon as they find that they must, and that many pupils are ready to write ill as soon as they find that they may with impunity. There should be no impunity, anywhere in the school arrangements, for careless writing. The basic faults of English writing can be extirpated at once by the combined efforts of all teachers. A pupil taking a high school diploma while still in the habit of careless writing should be an impossibility. The only safeguard against the growth of habits of slovenly speech and slovenly writing is a high public spirit

pervading the entire corps of teachers in favor of good English. If the teachers are agreed on this point, their sentiment will become the ambition of the school. Villari tells us that at Eton the young men write elegant English, although the school has no English teacher. The example of cultivated gentlemen and ladies is the only efficient teacher in a subject of this kind. Imagine a school in which the vice of untruthfulness should be getting a footing. To whom would it occur that such a calamity would best be met by appointing a teacher of veracity? Suppose we should hear it argued that very few persons perceive the value of truthfulness so clearly as to be competent teachers of it, and that we must look about for some one who has had special training in this accomplishment. Everything else taught in a high school is special, — a person may or may not have studied it: but the cardinal virtues and the mother tongue are general, — everybody must pay them homage.

"So long as there is a special teacher of composition who requires 'compositions' under that name, the idea is inculcated that other writing is not composition, but something else, exempt from the rules of good writing that are in force in that peculiar exercise. This notion is most pernicious. I believe it is held by many teachers. A composition is often a terror to a pupil who is wont to toss off other writing with utmost ease and freedom. A composition is often regarded as a dress affair, a solemnity, to be opened with proper introduction in set phrase, conducted with all formality through decorous paragraphs, and finally dismissed with a literary bow and flourish. The conventional school composition, for which occasion is artificially created, and which seeks to express that which no one desires to communicate, had better be abolished. Natural and needful composition, however, in its multifarious forms, is to be cherished. Composition, remember, is everything the pupil, in the various processes of instruction, has occasion to write. In any large high school, writing is constantly going on. I might almost say that composition, in a school where modern methods are practised, engages half of the school activity. I would have it better looked after by all the teachers. It is now a waste article, a 'by-product' incidental to other manufactures. It should be utilized."



## TYPICAL EXAMINATION PAPERS.

### I.

NOTE: Write plainly. Use the best English at your command.

1. Define a Barbarism, an Impropriety, an Idiom. Give two examples of each.

2. Define Rhetoric. Is it an art or a science? Why? Compare it with Painting or Architecture.

3. What is the relation of a dictionary to "good use?" Give illustrations that bring out your idea clearly.

4. Why do we not begin Rhetoric by studying sentence-structure?

5. Write your instructor a formal note, in the

third person, stating certain circumstances, real or imaginary, connected with your work in English.

6. What have you to say about the proper use of the following words: *avocation*, *demean*, *liable*, *mutual*, *nice*, *quite*, *stop*, *storm*, *transpire*, *verbal?* Give illustrations that bring out your ideas clearly.

## II.

1. Define "Good Use." Discuss the following words in reference to good use: *hustle*, *firstly*, *donated*, *managerial*, *type-written*, *exhibit*, *mutual*, *liable*, and *residential*.

2. Explain what is meant by "the art of Rhetoric," and by the following statements: "The rules of Rhetoric are not morally binding"; "There are two ways in which we can treat elementary Rhetoric."

3. Rewrite in correct form the following letters:

New York 7 / 11 / 92.
Sirs, — Have six carloads, very fine,
will ship B. & A. R. R. to arrive O. K.
Monday week.
Send check for same
and oblige
Yours
H. S. Carter. Smith and Jones

Boston Monday
My Dear Sir: Will you give me the pleasure of your company at luncheon tomorrow at seven. Having Smith and Jones with me at present; I wish you to become acquainted.
Truly yours, Ed.



4. Correct all the errors in the following passage:

I hope the day may never come when these are not predominant in the teaching given here, let the humanities be maintained undiminished in their ancient right: leave in their traditional preëminence those arts that were rightly called liberal, those studies that kindle the imagination, and through it irradiate the reason.

## III.

Improve the following letters in whatever way seems best to you: —

1. Boylston Street, Boston, Mass.,
September, 30, 1892.

Mr. G. R. Carpenter,
Dear Sir; ——

As I live at some distance from Boston I will attempt to give you as near an exact account, of the journey I take in getting to school each morning, as possible.

I arrise at half past six, dress, eat my breakfast, and get to the station in time for the twenty-six minutes of eight train.

It take fifty-five minutes for my train to run into Boston from Framingham Centre where I take it.

I travel over the Old Colony Railroad for the first two miles of my journey, which takes me to South Framingham Junction, where I take the Boston & Albany train for the rest of my journey.

The first town I enter after leaving Framingham is Natick, and I see to my left Lake Cochituate, one of the water supplies of the City of Boston.

The cars run rapidly and smoothly because the Boston & Albany has a very fine road; So before I

am aware of it I am in Wellsley, and see the buildings of Wellsley College on my right. * * *

Obediently yours,

---

Mr. G. R. Carpenter,
Massachusetts Institute
of Technology.

2.

Columbus Ave., Boston,
Oct. 3, 1892.

My dear Fred: —

I have, at last, got time to write to you.

I left Bangor the day after I saw you. It was a lovely trip down the bay and that evening was fine, a ful moon, you can imagine how it was, very much like the night we came up together.

It was about seven o'clock in the morning when I went outside we were then about off Boston light. We were soon off quarentine where were three forign steamers at anchor. We arrived at the dock about eight o'clock. Then I had to find a room which was a very easy task, as there were a great many to let. * * *

Your old schoolmate
Fred.

3. Give an outline, with definitions, of the theory of Rhetoric, as far as we have studied it. Of what practical value has this been to you in your writing? What use have you made of a dictionary in the course of your work?

4. (*a*) Discuss the common and the more accurate use of the word *nice;* of the word *individual.* What conclusion have you reached for yourself in regard to the use of these two words?



(*b*) Is it right to speak of dividing apples *between* several boys? Why? Under what circumstances would it be right to say that one of the boys was *mad?* That he *proposed* to fight the other fellow?

(*c*) What do we mean by the *climax* of an argument?

## IV.

I. Improve the following letters in whatever way seems best to you: —

1.

Boston, Mass.
October 2, 1892.

Dear Charles, —

This is the first time since last Monday morning, that I have had a chance to write you, when not studying I have been occupied with buying the books, drawing materials and other things required, at the Institute.

I could not begin to tell you all that I have done in these past seven days; everything has been so novel, the first term in college is full of new experiences, it is so different from what one has been accustomed to in a preparatory school, here the work begins in earnest, and one is made to depend more upon his own resources than ever before.

Then there are the different boys to become acquainted with, friends to make, the selection of those whom you wish for friends requires a great deal of care, more so in college than any other place I believe. * * *

Very truly yours,

John.

**2.**

5556 Monroe Avenue,
Chicago.

My dear Mr. Carpenter,

You ought to have been with us on our trip to the West. It was simply charming.

Travelling the way we did, you know, it was really just as if we were at home, surrounded by every comfort that we wished.

This coupled with the number of pleasant and entertaining people, who went with us, made everything awfully jolly.

Of course the first thing to see, although it can hardly be called out West, was Niagra, and as we stopped at a station two or three miles from the place, one could hear a low soft humming and I at once thought of Ulysses and the Sirens, and wondered if the sound, that he heard so many years ago, was anything like this.

As we came nearer, it sounded like a hive of bees, or rather a number of hives, which as we approached grew louder and louder. * * *

Very sincerely yours,

——— ——— ———

September the eighteenth.

II. Define Rhetoric; Good Use. What are the elements of style? Define and illustrate Barbarisms and Improprieties. (Give at least three illustrations of each, preferably from your own observation or reading.)

III. (*a*) Construct sentences, other than those given in the text-book, illustrating the correct use of *apt*, *likely*, and *liable*. Why would it be incorrect to



substitute *apt* for *likely* in the second sentence? Why incorrect to substitute *liable?*

(*b*) Under what circumstances should one use the word *lady?* Under what circumstances the word *gents?* Why?

(*c*) What should you think of the speaker who used *aggravate* in the sense of *provoke? Demean* in the sense of *debase?* Why?

## V.

1. Explain the distinction between an Impropriety and a Barbarism. Give illustrations.

2. Construct sentences illustrating the proper use of the following words: *demean*, *nice*, *fine*, *folks*, *claim*, and *transpire*.

3. What are the "elements of style?" What is the relation of the dictionary to "good use?" Define an Idiom. Give an example.

4. Give a concise but clear account of the English vocabulary. In rough figures, what is the present size of the total vocabulary? What proportion of these words is in daily use?

5. Rewrite in suitable form the following petition: —

Boston

Dear Sirs,

I respectfully petition your honorable body for the use of Huntington Hall.

A. X. Smith.

Faculty of M. I. T.

## VI.

### I.

(*a*) What is a solecism? Give three illustrations. (*Five minutes.*)

(*b*) What is a periodic sentence? Illustrate by three sentences, and change each to a loose sentence. (*Ten minutes.*)

(*c*) What is emphasis, and how is it secured? Illustrate by one sentence, underlining the words you intend to emphasize. Change the sentence in such a way as to change the emphasis. Change to still a third form. (*Ten minutes.*)

### II.

Punctuate the following passage. (*Ten minutes.*)

In these United States for I come round to the United States at last you are fifty millions and more I suppose that as in England as in France as everywhere so likewise here the majority of people doubt very much whether the majority is unsound or rather they have no doubt at all about the matter they are sure that it is not unsound but let us consent tonight to remain to the end in the ideas of the sages and prophets whom we have been following all along and let us suppose that in the present actual stage of the world as in all the stages through which the world has passed hitherto the majority is and must be in general unsound everywhere even in the United States even here in New York itself where is the failure I have already in the past speculated in the



abstract about you perhaps too much but I suppose that in a democratic community like this with its newness its magnitude its strength its life of business its sheer freedom and equality the danger is in the absence of the discipline of respect in hardness and materialism exaggeration and boastfulness in a false smartness a false audacity a want of soul and decency (Matthew Arnold, "Numbers".)

### III.

Improve the following in whatever way seems best to you. (*Ten minutes.*)

(*a*) Where we have a substance in compounds which we wish to find whether there is I. or B in it add to the substance carbon bisulphide and cl. water.

(*b*) Collected the gas which is given off from the flask in a test tube place your thumb over the tube place under water, water rushed in tube about $\frac{9}{10}$ full, shows the solubility of ammonia.

(*c*) It commenced to act on the zinc and a gas was given off which I test with a match and found to be hydrogen.

(*d*) Of this influential body Halifax became one of its most weighty members.

(*e*) It was the cardinal's policy who was at that time the King's chief adviser.

### IV.

Improve as in III. (*Ten minutes.*)

(*a*) Potassium pyrogallate solution and shook vigorously for 4 minutes in a test tube of 30 c.c.

capacity containing 5 c.c. of pyrogallate solution and held it under water and noticed that it sucked some of the water up into the tube the amount of which was found to be 5 c.c.

(*b*) Observed first that after mixing the substances had a uniform gray color where examined with a magnifying glass showed metallic particles and a magnet attracted them and after heating in the ignition tube showed the same characteristics and showed no chemical change, and when united with HCl in a test tube showed evidence of a chemical change in giving off a very offensive gas.

(*c*) We must remember it is the circumstances, not they, who are to blame.

## VII.

1. What are the Elements of Style? Why should we study Words before Sentences?

2. In the following sentences, what errors do you notice in the use of words? Give your reasons in each case.

(*a*) In the course of ten years the colleges of New England have been bequested no less than ten million dollars.

(*b*) So great, however, was their mutual astonishment that the elder burglar rushed precipitately from the front door at the same instant that the younger leaped from the side window.

(*c*) The business quarter of the town is to my mind quite as pleasant as the residential portion and I should deprecate any such wholesale changes in it as are now proposed.

(*d*) "How are you," I asked. Quite well, he replied, but my cold shows no sign of passing away. I should n't think it would, said I, if your folks let you go out in such a storm as this. Get into the team and ride in town with me."

(*e*) Unluckily I am not in the least liable to have any such good luck happen to me.



3. Improve the following passages in whatever ways you think best: —

(*a*) "The city of New York is built on an island called Manhattan Island, on the west side flows the majestic Hudson, and on the east flows the East River, an arm of the Long Island Sound. South of the city are two bays called the Upper and Lower Bays. The New York harbor is one of the finest harbors on earth, it is formed by the beautifull New York Upper bay which is connected with the ocean by a narrow portion of water called 'The Narrows' and thus the bay is protected from all ocean storms.

The most beautifull park in the city is the Central Park, situated in the central part of Manhattan Island. New York has also some very fine buildings, as the Post Office, City Hall, Herald, Custom House, Treasury, Columbia College, Tombs, Times, Equitable, Grand Central Depot and the new World Building are some of the finest buildings that exist."

(*b*) (*A letter.*) "I am very sorry indeed, that my theme should be so late, but, every morning I neglected to bring it, I hope you will excuse this negligence, as it shall never happen again."

A. K. PRATT.

(*c*) "My course in English for the last four years has been carried on in the X—— school building at Y——. This course was admirably arranged by Madame Z——, a woman of great literary ability and a keen perception of what is lacking and of what is necessary for the superficial scholar of this day. In this course the writing of composition is the most prominent feature. At the end of each term during the year a 'long' composition is given (subject stated) to the student to write, while every second week throughout the year an abstract is written in the class from memory. The subject of this abstract is taken from some great literary production, the substance of which is committed to memory, and rewritten in an abridged form after the style of the author. Through the

medium of the long composition the student becomes capable of deep thought and analysis of large subjects. . . .

"With respect to my direct preparation for this examination I have resorted to home studying and reading. I have kept up a constant course of reading for the last year; principally with the standard novelists. But in many cases I conflict with my school course where I am compelled to sacrafice my private reading. It is unnecessary to say that I have resorted to a book on Literature for a more complete preparation of the standard books and authors which we would not be likely to obtain in a small home library."

## VIII.

1. What is the relation of "Good Use" to Rhetoric? Illustrate. (*Ten minutes.*)

2. What is a Barbarism? What is an Impropriety? Give several examples of each. (*Five minutes.*)

3. What is "Fine Writing?" What is a Euphemism? Give examples. (*Ten minutes.*)

4. Improve the following passages in whatever ways you think best: —

(*a*) "Then came another composition by Wagner, Good Friday Spell, from Parsifal. This was simply for the Orchestra and I liked it better than all the rest until I heard the last, Schuman's Symphony in E flat or the so-called Rhenish Symphony, that was the summit of my musical bliss, I forgot every thing, every thing but the beautiful music, I could see it just as Schuman saw it, the installation of the Cardinal of Cologne Cathedral, it was grand, we agreed that we would have been more than willing to go just to hear that." (*Five minutes.*)

(*b*) "I pointed a certain object out to him and said 'that is located in my city.' The ground of that city is historic ground. Through its streets the British marched on their retreat from Concord and Lexington, upon its hills the Revolutionary Patriots encamped and watched and waited ready to repel attack, and on the alert to notice the movements of the foe. Washington was there and there on the summit of another of its hills the first "Stars and Stripes" were flung to the breeze.

"Upon still another breastworks were thrown up and behind these the patriots waited to repel all attempt of the foe to go inland.

"The city has an interesting history, every inch of its soil seems to have a story connected with it. It was alive then to the interests of all, it is alive now as well. Public schools of high standing abound. Temperance holds the sceptre and all are exempt from the disagreeable sights which frequent many cities, for its citizens realize that education is essential and temperance necessary to the true citizen. A city may have these virtues, and yet be lacking. Is it a pleasant city? Is it well located? Has it all the advantages of railroads and cars that other cities enjoy? Is it well lighted? Is it well guarded by the municipal officers of the law? Is it well governed? Has it good and honest men to choose from to fill public offices? If so it is indeed of some importance. To all these questions we can give the short answer, yes." (*Fifteen minutes.*)

(*c*) "The speech of Boston is different from that of other parts of the country. The drives that are being laid out in the new park that is being built will hold their own with any drives in the country.

"Boston is not the most beautiful city in America, but it is one of the most religious cities. Its business being very good, it will have to be considered as a very desirable place to live in. It also has some of the best institutions of learning within a short distance of its City Hall.

"If Boston included within her boundaries all the suburban towns and cities like Chicago does she would be about third in regards to population in America." (*Ten minutes.*)



## IX.

### I.

What do we mean by the unity of the sentence?

Explain, with examples, the difference between loose and periodic structure in sentences.

II.

Discuss the following passages. You are expected to consider in your criticism all the principles of Rhetoric which have been treated in the class.

(*a*) *Do you want a piano?*

We keep a specially high grade of pianos for rental purposes to the students of Harvard University, to whom we shall make special terms for the College Year. Soliciting your patronage, we remain, Sincerely yours,

THE IVERS & POND PIANO CO.

(*b*) No further change was apparent. I took the bottle out, uncovered quickly and touched a match to the mouth of bottle when a slight explosion took place.

(*c*) Sheehan, however, was not a good candidate, owing to an uncomfortable episode in his early years on account of which it has been for his interest to avoid a too intimate acquaintance with Albany's police.

(*d*) Shall the material universe be destroyed?

(*e*) I had some blue-fishing in Sept., something wh. has n't been caught in 15 yrs. on Scituates' shore.

(*f*) He explained to the delighted monarch, that when the horseman on the tower knew of the approach of enemies he would point in their direction and the little soldiery on the board, that were in the direction indicated, would begin to move, and then



all the king had to do was, if he desired blood to stir up the soldiers with the point of the lance, if not, with the butt.

## X.

I.

A. Why do we discuss Solecisms under Sentences? How is Good Use frequently violated in the use of the words *shall* and *will?* Explain at length, giving illustrations of the correct use.

B. Comment on these sentences: —

1. Quite a no. of us manufacturers were effected unfavorably by the McKinley Bill.

2. The mayoral qualifications of Boston's Mugwump faddist are quite different in essential than what reasonable Americans could have expected.

3. The celebration is a breakfast, because a dinner on the desired scale of sumptuosity cannot be achieved within less limits than those of the non-existent palatial residences of which so many people are madly envious.

II.

A. What is the most conspicuous fault in each of the following sentences? After rewriting the sentence state concisely the principle of Rhetoric upon which you based your criticism.

1. I did n't know anybody there, so I looked around and then came to the conclusion that eating would be the most profitable way to pass my time.

2. In a minute we were rounding the point.

Edward was at the helm. It was his cat and neither brother ever takes the helm of his brother's boat.

3. Salmon and trout abound and this fact was duly appreciated by several of our party.

B. What improvements can you suggest in the following titles for two-page themes? What are your reasons?

A Yachting Excursion.
Wheels in the World's History.
The History of Chemistry.
Early Rising.
Electricity.
Necessity of Reading Good Books.

## XI.

I.

Explain in full the uses of *shall* and *will:* (*a*) in statements, (*b*) in questions, (*c*) in a dependent clause in the third person, the subject of which is the same as that of the principal clause. With each principle stated give one illustration.

II.

1. Define (*a*) a periodic sentence; (*b*) a loose sentence. Which is right?

2. In the following extract, which sentences are loose and which are periodic? Make the loose sentences periodic, and the periodic sentences loose.

"One of our first duties about words is obviously to make certain that the words which we use are the same as those which other people use. Have we in



our vocabularies, we must ask ourselves, any strange words not in good use to-day among reputable people? Certainly no one man, no group or set of men, can manufacture words at pleasure."

III.

What is the most serious fault in the following passage? Improve the passage as much as possible.

"The future is before me. What it hides from my eyes is an enigma; but still I should like to see if it contains my ideal of a city or town, in the building of which I had taken some part. I do not expect to work wonders, but merely to reach the pinnacle of my expectations. Dark as the future seems to me at times, yet whenever I call up bright air castles, as I have just done, it makes me feel as if sometime in the future I should like to put a foundation under them that will be a credit to myself and Architecture in general."

IV.

Improve the following sentences in whatever way seems best to you: —

1. Neither of the books that you seen laying on the floor were mine.

2. It was his duty to have immediately corrected the error.

3. Things have changed, the schools are very different now to what they were then.

4. We started in the early morning, with every prospect of a fair day; having scarcely reached our destination however, the sky becomes overcast.

## XII.

### I.

1. Explain in full the uses of *shall* and *will:* (*a*) in statements, (*b*) in questions, (*c*) in a dependent clause in the third person, the subject of which is the same as that of the principal clause.

2. Justify or criticise the following: —

(*a*) I *shall* go and nobody *shall* prevent me.

(*b*) *Will* we have time to call for it?

(*c*) He tells me that he *will* be twenty next month.

(*d*) *Will* you be sorry to leave Toronto?

### II.

1. Define (*a*) a periodic sentence; (*b*) a loose sentence. What use should be made of each in our theme writing?

2. Illustrate (*a*) a strictly periodic sentence; (*b*) a loose sentence partly periodic in structure; (*c*) a thoroughly loose sentence.

### III.

What is the most serious fault in the following passage? Improve the passage as much as possible.

"When in the lower schools I could never draw very well although I have always liked it and tried to do it. Before this I used to draw but could never make a success of it and used to wish that I might. But I think it is like other things that a person does. I think that one inherits many of his tastes for doing things, and I have not inherited a taste for



drawing well. Yet I think it is very interesting for a person that likes it and can do it well."

### IV.

Improve the following sentences in whatever way seems best to you: —

1. It is as cold, if not colder, than any day last winter.

2. Election is over, the people have made their choice; the future only can tell whether the change is for the good of the nation that have demanded it.

3. I thought I would have died laughing at his ridiculous appearance; his clothes belong to the last century and his manners to centuries yet unborn.

## XIII.

### I.

Spend three-quarters of an hour in writing an extemporaneous essay on a subject which you have already agreed upon with the instructor. Devote especial attention to the *plan* of what you write.

### II.

(*a*) Comment on the following words: *enthuse*, *wholesale* (as a verb), *electrocute*. Why would you, or why would you not, use them?

(*b*) Criticise the following paragraphs from a theme: —

"Chaucer, Shakespeare, Milton, Shelley, — these are, I believe the four sublimest sons of song that England has to boast of among the mighty dead — say rather among the

undying, the never-to-die. Let us remember also two exceptional phenomena, an 'inspired ploughman,' Burns, and an unparalleled poetess, Mrs. Browning, and be thankful for such a national destiny. There are plenty of others; but these four are, if I mistake not, the four.

"Percy Bysshe Shelley was of a wealthy family, and was born in August 1792, at Field Place, near Honham in Sussex. He grew out of infancy at home, receiving a little schooling at the neighboring village of Warnham, and afterwards at Sion House School, Brentford. The master here was a hard and severe Scotchman and Shelley, shrinkingly sensative and open to all delicate impressions endured much at his hands, soon finding out that the world into which he was born was not exactly his sort of world. We learn from his Dedication to the 'Revolt of Islam' how acutely he felt his isolation and how early he resolved to be wise and just, free and mild."

(*c*) Punctuate (*on this paper*) the following: —

"The idea has widely prevailed and does still prevail that Gothic was an art common to the nations of the North and each country has in turn laid claim to superiority of style This idea as I endeavor to show is incorrect and has arisen largely from a lack of clear analysis of the true Gothic style and from the habit of classing together as if they were all of the same nature various forms of pointed architecture which resemble each other only superficially The peculiarities exhibited by the different countries have hitherto been taken merely as local variations of this supposed common style and hence it has become usual to speak of French Gothic of English Gothic and of German Gothic as if these various styles were all equally Gothic Some writers have in recent times gone further and have claimed for the countries to which they have respectively belonged the original invention of Gothic Thus Rickman begins his well-known and valuable essay by saying the science of architecture may be considered in its most extended application to comprehend buildings of every kind but at present we must consider it in one more restricted according to which architecture may be said to treat of the planning and erection of edifices which are composed and embellished after two principal modes (1) the antique or Grecian and Roman (2) the English or Gothic Some German writers have maintained with equal assurance that to German genius is due the origin and development of Gothic while the French though generally manifesting a preference for their own style have perhaps made no greater claim than either the English or the Germans to its original authorship."



(*d*) What is a loose sentence? What is a periodic sentence? Give an illustration of each.

(*e*) What do you mean by Emphasis in sentence-structure? Give an example.

III.

(*a*) What advantage is there in dividing what you write into paragraphs? Illustrate from your essay in I.

(*b*) What three principles of composition apply to paragraph-structure, and by what devices are they best secured? Illustrate from your essay.

(*c*) Analyze several slang expressions, noting whether they are metaphors or similes. What is the advantage (if any) and what the disadvantage of such expressions?

(*d*) Criticise the use of figurative language in the following passage: —

"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 by-word in the mouths of all honest citizens of the land. It makes a cloak behind which ignorant and arrogant wealth can purchase its way to power and then hide its cowardly head behind the shameless protection of senatorial silence. . . . It means a cloak behind which pretended

fairness hides its dishonest head, while in secret it is trading and trafficking in the rights and liberties of the people. It means a cloak under which not only the timid, but the cowardly, politician can cover up his tracks and be either foul or fair as the necessity demands. The hour for senatorial courtesy has passed. The team of senatorial progress must give way to the motor of a more enlightened and progressive and determined age. Let the old and thread-bare cloak of senatorial courtesy be hung up with the sickle and the flail of a bygone day."

(*e*) Define the qualities which you think a style suited for your purposes should possess, and explain as fully as possible how those qualities can be best secured.

## XIV.

### I.

(*a*) What should a writer aim at in planning his work?

(*b*) What is the use of the paragraph? What should you aim at in planning a paragraph?

(*c*) What is the difference between a good sentence and a poor one? Which is right, the periodic or the loose sentence?

### II.

What qualities should every piece of good writing have? Why? How would you go to work to secure each of these qualities? How can you tell whether what you have written possesses them?

### III.

One of the largest strikes that has probably ever affected the granite industry of New England has been inaugurated.

The business generally may not feel the effect at once, but the first move has been made, a move that if the game is played on the plan as now laid down by the manufacturers and men will within a few weeks bring that business to a standstill, and result in the idleness of over 12,000 workmen.

It is the quarrymen who fire the first gun in this battle between capital and labor, and when the echo reaches the stonecutters, blacksmiths and polishers, the big labor gun will be got ready for the battle.

Rumors of dissatisfaction among the men and probabilities of a strike have been prevalent in the large granite centres the past few weeks, but there was hope even up to Saturday that the greater part of the trouble could be averted.

But it has come, and with all likelihood, to remain.

Mention, in the order in which they occur to your mind, your most serious criticisms upon this passage.



### IV.

CHICAGO, May 2. — Capt. Anson's men took a fall out of the champion Bostons this afternoon that made their teeth rattle.

Anson's workmen have played since the opening of the season in a way to make a Chicago man disgusted with the game.

It rained hard all last night and the ball grounds were flooded.

Few people expected there would be a game and the crowd was less than 400, and most of those sat in the 25-cent pen at centre field.

The players of both teams kicked on going out in the wet grass, but old Anson thought his boys could win a ball from Selee's men and he insisted on going on with the game, after several tons of sawdust was distributed around the lot.

Capt. Nash was suffering with a cold and remained at the hotel, Bobby Lowe going to third.

The old Chicago battery was up against their old general, while Ad Gumbert, the boy who did so much for the Players' League champions, faced the down easters.

Mr. Gumbert had all the best of the argument with the high-priced Boston timber.

The Boston men seemed lost from the jump and the home team had the game pulled off before they got warmed up.

Mention in the order of their *importance* your three most serious criticisms upon this passage.

V.

Write a short essay on the Problem of Rapid Transit in Boston.

## XV.

I.

Devote an hour to writing a short theme on any subject which you have already written on in the regular work of the course or on any topic of interest at the present time. Choose a subject about which you really have something to say, and aim to express your ideas clearly and in logical order.

II.

(*a*) What is Rhetoric, and why do we study it?

(*b*) What are the Elements of Style? What are the Qualities of Style? What relations subsist between them?

(*c*) Explain carefully the difference between *shall* and *will*. Give illustrations wherever it is necessary, and be sure that your statements cover all the principal cases.

(*d*) What is a periodic sentence? Distinguish by examples between a periodic sentence and a loose sentence.

(*e*) What are the three principles of composition treated in the text-book, and what are their applications to the sentence, the paragraph, and the whole composition?



III.

Rewrite the following extracts in such a way as to correct the essential as well as the minor faults in in each.

(*a*) The murderer of Mr. Brown stood silent for a minute after the judge had finished, then he turned and stepped to his chair.

The walk of 10 feet was taken firmly, but his strength seemed to fail him, and he collapsed totally when he reached the chair.

It was a scene all who witnessed will never forget.

Judge Lynch wanted 60 days to file a bill of exceptions.

The court told him he would have to prepare the exceptions before the sentence is executed.

Mr. Smith was then taken between two deputies to the county jail to prepare to start for the solitary cell in the penitentiary.

When asked by counsel, Judge Thomas stated that in his opinion the Governor had no power in the case to grant a reprieve.

Mr. Smith was taken to the penitentiary this afternoon.

Besides the officers, he was accompanied by a large number of other prisoners, mostly petty offenders.

Steel cuffs were on his hands and chains bound his feet.

This is the first time he has been exposed to such indignity.

He took the affair coolly and was courteous and pleasant to the officers in charge.

The doomed man talked freely on all topics but the one of his supposed guilt.

(*b*) JEALOUSY AND A KNIFE.

Rossalo Capello, an Italian, aged 44 years, was arrested by officers of station 3 at 11 o'clock last night on the charge of assault upon Giovanni Casannio with a knife. The scene of the assault was at the corner of Leverett and Lyman sts., and the time was 10.30 p. m.

It seems that the trouble grew from an intimacy which Capello claims existed between Casannio and a fair daughter of Italy on whom Capello had bestowed his affections. It is

said that the trouble had been brewing for a long time, and that Capello was only waiting for a favorable opportunity to carry out threats which, it is alleged, he has repeatedly made.

The story that Casannio tells is that he was on his way home when he met Capello, who, without provocation, commenced the assault. He claims two or three blows were struck, but only one wound appears on his person, and that on the back of his head. The wound, though serious, will not prove fatal.

IV.

What is the chief fault in the following theme? How would you correct it? What striking errors do you also notice?

THE UNION OF ST. PAUL AND MINNEAPOLIS.

The union of the twin cities has hitherto been deemed impracticable on account of the intervening space, but that objection can hardly be raised now as the boundary line is hardly perceptable.

There is an impression throughout the East that the two cities are very hostile and never loose a chance to injure each other, but that time has past, and with the exception of a few newspaper editors the people are very friendly. As an example of the harmony which the two cities work is the way St. Paul men helped Minneapolis get the Republican convention, and the way Minneapolis men are in return doing all they can to help St. Paul get the Democratic convention.

There was a very lively time during the census of 1890. Some St. Paul men discovered that Minneapolis had padded the returns and a recount for both cities was ordered, when the results of the second count were announced it was discovered that St. Paul had padded as well as Minneapolis and consequently the matter was dropped.

There have been numerous names suggested for the combined cities such as: St Apolis, Paulapolis, and Minnepaul; but it is very likely that when the union does occur the name chosen will be one entirely different from the present ones.

The union will occur very soon since both towns are anxious to join and all that remains to be done is to get a charter.



When united the two towns will form a city having a population of over 400,000 thus making Paulapolis, or Minnepaul, or whatever name is adopted, the seventh city in the U. S., and the largest city west of the Mississippi river.

## XVI.

I.

Write a short theme on some subject which you already know about, and of which the instructor in charge of the examination approves. (*Sixty minutes.*)

II.

1. What general advice about composition would you give to an inexperienced friend who was about to write a thesis? Group your remarks under the following heads: Words, Sentences, Paragraphs, Whole Composition. (*Fifteen minutes.*)

2. What are the most noticeable faults in the following paragraph? Rewrite it. (*Fifteen minutes.*)

RECENT DOMESTIC ARCHITECTURE IN AMERICA.

One of the most noticeable points of improvement in American architecture during the last fifteen years has been in that branch pertaining to private dwellings. Our public buildings have always been subjects of architectural design, but only of late have our domestic edifices been worthy of the appellation of architecture. The Old Colonial period may perhaps be an exception to this statement, but even here there is only an occasional example of really good architecture, while commonplace examples abound everywhere.

3. (*a*) Criticise the following theme in regard to (1) accuracy of details, (2) arrangement of mat-

ter, (3) coherence of statement, (4) general adequacy. (*Fifteen minutes.*)

(*b*) Rewrite the same theme, improving it as much as possible. (*Fifteen minutes.*)

FACTS AND FICTION ABOUT ALUMINUM.

Much has been writen in the daily papers, and especially in the popular scientific journals upon the future of aluminum.

We are now living in the iron age, and the popular writer stirs up the reader with visions of the age which is about to open upon us, the aluminum age.

The fact that iron is heavy, that it is subject to rust, and that structures made of it are not pleasing to the eye, are brought out with great adherance to the truth. Some of the properties of the new metal are then given for comparison, for instance, its weight, tensil strength, elasticity, and above all its freedom from corrosion, by reason of which it retains its beautiful color.

Now if the real facts as known were presented for comparison, there would be no reason for complaint, but the writer is often guilty of misleading the general public. Its weight is only one third that of iron, its tensil strength also is only one third that of iron.

A bar of aluminum to have the same strength would have to be three times as large and consequently weigh the same as one of iron, moreover it is not a rigid metal like iron, and would not be a safe material for large structures such as bridges, which are subject to severe strains. The color is of a bluish tint, and gives the metal the appearance of bright puter.

## XVII.

NOTE. In marking this paper, the examiners will take into account style as well as subject-matter.

I.

(*a*) To what extent does the principle of Good Use apply to Rhetoric? To what extent Judgment? Taste? Give such illustrations as you can.



(*b*) What uses of the Elements of Style will assist in securing clearness? Which of the Principles of Composition is most conducive to Clearness? To Force? To Elegance? Give your reasons in each case.

(*c*) Distinguish *precision* from *clearness*. What influence has the "number of words" upon Force?

II.

First state concisely what is the predominating defect of style in each of the following passages; and then, if you have time, revise the passage with that defect in mind.

(*a*) "Charles river, when dredged according to plans proposed, and for which an appropriation was made last year by Congress of $20,000, with a similar amount promised, and to be forthcoming to more fully complete the work, according to the facts already in the possession of those who ought to know, then an era of navigation will open for vessels engaged in the coal, lumber and other traffic, such as we have not yet seen and which must add greatly to our wealth."

(*b*) "*Capt. Corcoran* was below the other singers in merit; unequal and unsatisfactory, and failed to do the part justice."

(*c*) "I struck the man in self-defence. I explained this to the magistrate. He would not believe me. Witnesses were called to support my statements. He committed me to prison. He had the right to do this. It is a right that is rarely exercised in such circumstances. I remonstrated."

(*d*) "The principle of unity provides that in treating any fixed subject there should be no extraneous matter, it prescribes that in the sentence you should usually have but one thing to say."

(*e*) "First, it is better to use as few words as possible, enough, however, to make the sense clear, both for the sake of brevity and of form."

(*f*) "Those who have heard the velvet fingers of Joseffy or

Pachman whisper this admirable bit of musical lace-work can fully appreciate its delicate texture."

III.

Rewrite the following extract from a letter to a newspaper. Criticise it according to the method of the Rhetoric.

"To the Editor of the ——: As it seems to be en regle to offer differing opinions on the subject of last Saturday's game, I will offer one to your readers, which, as far as I know, has not been given before; it is from the standpoint of the great mass of Technology.

"Although it has never worried either college to any great extent, why is it so? Yet the question has been asked, why Tech and Harvard do not bear friendly relations toward one another, with interests so nearly allied.

"To this question the most probable answer is that Tech, with most every other small college, which colleges invariably cheer for Yale, are treated in games with Harvard exactly as Yale is alleged to have treated Harvard last Saturday.

"I will wager that probably no college playing Harvard in Cambridge has been satisfied with the treatment they have received on Jarvis field. This does not apply to the latter part of this year, when Harvard realized that it was as detrimental to herself as it was exasperating to her opponents. * * *

"To close, I must state that such lack of good taste of the appreciation of one's position was never more noticeable than when Capt. Cumnock had the execrable judgment to make such statements as he did. This, I think, is a true exposition of the sentiment of Technology, and as it represents another side of the argument, I trust you can find space for it.

A. B. C., ex-Technology."

Boston, Nov. 23, 1892.

IV.

Comment on the following passages. What characteristic quality of style does each exemplify? Why?

(*a*) "Speaking in America, I cannot well avoid saying something about the prospects of society in the United States. It is a



topic where one is apt to touch people's patriotic feelings. No one will accuse me of having flattered the patriotism of that great country of English people on the other side of the Atlantic, amongst whom I was born. Here, so many miles from home, I begin to reflect with tender contrition, that perhaps I have not, — I will not say flattered the patriotism of my own countrymen enough, but regarded it enough. Perhaps that is one reason why I have produced so very little effect upon them. It was a fault of youth and inexperience. But it would be unpardonable to come in advanced life and repeat the same error here. You will not expect impossibilities of me. You will not expect me to say that things are not what, in my judgment, they are, and that the consequences of them will not be what they will be. I should make nothing of it; I should be a too palpable failure. But I confess that I should be glad if in what I say here I could engage American patriotism on my side, instead of rousing it against me." (M. Arnold, "Numbers.")

(*b*) "The details of this development and the statistics that illustrate it have been too often set forth to need restatement here. It is of the character and temper of the men who have conducted it that I wish to speak, a matter which has received less attention, but is essential to a just conception of the Americans of to-day. For the West is the most American part of America; that is to say, the part where those features which distinguish America from Europe come out in the strongest relief. What Europe is to Asia, what England is to the rest of Europe, what America is to England, that the Western States and Territories are to the Atlantic States, the heat and pressure and hurry of life always growing as we follow the path of the sun. In Eastern America there are still quiet spots; in the valleys of the Alleghanies, for instance, in nooks of old New England, in university towns like Ithaca or Ann Arbor. In the West there are none. All is bustle, motion, and struggle, most so, of course, among the native Americans. Yet even the immigrant from the secluded valleys of Thuringia, or the shores of some Norwegian fjord, learns the ways almost as readily as the tongue of the country, and is soon swept into the whirlpool." (Bryce, "The American Commonwealth.")

(*c*) "The slender branches of the river wound lazily in their

course through every quarter of the town, washing old fretted house-foundations or crannied garden-walls of brick, and spanned by single-arched bridges of masonry about whose feet the weeds and wild flowers grew. The massive little houses, hoary or black from the weather of centuries, dozed behind their iron-barred or heavy wooden-shuttered windows; the churches were empty; and beneath the low and sombre arcades the dull-eyed women all seemed poor, while the men went slowly and looked lank and concave under their faded brown or olive cloaks. How different, we love to say, from our bright and cosey wooden homes, with their new paint and their morally enlightened interiors, are these moribund abodes, with their feet resting on stone arches, their fireless chambers, and their sunless courts. The weather has gnawed the plaster of their upper stories, and on their basements the street inflicts with impunity every excoriation and obscene affront. Their very walls seem soaked with wickedness. In the corners of their dwelling-rooms darkness and ancient guilt must mantle; and the souls of the people who are born there must grow up with something gloomy and, so to speak, cavernous about them — something like a ghostly blight from their consanguinity with all that sinful past." (W. J., in "the Nation," Jan. 5, 1893.)

v.*

Criticise the following titles for themes. When you have improved them draw up adequate outlines for themes.

(*a*) The M. I. T.
(*b*) Military Drill.
(*c*) Sulphuric Acid.

* In place of this question, members of Sections 1, 2, and 5 will write a short theme on the subject which they have agreed upon with their instructor; members of Sections 13, 14, 15, 16, 17, and 18 will select any one title, criticise it, improve it, draw up an outline adequate for a short theme, and write the theme.

## SUBJECTS FOR THEMES.

The following subjects, selected almost at random from the titles of themes actually written, are here inserted in the hope that they may now and then suggest the kind of subject which a student should choose. It should be borne in mind, however, that the list contains, as a rule, general topics for themes rather than titles or specific subjects.

1. An eventful day in my life.
2. Boston from the new bridge.
3. The architecture of apartment houses.
4. A character in fiction.
5. An influential man in my native town.
6. Characteristics of a popular man.
7. My future.
8. Daring exploits.
9. Bicycling.
10. Convict labor.
11. Pictures as a means of education.
12. A visit to a large manufactory.
13. Boston churches.
14. My favorite magazine.
15. My favorite sport.
16. Concord and Lexington.
17. Various great cities.

18. A day's hunting.
19. The construction of model yachts.
20. Trout fishing in the Sierra Nevada Mountains.
21. Military drill.
22. The value of chemistry.
23. Scott's novels.
24. Social life; its benefits to a student.
25. American literature of to-day compared with that of England.
26. Condition of the colonies at the close of the French and Indian War.
27. Lawn tennis.
28. Life at the sea-shore.
29. The Art Museum.
30. Mechanical drawing.
31. Oxygen.
32. Our navy.
33. Ship building of to-day.
34. Progress of military science.
35. Coast defence.
36. A summer resort.
37. Canoe cruising.
38. Coeducation.
39. The McKinley Bill.
40. An historical museum.
41. An ocean voyage.
42. Education of the lower classes.
43. The steam locomotion.
44. Amateur photography.
45. Rudyard Kipling.



46. Advantages of physical culture to students.
47. Electricity as a motive power.
48. Journalism.
49. My summer vacation.
50. The new navy.
51. The distinction between scandal and gossip.
52. Why do I study?
53. Dress.
54. City *versus* country.
55. Translation.
56. The life of a hospital nurse.
57. The way to tell a story.
58. An old homestead.
59. An intercepted letter.
60. Different ways of breaking horses.
61. The Western horse compared with the Eastern.
62. Life on a ranch.
63. The cow-boy.
64. Biography of a friend.
65. Lawn tennis for girls.
66. Shall we use slang?
67. A paraphrase of a poem.
68. A favorite drive.
69. A journey I should like to take.
70. Can a translation be satisfactory?
71. A description of a battle in the late war.
72. Class animosity in colleges.
73. The Indian question.
74. A symphony concert.
75. Joseph Jefferson.

76. Why are Germans the best musicians?
77. Wagner's operas.
78. Amateur photography.
79. Manual training in the public schools.
80. A fishing trip.
81. A visit to State Prison.
82. My favorite historical character.
83. My opinion of the future of electricity.
84. The character of some poet as shown in his works.
85. Individuality.
86. The art of riding on horseback.
87. A building interesting from its associations.
88. A country store.
89. A shop.
90. An immense business establishment.
91. A tramp worth taking.
92. In a railroad car.
93. An incident of the street.
94. An examination of a newspaper.
95. " " magazine.
96. " " text-book.
97. A book review.
98. How a machine works.
99. A process of manufacture.
100. An invention of note.
101. A view of Boston Harbor.
102. The most remarkable day in my summer vacation.
103. The view from my window.
104. A reminiscence of an eminent man.



105. Description of a person of striking or peculiar character.
106. Slang, racy idiom, and good taste in conversation.
107. What an educated man demands in a newspaper.
108. How to make exercise an aid to study.
109. The Nicaragua canal.
110. The history of the locomotive.
111. Aerial navigation.